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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, OCTOBER 7, 1916 No. 15

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MARY MILES MINTER WITH AMERICAN-MUTUAL

Motography's Circulation Records Are Open for Inspection

The Master Drama of a Super–Criminal

"Through the Wall"

The great mystery story by Cleveland Moffett

FEATURING—

Nell Shipman, William Duncan and George Holt

A Six-part Blue Ribbon Feature. The drama of an arch–fiend of the underworld, a giant of evil, in his supreme, Satanic struggle against the forces of law and order....

"The greatest detective play ever produced on the stage or screen"



BLUE RIBBON FEATURES

VITAGRAPH

V-L-S-E INC.

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 1ST

"THE JUNGLE CHILD"

A wholly "different" Kay-Bee drama featuring Howard Hickman and Dorothy Dalton.

A vital, strong picture of undoubted charm and stirring mystery.

The romantic presentation of an unscrupulous and adventurous explorer who discovered a lost heiress in the depths of the Brazilian forests, and of the unsuspected and terrific developments that followed her transplanting to New York.

A "puller" in every sense of the word.

DOUGLAS FAIRBANKS in "MANHATTAN MADNESS"

This is a typical Fairbanks picture, and merely its announcement is sufficient to pack the house.

You already know this by experience if you have ever run a Fairbanks picture.

Here is the rushing, dashing story of the young Westerner who comes East with the conviction that nothing exciting ever happens on the Atlantic seabord, and who gets the greatest thrill of his life in New York City. If your audiences don't cheer this picture you can offer them their money back.

KEYSTONE COMEDIES

—Two of them. Isn't that enough to tell you?

TRIANGLE PLAYS



Scene from Lenore Ulrich's greatest photoplay vehicle, "The Intrigue," which is released by Pallas on the Paramount program October 2.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, OCTOBER 7, 1916 No. 15

National Association Attacks Censorship

MEETINGS IN NEW YORK—MANY PROMINENT FILM MEN SPEAK

TO stand together and to fight censorship, in any form, to its extermination was the attitude of the directors of the National Association of the Motion Picture Industry expressed at a meeting held at their headquarters in the Times Building, New York, on September 21 and 22.

The meeting was presided over by President William A. Brady and the first order of business was the discussion of the problem of censorship. Those who were inclined to favor Federal regulation were first heard. Several spoke on the subject, giving it as their opinion that a national censorship would protect the industry against state and local laws to regulate pictures. It was asserted as a belief that censorship in some form would probably prevail ultimately and it was better to have it centralized in the national government than to have it scattered among the states and municipalities.

One idea advanced was that if the film people did not oppose Federal censorship and if it became a fact they might be permitted to offer suggestions as to the regulation of pictures.

Federal Instead of State Censorship

One speaker said that he had no liking for the principle of censorship; indeed, was keenly against it, and cited the unwise and unfair methods employed by censorial bodies at different times. He maintained, however, that it was necessary to set about getting the best ultimate result. It was his contention that regulation rather than censorship was the better word, and that the idea of supporting Federal regulation was that a disposition had been found among the people in general—not the reformers, but the people of ordinary sort—in favor of it. The police power, he said, should be, but was not sufficient. That a further development of local censorship would be a terrible embarrassment. If carried out it would mean that the day of pictures other than educational in character would practically be ended.

"If," he said, "Federal regulation is enacted it seems clear that those who want protection, having had it, will not continue to agitate for state or local censorship. It seems the only way to avoid the awful difficulty that such censorship would bring to the industry."

Griffith Condemns Censorship

The opponents of Federal or any other sort of regulation were then given the floor. The most sensational speech of the day came from David Wark Griffith, who affirmed that he was inalterably opposed to censorship in any way, shape or form.

Do we know what censorship means? Five hundred years before Christ, ideas were advanced of peace and love to obtain an understanding between humans. The author of this ideal was censored by every religious society. Later came our Savior and it can scarcely be said that his ideas met with general approval. In the middle ages it was the same and so down to the day of Guttenberg. There have always been censors. When somebody said the earth revolved, it was called an evil. Later still, the stage was censored. The press in this country did not come into its freedom all at once. During a good many years it was very much censored. Yet, if the press were censored today, we would realize that it meant an autocratic form of government in America.

Once Federal censorship is established, what power can break it? Who will stand a chance of arguing with the United States Government? Who would be able to object, if the censors objected to Mary Pickford smoking a cigarette in the first act?

Seriously I believe that Federal censorship means the end of the motion picture trade as an act, industry and form of speech. Not even the stage or the press could survive as forms of speech under Federal censorship.

If we would use our weapons in fighting what censorship already exists instead of seeking to impose more burdens on ourselves, we would be doing the logical thing. There has been no concentrated effort to fight the evil, with the people behind the movement. Why not try that first and then, if necessary go after Federal censorship? Personally, I shall devote my time, in that event, to chasing the sharks that have been infesting your shores. In California we have fought and defeated censorship. Why not fight it here on those lines instead of putting ourselves in a position where we will be hanged before we have committed a crime?

Griffith Wires President Freuler

The serious and sincere stand which Mr. Griffith takes in this matter is shown by the telegram which he sent to John R. Freuler, President of the Mutual Film Corporation, in regard to this restriction of the films.

A great crisis confronts motion picture industry through secret effort that has been carried on by minority of producers for federal censorship law among the membership of National Association of Motion Picture Industry. Special meetings are being pushed through to railroad an endorsement which can be presented at Washington as representative of desires of entire industry. We know from investigation that action is not representative and that whatever has been done favoring a federal bill has been acceded to thoughtlessly at behest of this active minority. You must realize with me that federal censorship will not do away with state censorship. We know from our personal dealings with state and city boards these past two years that each resents suggestion of interference from any board outside their own locality. They will not let Washington think for them. As a matter of law it is not true that federal censorship will do away with state censorship, for it is the constitutional right of every state to retain this power of censorship even if a federal board is established so that effect of latter is only to double tax and to establish a censorship from which, unlike state censorship,

there can be no appeal. I believe firmly that federal censorship will mean eventual strangulation of the motion picture industry. The final meeting of National Association will be held tomorrow night and if your convictions permit a wire from you would be of great value.

Freuler Strongly Opposes Restriction

President Freuler showed very clearly the stand which he takes in this matter of censorship in the answer which he sent to Mr. Griffith, and which he requested be given publicity at the meeting if it would aid in the fight against the restriction.

I consider any effort to represent that the motion picture industry favors censorship in any form, guise or color is nothing less than incendiarism and treason.

I want to go on record now with the declaration that the Mutual Film Corporation and the other film interests which I represent will never at any time, under any conditions, submit to or participate in any proposal to accept censorship in any form. We are fighting and will continue to fight every form of censorship existing or contemplated, city, state or federal.

Any man or any interests which suggest acceptance of federal censorship as a lesser of evils is guilty of suicidal error and ignorance.

Any film man who stands for such a policy should not be in the motion picture industry and will not be for long.

Acceptance of any form of censorship would mean the violation of the primary principles of Americanism, and a surrender of our right to do business. If there should be censorship, then there should be no pictures. Our rights and those of the free press are equal and identical.

The Mutual Film Corporation and its allied interests will not be associated in any relation with any organization which stands for or proposes any compromise on the censorship issue. We shall fight to the everlasting finish for our principle.

Further there is no possible value, even temporarily, in acceptance of federal censorship as a foil against state censorship, since it is established beyond question, just as you point out, that the states would still retain whatever censorship power they may have.

Ochs Shows Exhibitors' Standpoint

Lee A. Ochs called attention to the fight made by the exhibitors in defeating Senator Cristman for renomination because he had sponsored a censorship bill. He said that censorship existing in some states was in existence because of personal reasons.

"The exhibitor," said Mr. Ochs, "is the best judge of who should be the censors, because he comes in direct contact with the people. If we show indecent pictures we suffer for it by loss of patronage. Ninety per cent of the people, I believe, do not want censorship."

Seabury Gives Legal Aspect

William M. Seabury, counsel of the association, agreed with the other speakers in their attitude toward censorship and gave the legal aspect of the case.

Any one favoring censorship does so presumably on the basis of expediency. They are opposed to it, but believe they must have something of the sort, so they would jump in the lap of Federal censorship on the theory that this will do away with state and local censorship. This is erroneous. Censorship begets censorship. The more you get the more you'll have. If you have Federal regulation of censorship you will not stop having local censorship. You will get nowhere by such a method. Many people if asked casually whether pictures should be censored, would perhaps say offhand, "Oh, yes." But let the people know what it means and the vast majority would oppose it.

Zukor Changes His Opinion

Last year Adolph Zukor, president of the Famous Players-Lasky Company, led in the fight of the Paramount Pictures Corporation in favor of a Federal censorship bill, but this year he voted with those opposing this movement. In explaining his change of opinion Mr. Zukor said:

I had fought for the passage of a Federal bill, because I believed that by its enactment, motion picture producers and exhibitors could conform with one set of rules, instead of being subjected to varying restrictions of the number of state and local boards that now exist. It was my conviction that if the Government maintained a board it would have the respect and confidence of the local boards, in time eliminating them entirely. Such a result would be far more desirable than the existence of many boards, as a single standard would enable producers easily to avoid the presentation of objectionable subjects. I am now advised by the legal board of the National Association, however, that the creation of a Federal board would not eliminate the state and municipal boards and would in fact encourage such local bodies in places where they are not now maintained, because of the love of home rule inherent in every state and municipality. Under the circumstances, I intend to be guided by this legal advice, and will fight the enactment of the Federal board as hard as I have fought until now for its passage.

League Holds Session

On the day before the general committee met a meeting was held of the national executive committee of the Exhibitors' League, and at that time a motion was made by Alfred Hamburger of Chicago as follows:

That the National Executive Committee of the Motion Picture Exhibitors' League of America hereby go on record as instructing their directors in the National Association of the Motion Picture Industry that they are to vote against any form of legalized censorship, as per resolution adopted at the National Convention held in Chicago in July, and furthermore the motion picture exhibitors go on record to the effect that they demand clean pictures from the manufacturers, thereby eliminating the necessity of having any form of censorship.

D. W. Griffith was also present at this meeting and spoke to the members present on the question of censorship, on which he insisted there should be no compromise.

Routine Work of the Association

After the censorship question had been thoroughly discussed the rest of the business to come before the directors was enacted. This was mostly routine work such as the schedules of fees, and dues, and so forth. A number of requests have been received from various political candidates asking aid in their campaigns from the association and expressing their intention of supporting the interests of the motion picture industry if elected. Lee A. Ochs was appointed chairman of a campaign committee to consider these requests.

Those Present at Meeting

Those attending the meeting and the companies represented were as follows:

William A. Brady, presiding, the World Film; Carl Laemmle, Universal; William L. Sherrill, Frohman; Adolph Zukor Famous Players; Louis F. Blumenthal, Maurice Chuyinski Thomas Furniss, Frederick J. Herrington, Louis L. Lee Lee A. Ochs, Frank J. Rembusch, Samuel H. Trigg Tugwell, Donald J. Bell, J. E. Brulatour, J. H. Hallberg Walter J. Moore, Hiram Abrams, Paramount; Walter W. Irwin V. L. S. E.; P. A. Powers, Universal; Fred J. Beecroft, W. Stephens Bush. F. C. Gunning, Arthur James, Metro; William M. Seabury, Frederick H. Elliott, Theodore Mitchell and J. J. McCarthy, representing D. W. Griffith; F. A. Furst representing J. A. Berst of the Pathe Company; William Wright, Kalem Company; Peter J. Jenp, W. A. Johnson Thomas H. Ince, Mack Sennett, Keystone; A. W. Gallagher Jesse J. Lasky, Lasky Company; Albert Strauss, J. S. McSweeney, J. A. Barrie, Alfred Hamburger, Mr. Isenberg, B. F Porter, Mr. Sherwood, of the Board of Review; Mr. Gradwell Louis Frank and Arthur Friend.

Gladys Hulette, having finished "Prudence, the Pirate," a Thanhouser feature to be released through Pathe, has started on another feature by Agnes C. Johnston called "Her New York." O. A. C. Lund is directing the play.

Chicago Theaters Damaged by Bombs

MYSTERIOUS LABOR UNION TROUBLES ALLEGED CAUSE

SEVERAL Chicago motion picture theaters have, within the last few weeks, been the victims of "bomb throwers," and in two cases serious damage was averted only by a narrow margin.

The last and boldest work of the bomb makers resulted on the morning of September 25 in an explosion at the Orpheum Theater, a large Jones, Linick & Schaefer house located in the heart of Chicago's downtown district. Had the culprits been more skillful in the placing of their bomb serious damage would have resulted. The blowing up of the Strand Theater on Division street on September 21 is thought to have been attempted by the same men. At the Strand a portion of the rear wall was destroyed and the big $10,000 organ was damaged. It was only by a chance that the house did not suffer greater damage.



The Orpheum Theater, Chicago, latest victim of bomb placers.

Owing to these and other less serious attacks on picture houses, it is expected that some combined action will be decided upon at the next meeting of the Illinois branch of the Motion Picture Exhibitors' League of America.

The bomb which exploded at the Orpheum, from the best information obtainable, was made of black powder and placed in a tin can. A time fuse was attached and placed at the stage door about 15 feet from the pavement. Its destructive power was slight, but it frightened the inhabitants of the entire section. The reverberation and the consequent air compression shattered windows on either side of the alley and covered the pavement with glass. The heavy corrugated door leading to the stage of the theater was blown to pieces and torn from its hinges. In addition to this a wooden and a screen door were destroyed. A few of the pipes in the organ were slightly damaged but they were quickly repaired and the theater opened at the usual hour, running without any drop in the usual attendance.

These outrages seem to be part of the program connected with the labor war now being waged between two local unions. Getting any definite information from the people who might be able to throw some light on the subject is as difficult as locating Villa among the Mexican mountains. The few exhibitors who dare to venture opinions refuse to be quoted for fear of having the bomb throwers call at their houses. Both George Moore, manager at the Orpheum Theater, and Ralph Kettering, in charge of publicity and advertising for Jones, Linick & Schaefer, owners of the theater, can assign no reason for this entirely unwarranted attack on their house. Both of these men illustrated the injustice of the attack on the firm, which has always been a good friend of the unions.

When the motion picture operators a few years ago desired to organize a union to look after their interests, Jones, Linick & Schaefer donated $50 to help along the infant organization and encouraged all their stage hands and operators to join it. This operators' organization is what is known today as Local 110, of which Morey Cohen, city examiner, is president. This is the local against which the war is being waged.

Local 157, consisting almost entirely of electrical workers, was organized about a year and one-half ago. Peter Cuniff is business manager of this local, and is now said to be under indictment, having been caught carrying dynamite in his pockets.

Difficulties Between Unions

The difficulties between the two locals apparently hinges on the question as to which organization the stage hands should rightfully belong, and to which the operators should belong. Local 157 is an independent organization, not a member of the American Federation of Labor, while Local 110, the operators' union, is a branch of the big body. Local 157 maintains that the operators are electrical workers and should belong to their local. Members of 110 insist that their work is different from that of electricians. Their scale of wages is different, working conditions are different, and the electrical workers' local has no federation charter. The theater owners who have had their houses attacked in the past few weeks intend to learn the identity of the individual or individuals responsible and will spare no expense in reaching this end.

Director Reginald Barker, of the Ince-Triangle forces, established a new record for speed in production when he filmed in one week 63 scenes for the Triangle play by C. Gardner Sullivan, in which Thomas H. Ince will present Clara Williams as star. The scenes are those of warfare and were staged at Inceville. Several hundred persons were engaged before the camra.

"REVIEWS" BY EXHIBITORS

Actual Statements by Theater Men Concerning Their Experiences in Running Feature Films That You Want to Know About

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.)

"THE UNWRITTEN LAW" was run at the Bandbox Theater on September 16 and 17 and was again shown at the same house on September 23 and 24.

Manager Miller, at the Boston Theater, speaking about "THE YELLOW MENACE," said: "As a serial it has them all cheated a mile. We have been packing them in all day."

"SAVING THE FAMILY NAME" was shown at the Orpheum on September 21 and Manager Moore expressed himself concerning it as follows: "While it is a fair picture it is nothing for one to lose one's mind about. We have been having a fair crowd all day."

Theda Bara in "HER DOUBLE LIFE" was shown at the Orpheum on September 17. Here is the "inside information" on this picture as George H. Moore hands it out: "This picture is just a bit different from anything else Theda Bara has ever done. Incidentally, it is the best work she has *ever* done. We played to capacity houses all day long."

Mary Pickford in "CAPRICE" played to enthusiastic crowds at the Castle on September 2. Manager M. J. Weil, expressing himself about the picture, said: "While the photography is poor and the direction amateurish, which can be attributed to the fact that the picture was made over three years ago, it is a money-getting feature on which none of your subscribers can go wrong."

J. Nassau, manager at the Columbia Theater, Indiana Harbor, Indiana, played "CABIRIA" at his house on September 21. When seen the next day his enthusiasm over this picture had no bounds. We tried to remember all he said about it. At any rate the following is part of it: "When you stop to consider that my house seats only 400 people and we took in over $200 with this picture, you can draw your own conclusions. We charged 25 cents and everybody seemed well pleased."

"FANTOMAS," Mutual's foreign-made picture, was played at the Kozy one day last week and George Madison thinks thus: "It's a great picture. It made money for me."

Manager Weil of the Castle advises that he played Lottie Pickford to a capacity house the entire day of September 26, and they paid 15 cents to get in.

Exhibitors Combine Against Exchanges

A delicate situation has come to exist between a number of small theater owners in Chicago and a few exchange managers.

The difficulties originated when the exchanges granted a number of larger theaters situated on one street in Chicago the exclusive rights to show their *features only* and depended on the smaller houses to show their *program pictures only*.

This resulted in about ten of the smaller theater owners combining and demanding that they be given an option of showing the features in their theaters if they were expected to show the program. Things were brought to a head when the exchanges refused to accede to their demands and the theater men formed a pact to boycott the productions of these manufacturers by refusing to show anything released on the programs involved in the difficulties. Two out of about fifteen theaters are now showing the features in question and none is showing the program pictures.

Essanay Actor Killed

Richardson Cotton, an actor with the Essanay Company, was killed by being struck by an automobile driven by Ivan Thorpe at Ephraim, a summer resort near Sturgeon Bay, Wisconsin.

Cotton had gone into Wisconsin with Edna Mayo, Eugene O'Brien, and Arthur Berthelet, the director, to produce some scenes for the film entitled "The Chaperon." He was walking along the road when [illegible] down by the car.

Screenshine

BY MEL ODY

DO THEY EAT PEAS WITH A KNIFE?

"THEY say 'youse' and 'his'n'," says Doug. Fairbanks. No, not speaking of prop men. His remarks were concerning the fine scorn of good taste and culture on the part of many directors.

SERIOUS EXHIBITORIAL PROBLEM

Now here's a hard one. (Even Mister Rothapfel, at the "adjacent desk," couldn't crack it.) An exhibitor said to us a couple of days ago, "I don't like to advertise because it wears out the upholstering on my opera seats."

A LITTLE VERSE ABOUT A LITTLE STAR

Anna Little's gaining weight;
—It makes the P. A. sore.
For if the Little star grows big,
She won't be Little any more.

LAST WORD IN GRACE

It beats all how gracefully these movie actors can do things. Here's one now who busted up a happy Chicago family, extracted all the love and still left hubby so good natured that he paid his wife's expenses to Califilmia to see her hero.

ENTRY

Found: The world's latest wonder—a modest man in the picture business. And if he were a little further in [illegible] perhaps he wouldn't be so modest.

He's just half way in—under the entrance of the Orpheum on State [illegible] in Chicago, standing in blue and [illegible] before the ticket window. He's the only special picture house policeman in the city. He has been a copper ever since 1887 and he knows how to keep things running without a hitch [illegible] and Schaefer. But this big, blue-eyed violet won't tell [illegible] The blushing petunia!

SERMON

It's only in certain sections that violent and gaudy sex stuff will continue to good business. If all the films that were made and exhibited were ninety-nine and forty-four one hundredths per cent pure it would build up a strong, healthy constitution for the entire industry.

THE WISE EXHIBITOR

"What's a working title, Pa?"

"They're all working titles, my boy. They've [illegible] me a good many times."

Business Plus Beauty

AESTHETIC PERFORMANCES MAKE BALTIMORE'S PARKWAY SUCCESS



The splendid Italian renaissance design of the exterior of the Parkway Theater, in Baltimore.

FROM across seas came the idea for the architectural beauty of the latest addition to Baltimore's picture playhouses—the Parkway Theater.

About three years ago an associate of H. W. Webb, president of the Parkway Theater Company, was visiting England. In the course of his rambles about London, he attended a performance at the celebrated West End Cinema Theater, in Picadilly Circus.

So impressed was he with the architecture of the place that he went to some trouble to secure plans and photographs of the structure, which he immediately forwarded to Mr. Webb. When Mr. Webb received these plans and photographs he, too, was so much impressed that he set about the organization of a company to erect a similar theater in the Southern metropolis—a theater that would produce the best films and cater to the best element in its community.

The location of the Parkway—it is on North avenue a door or so from Charles street—can be compared to, say, Forty-second street and Broadway, New York. North avenue, the principal crosstown thoroughfare in the upper part of the city, was until recent years a quiet, conservative residential section. But the march of progress after the great fire of 1904 decreed that business should not stop at ancient boundaries—and so North avenue, particularly in the neighborhood of Charles street (the thoroughfare that divides the city into east and west) has rapidly become an uptown business center.

Draws Exclusive Clientele

Within walking distance of the most exclusive residential sections, the Parkway has drawn for its clientele upon the cream of Baltimore's population. Its promoters intended that it should be a high-class theater—as far removed from the ordinary conception of a "picture show" as the legitimate stage is far removed from the side-show of the medicine faker. Starting with the physical appearance of the theater itself, no stone has been left unturned to maintain this air of dignity and exclusiveness. That is why, night after night, there can be seen among the audiences there men who are leaders in the city's industrial activities. These men, induced to go to the theater for the first time by their enthusiastic wives, did so in much the spirit that a boy consents to having his face washed. They expected to spend a very bored hour or so watching the "films." They go now without any solicitation—for the management of the playhouse caters to the intellect of its patrons as well as to their emotions and risibilities by showing only the best pictures that filmdom produces.

Chaste Design

A distinctive feature of this picture playhouse, both from an interior and exterior point of view, is its chasteness of design. There is nothing garish; nothing to smite the senses with a feeling of the bizarre. Everything is in good taste, down to the smallest detail. The front of the house is after the Italian renaissance design. It is in simple, dignified light gray terra cotta, with an admixture of light and dark texture brick, the whole giving a charming effect.

At first, as with nearly all motion picture houses, there was fear on the part of the residents of the section in which the Parkway Theater was a pioneer that the street was about to be invaded by a cheap picture house that would attract an undesirable element and send property values down. But as the walls rose and folks began to get an idea of what the place was going to look like, this fear vanished. Today the very people who looked askance at all film productions are among the most ardent supporters of "the theater supreme and distinctive," as the slogan of the owners has it.

So much for external appearances. Inside, the



The Parkway's auditorium is egg-shaped, with 1,100 deep old rose seats, indirect lighting and real live plants growing on the stage. It is gratifying to know that a theater of such chaste beauty is a commercial success.

theater might be called egg-shaped, after the lines of its London contemporary, a plan which works out practically in that it presents the screen without distortion to the occupant of every seat in the house, no matter where located. The playhouse proper is reached through a handsome marble lobby, with marble stairs leading from either side to a large lounge and tea room. The lobby as well as the rest of the interior is designed after the fashion of the Louis XIV period. Hanging lamps, reproductions of chandeliers at Versailles and Fontainbleau, add to the charm of the tasteful decorations. The tea room is finished in a delicate French gray, with beautiful old rose hangings, much after the style of the cozy salle or lounge of the aristocratic theaters of Paris, Vienna and London.



The beautiful tea room of the Parkway Theater, finished in delicate French grey with old rose hangings.

On each side of the interior there is a commodious "Royal Box," for use on occasions of ceremony or for special parties. Below are a dozen roomy loges, from which the stage can be seen to excellent advantage. Besides these loges, the first floor contains 800 large, deep-cushioned chairs, upholstered in the prevailing old rose tint with a velour finish, making the seating capacity of the house 1,100 persons.

A $15,000 organ and a large orchestra supply the necessary entertainment for the ear while the eye is engrossed by the scenes projected from an invisible operating room to a screen of radium gold fiber, which brightens the picture and increases its "depth."

One of the most elaborate features of the interior embellishments is the main ceiling, from the large, ornamental dome of which is suspended a strikingly ornamental sunburst. All of the lighting is indirect; there is no glare—in fact, the theater does not seem to be artificially lighted at all, so equally and unobtrusively are the rays distributed.

Of course, the matter of ventilation has been taken care of with the skill and thoroughness that marks the other details. So "fresh" is the air at all times in every part of the theater that potted flowers and plants are kept growing around the orchestra pit, on the stage and at other points.

Children's Matinees Weekly

One of the most successful of the Parkway's innovations is the weekly matinee for children, on Saturday mornings. The critics said it couldn't be done; that the idea of a special performance for children only was impractical and would prove unprofitable. But, shortly after the theater was opened, the plan was tried out. Only carefully selected programs of travel, educational and comedy films, such as "Fanchon the Cricket," "Cinderella," "Making United States Money," "Making Stamps," and pictures of bird and animal life, were presented. With a suddenness that was surprising, the idea took hold in the community, and mothers began sending their children to the performances in much the spirit that they sent them to school or to the music teacher's. The only problem that the management faces today in connection with these Saturday "matinees" is the problem of finding accommodations for the patrons of them.

Open Booking Plan

The pictures presented at the Parkway are booked on the open booking plan. Every film must be seen and approved by the management before it goes before the eyes of the patrons. Nothing in the least suggestive, nothing in the least below the high standard set on the opening day and rigidly adhered to ever since, is even considered for a showing. The programs are run on schedule, and this schedule is advertised so that one may time one's arrival at the theater to accord with the showing of the particular film or films which one desires to see. A weekly program heralding coming attractions is mailed to 5,000 selected names. If one wants information as to price of seats, time of performances and so on, there is a special telephone information department to answer such inquiries promptly and courteously. Automobiles of patrons are checked and guarded by a special officer. Ushers and attendants are well trained and, above all, polite. Prices range from 10 cents to 50 cents. All screen announcements are made in trick film. The theater's own camera man is ever on the alert for local happenings of interest, and within 24 hours after they have occurred big news events of local interest are shown in the screen's Topical Review.

These are some of the reasons for the [illegible] success. Under the active management of Bernard Depkin, Jr.—a very live young man with very progressive ideas and the ability to put them into execution—the patronage is growing steadily. Young Depkin believes that there is something more to a motion picture playhouse than a projecting machine, a screen and tawdry color effects in decoration. To the man who made the Parkway possible the proper presentation of film productions is as aesthetic an undertaking as is the production of the most expensive offering of the so-called legitimate stage. And that the public agrees with this professional point of view is evidenced by the steady clip-clip of the ticket machine in the box office out front at every performance.

That, after all, is the surest criterion of success.

Milo Comedies State Righted

Frank P. Donovan, general manager of the Milo Pictures Corporation, of Baltimore, announces for the benefit of small exchanges that all the future releases of Milo Comedies will be released through independent exchanges, several of which have been signed up for the Milo output.

The Milo Comedies feature well-known screen players. Exchange men from all over the country have written the Milo Company regarding prints of the subjects for their territory, which is being sold rapidly by the yearly contract.

Providing for the Youngster Patron

The Children and Motion Pictures

Under this caption *Weekly Film News*, the house organ of the John H. Kunsky Theatrical Enterprises, operating eight motion picture theaters in Detroit, Michigan, gives a brief discussion of a responsibility that some reformers are trying to place upon the film manufacturer and exhibitor. The article, which follows, claims that "What shall the children see?" is a question that must be answered in the home.

"An industry that provides high-class entertainment for all the people at a very low price, has been developed to a certain degree of efficiency and usefulness in spite of the fact that it is hampered by the most insidious kinds of interference. If the lowest price of admission to a high-class motion picture theater were fifty cents, and the best seats were sold for two dollars, we would not hear any comment about bad or harmful influence of the productions on the children, and arguments for censorship could not be based upon the children in the audience.

"Motion pictures are entertaining and educating the whole world. Motion pictures bring knowledge, inspiration, relaxation. Motion pictures provide wonderful theatrical entertainment, unlimited in scenic effects, direction, artists, story strength and power. Motion pictures belong to all the people. The low price of admission has not kept the wealthy and dignified people from the theaters; rather, the low price has been the means of drawing all—the rich and the poor—to a common source of knowledge and amusement. But the point that is raising the discussion at the present time is—children—children in the theater.

"For one little dime the very best entertainment can be enjoyed. This is the result of modern invention, capitalization and organization. But, 'one little dime' has caused a peculiar condition to arise—everyone can go to the theaters; and great care must be used in providing an entertainment for an audience comprised of the rich, poor, old, young, male and female.

"The low price of admission to our theaters has made it possible for the man of moderate means to send his children frequently to the neighborhood theaters. Then, too, many children in this age have money in their pockets all the time, so that they go to the theater at their own sweet pleasure.

"'Many of the picture plays,' says the reformer, looking over the theater and observing a few children, 'are too strong for children. They present themes and conditions that the child mind should not be allowed to consider.'

"So, with one form of objection, or another plan of so-called reform, or some other method of regulation—all emanating from busy people who feel that their method of living and their code of morals is a pattern for humanity—with all this agitation and interference, the motion picture business is kept in a constant state of unrest.

"The price lets the children in. And when children are introduced as an argument for interference with this popular, low-priced, high-class amusement, it becomes class legislation, because high-priced burlesque performances and problem plays are not censored, hampered nor molested.

"To meet the objections of these reformers—the same who condemned the pictures entirely in their first stages, ridiculed their development, pooh-poohed the idea of the world's famous artists contributing their ability to the screen, and laughed at the men who invested great sums to build better and more elaborate theaters—to meet the impediment that these people are trying to place in the path of progress, all the film plays must be tempered to the child mind. There must be no big themes, no pictures of real life, no pictorial discussions of the problems that men and women are meeting in this queer world. Instead, the adult, who seeks on the screen some of the stimulation and education that is to be found in our best literature, must sit through film plays of fairyland, nursery stories, harmless western plays, or censored history.

"Of course, the child is to be considered. In a well regulated home the children are put to bed soon after supper, so that the adults may sit together in peace and discuss the subjects that, possibly, could not be discussed before the little ones. These sensible people do not expect to regulate the whole motion picture business so that everything presented in the theaters will be harmless and helpful to their children.

"The children do attend the theaters when, perhaps, it would be better if they did not; but the solution of the problem rests with the parents. The responsibility of child development and training cannot be placed upon the film manufacturer or the exhibitor. The best entertainment is provided for the public at a low admission price. Parents and guardians know what kind of pictures and what kind of plays they want their children to see. It is the parents' duty to choose the child's entertainment, just as the watchful father takes an interest in his child's education, directs his reading, and influences his choice of companions.

"There are a great many of our best photoplays suitable for children. There are a great many subjects filmed especially for children; and some of the theaters conduct a children's matinee every Saturday afternoon. The picture industry has met and is meeting the children's need.

"It is hardly just to penalize an industry that is accomplishing so much for humanity in an educational as well as an entertaining way, simply because capitalization and organization have enabled it to present the best in motion photography at a price within the reach of all."

Motion Pictures and the Parents

The Parent-Teacher Association of Kenosha, Wisconsin, has been making a study of the character of the motion pictures shown in the community and is joining hands with exhibitors in a special effort to provide especially fine films for children and young people. The proprietor of one of the principal theaters in Kenosha has agreed to arrange a carefully selected program for Friday evenings, showing a drama designed for or especially suitable for children, a travelogue, a cartoon and similar films. The members of the association believe that special performances of this kind will remove the objections sometimes made with reference to the effect of motion pictures upon children and are planning to aid the exhibitor by advertising.

these exhibitions. The association is inclined to believe that when pictures not designed for children, showing for instance crime with its consequences, are exhibited it is desirable that exhibitors display a sign reading "No Minors Admitted." Several theaters in Kenosha have acquiesced with the desires of the association in this matter.

D. V. Head, who is chairman of the committee which has charge of the investigation says: "Each individual fits his own standard of morals to the picture he sees, and I do not believe that any clean-minded adult is harmed by a picture depicting immorality. I think they are only disquieted and offended by them. We cannot deprive our children of moving pictures, nor would we wish to do so, for there is much of educational value, much information to be gained and there are many ennobling, uplifting pictures which help to make them wiser and better men and women. Much can be said in favor of motion pictures as home builders by furnishing inexpensive amusement for the whole family, irrespective of age or education, and as the most potent enemy the saloons have to contend with. We love the motion pictures and have no quarrel with many fine plays; we have cause to be very thankful for them. Of course even parents differ upon the kinds of pictures they wish their children to see. Some take their boys to see 'Damaged Goods' for the moral lesson it is supposed to contain, while others believe it is unwise to teach sex hygiene in this way."

For the Young People's Program

The list of selected films given below may prove helpful to the exhibitor who is endeavoring to arrange performances especially suited to the young people of his neighborhood:

Name.	Brand.	Company	Reels.	Character.
An Old-Fashioned Girl	Essanay	General	2	Comedy
Artistic Atmosphere	Melies	General	1	Comedy
Getting By No. 7	Vitagraph	General	1	Comedy
Battle in the Dark	Kalem	General	2	Comedy
See America First, No. 53—Massachusetts Shore	Gaumont	Mutual	1	Scenic
Komic Kartoons				Cartoon
Reel Life, No. 20	Gaumont	Mutual	1	Magazine
Arabella's Prince	Thanhouser	Mutual	2	Country Story
See America First, No. 54—New Hampshire	Gaumont	Mutual	1	Scenic
Your Family or Mine		Universal	7	Drama
Lord Helpus Discovers Oil		Universal	1	Comedy
Liberty, No. 7	Universal	Special	2	Serial
Under Suspicion	Red Feather	Universal	5	Melodrama
The Underling		Universal	2	Melodrama
Ravengar, No. 14	Pathe		2	Serial
Tokio (in color)	Pathe		½	Scenic
Jungle Child	Kay-Bee	Triangle	5	Jungle Story
Vagabond Prince	Kay-Bee	Triangle	5	
Daughter of MacGregor	Fam. Players	Paramount	5	Drama
Beatrice Fairfax, No. 8	International		2	Serial
Maud Becomes Useful	International		1	Cartoon
Perils of Our Girl Reporters, No. 10 Kidnaped	Niagara		2	Serial
Perils of Our Girl Reporters, No. 11 Counterfeiters	Niagara		2	Serial
Perils of Our Girl Reporters, No. 12 Schemers	Niagara		2	Serial
Perils of Our Girl Reporters, No. 13 Taking Chances	Niagara		2	Serial
Perils of Our Girl Reporters, No. 14 Outwitted	Niagara		2	Serial
Reel Life, No. 17	Gaumont	Mutual	1	Magazine
The Surgeon's Revenge	L-Ko	Universal	2	Comedy
Cold Hearts and Hot Flames	L-Ko	Universal	2	Comedy
V. H. Bailey's Sketch Book—Petrograd	Essanay	General	1	Scenic
Electrification of Railroads				
Gloria's Romance, No. 15	Kleine	General	2	Serial
Country Cousins	Vitagraph	General	2	Comedy
Scarlet Runner No. 7—Red Whiskered Man	Vitagraph	General	2	Serial
Gloria's Romance, No. 20	Kleine	General	2	Serial
Royal Blood	Melies	General	1	
Love and Duty	Melies	General	1	Farce
The Man Hunters	Melies	General	1	Farce
Taming of Grouchy	Selig	General	1	Comedy
Ships of Sweden's Navy	Vitagraph	General	½	Scenic
Scarlet Runner No. 8—The Glove and the Ring	Vitagraph	General	2	Scenic
The Oil Field Plot	Kalem	General	2	Melodrama
Reel Life, No. 14	Gaumont	Mutual	1	Magazine
See America First, No. 48—Delaware River	Gaumont	Mutual	1	Scenic
Bell Hop Billy				Cartoon
A Comedy of Terror	Nestor	Universal	1	Comedy
The Dispatch Bearer		Universal	1	Drama
The Critic and the Dancer	Special	Universal	2	Drama
Laundry Liz	Keystone	Triangle	2	Comedy
House of the Golden Windows	Lasky	Paramount	5	Oil Fields Story
Husband and Wife	World		5	Drama
Grandeur and the Golden State—Krazy Kat	International			Travel
Maud				Cartoon
The Social Cave Man		Universal	1	Cartoon
Shadow and Sunshine		Pathe	5	Melodrama
The Little Liar	Fine Arts	Triangle	5	Drama
Alice in Wonderland	Eskay Harris		6	Tragedy
				Fanciful

New Distribution Plan

It is not always an experienced film man, especially one who has for years carried on a successful sales proposition, turns right around and adopts a film distribution plan that no one thought for a moment would work out satisfactorily. Such, however, is the experience of L. Rosengarten, president of the Herald Film Company of New York, who is releasing the Jules Verne feature, "Around the World in Eighty Days."

Mr. Rosengarten's idea consists of advertising the feature to exhibitors at a flat price, which in this case is $50 per day. Any exhibitor contracting for a week's run is immediately given a first run print. Exhibitors taking the film for less than one week get second, third and fourth runs, depending upon the number of days contracted for. After all the territory in certain sections of the country especially the larger cities has been covered, the film will be sold outright at a figure to conform to the territory to be covered. The advantage in this method is claimed to be the fact that exhibitors in small and medium sized cities can secure the first-run films, which they cannot do under existing methods. The way exhibitors are taking hold speaks well for the future of Mr. Rosengarten's plan.

V. Releases on General

For the week of October 2 Vitagraph contributes five reels to the General Film program. On Monday, October 2, General will release the Vitagraph comedy "Making an Impression." It was directed by Frank Currier. On Friday, October 6, General will release a Vitagraph one-part comedy entitled "A Vampire Out of Work." This is a screaming burlesque on the vampire type of picture and Josephine Earle is featured. As a vamp of all she surveys her dominion over restaurant patrons makes excellent comedy. On October seventh a Broadway Star feature in three parts entitled "Cantrell's Madonna" is scheduled. Gordon Gray and Virginia Hammond are featured. The director of "Cantrell's Madonna" is Thomas R. Mills. This three-part production is entitled to rank with lengthier features because it contains a powerful story and is superbly done.

Walthall in Seven-Act Play

The silence surrounding the activities of Henry B. Walthall at the Essanay studios has been finally broken by President George K. Spoor's announcement that his big star will begin work immediately in a super feature of seven acts. It is "The Truant Soul," by Victor Rousseau, the famous novelist, and is designed to give Mr. Walthall the greatest opportunity of his career for a powerful character portrayal. Approximately 600 scenes will be taken. Only in a few instances will but one camera be used.

Richard Bennett is diligently nearing the close of production of "The Lawmakers," an American-Mutual feature in five acts. This photodrama carries a strong preachment against capital punishment.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.

Theaters and Newspaper Hold Contest

A "Trip to Movieland Contest" has been inaugurated by the *Photoplay News* in conjunction with the motion picture theaters of Rochester, New York. Primarily the contest was started for the purpose of building up a paid subscription for the paper to supplement the free distribution in the theaters, and secondarily to interest the "fans" more directly in the enterprise by offering them a liberal share of the profits.

According to the terms of the contest the city has been divided into four districts and a first, second and third prize will be awarded in each district. The first prizes consist of a three-day visit to New York to inspect the great manufacturing studios of the east. Carfare, hotel bills and all incidental expenses will be paid for the four "fans" who win in the various districts.

The second prizes consist of a visit to the Wharton studio at Ithaca, where the members of the party will be included in one of the films then in the making.

The third prizes are consolations- four gold watches being offered.

The city has been divided into four districts as follows:

District 1 includes patrons of the Regent, Victoria and Clinton theaters; district 2 includes the patrons of the Gordon, Lyndhurst, Lyric, Empress, Aster and Palace theaters; district 3 takes in patrons of the Colonial, Princess, Family and Jefferson theaters, and district four includes patrons of the Knickerbocker, Grand, Murray, Pullman, Park, Lincoln and Ideal theaters.

The contest closes November 15 and the blanks and nomination slips are distributed from the box offices of the various theaters. Subscriptions for six months entitle the subscriber to 200 votes; 1 year subscriptions 500 votes, 2 year subscriptions 1,250 votes, and 3 year subscriptions, 2,000 votes.

A New Pennsylvania House

Rapid progress has been made upon the construction of the new Victor Theater, formerly the Avenue, of McKeesport, Pennsylvania, which has been announced to be opened for personal inspection and business on October 5. The Victor will be one of the finest photoplay houses in the State of Pennsylvania.

The Victor Amusement Company, of which H. A Victor is president, and Isaac Victor, treasurer, has spared no expense to make this theater the crowning triumph of its long career in successfully catering to the entertainment of the better class of McKeesport people.

In their announcement sent out recently to the trade, they stated that they were confident that their new house and the new policy which they will pursue in conducting this playhouse, will undoubtedly meet with the cordial approval and appreciation of their many thousands of friends and patrons in their community, as they are endeavoring to have the structure represent their highest expression of sincere appreciation of the favor and friendship that the public has shown them by their patronage during the past year.

Their plans for the Victor embody the best of all the modern ideas in photoplay construction. They have made careful provision to safeguard the health and insure the comfort and convenience of all their patrons.

The theater management has arranged for the exclusive showing of Paramount Pictures in this district, including the four short reel subjects.

Personal Guarantee for Pictures

By Bruce Goldshaw

Manager Cosmopolitan Theater, Chicago.

There is so much censure of the manager of a motion picture theater from all kinds of people because of the films he shows—some liking one and some another—that I have found the only safe way is to simply put the censoring of pictures up to the people themselves. It is impossible to please everyone, for no two people like the same thing nor look at the same thing in the same way.

As every exhibitor has been bothered, I suppose, I also have had a great deal of trouble with the parents complaining because some of the pictures their children saw were not just what they would have chosen for them to see. I run a special matinee for the kiddies at my theater and that ought to take care of the children, but it does not; they want to come in the evening with the older people and in a great many cases the parents cannot come unless they bring them, therefore I notified the parents that I would indicate in my program whether the picture was suitable for the children to see or not, also when it was a particularly strong play but unobjectionable in every way by putting my personal guarantee to any especially good programs or films.

Therefore after listing the entertainment for certain nights in my program I add a line such as "We cheerfully recommend this performance with our best guarantee," "A feature with a double guarantee," "We are pleased to be able to recommend this offering with our indisputable guarantee," "It carries a double guarantee," "We are pleased to guarantee this as one of the best all-around shows in months," "Another guaranteed attraction," and so forth. When these guarantees are given to an evening's performance the people attending may be perfectly sure not only that they are going to see a better-than-the-ordinary show, but at

the same time there will be nothing which could offend the most delicate tastes.

The other pictures which we do not care to guarantee we may praise in some way, but the word "guarantee" will not appear in the recomendation. We may class it as "A very long and attractive show," "One of the most gripping dramas produced by such and such a company," "Biggest show we ever had for the price," or something of that kind, but it does not carry the guarantee. The pink slip plays are of course listed as "No Children Admitted."

With the people who are regular patrons, this classing of the different pictures allows them to be their own censors. If they care to come to a performance which does not carry a guarantee or a double guarantee then they do so on their own responsibility. I have not recommended the pictures for that night as anything out of the ordinary and they cannot blame me if they choose that night to come. With the person who just casually picks up the program, if they see a guarantee by the manager of the performance for the evening they are pretty sure that it is going to be good and are at once tempted to attend.

I have found that this method of standing back of my word and at the same time throwing the responsibility of choosing upon the people themselves has eliminated a great deal of the chronic "kicking" to which every manager is subjected.

Make the First Impression Right

The success or failure of a motion picture theater is governed largely by the first impression made upon the patron when he enters the house. If the first glimpse conveys the impression that the building houses a legitimate business enterprise, if an air of reserve and refinement predominates, if the place looks cozy, —then much has been done toward attracting people to the theater day after day.



Hoyburn Theater, Evanston, Illinois, managed by W. G. Sturdivant.

Manager W. G. Sturdivant of the Hoyburn Theater, Evanston, Illinois, evidently is a staunch believer in the idea contained in the foregoing paragraph. The Hoyburn is located in the business section of the Chicago suburb, seats 635 persons, and the musical apparatus consists of one baby grand piano and one Kimball echo organ. Imbedded in the concrete floor throughout the building are 90 grated air tubes through which one large fan pumps pure, fresh air, on hot days it being iced. Two large exhaust fans draw out the consumed air.

Many exhibitors know nothing about the conscious and sub-conscious appeal to patrons or the value attached to them when used individually or when combined.

Mr. Sturdivant, however, is familiar with their importance. In his eight-page weekly program he continually keeps his truly excellent ventilation system before his patrons, but he has gone further. In his lobby and just outside the auditorium door he has arranged two American flags which flap perceptibly enough in the air current to remind a person entering that the air in the house is continually changing. Of course, you readily appreciate how the average fresh air fiend takes to this. The light colored calcimined walls and ceiling coupled with the indirect lighting system give the place a cleanly appearance, also a very important factor in obtaining and holding patronage. The Hoyburn Theater is only about one and one-half years old and the success it now enjoys can be credited largely to Mr. Sturdivant's brainy magement.

Lo! A New Solomon

A NEW Solomon has been born to us. He runs a motion picture theater, over near the Stock Yards in Chicago, called the "Colleen."

This new Solomon disguises himself under the name of H. Lieberthal. His real identity was revealed one day last week while he and "Sid" Smith, manager of the Kedzie Annex, sitting in the office of the Exhibitors' League of Illinois were carrying on an argument which took its origin from a discussion of the European war.

Mr. Smith evidently has a soft spot in his heart for the Allies and vigorously protested the justice of their cause. H. (Solomon) Lieberthal good naturedly rebuked every attack on the Germans with a wisdom which would have done justice to the original Solomon.

When the fire showed any sign of burning out, M. A. Choynski who was seconding "Sid" Smith would spring some new angle. George Laing, who manages the Burton, would coach H. (Solomon) L., prodding him with some particularly witty remark, and presto, the battle of words and wit was on again.

The climax was reached when someone inquired why Germany had allied herself with the heathen Turks. This hit the "wise one" a glancing blow and here is how he retaliated.

"Heathen Turks nothing! They're all heathens over there! They go to church with a prayer book in one hand and a sword in the other and pray to their God for more money with which to buy guns and powder and then when their neighbor, in the same pew, is not looking they drive their swords through him. If you call that Christianity or anything better than heathenism, I am thankful to be a heathen and a Jew."

Mr. Lieberthal, we remove our hats to you, wishing you all that the original Solomon possessed with the exception of his wives.

Roberta Wilson plays the featured lead in the [illegible] reel Universal drama, "The Emerald Pin."

"For Value Received—Paid" is under [illegible] Universal City by Donald Macdonald.

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The "Overproduction" of Pictures

OVERPRODUCTION is an old, old cry, familiar to the executives of all industries. It is always true and always false. No business can produce in consequential volume without assuming responsibility for a seeming overabundance of product. No business has yet brought forth enough of its best to satisfy those who want only the best.

Surely there is an overproduction of automobiles. The figures are running into the millions, and there are only twenty or twenty-five million families in this country. Yet the makers of really good cars are so far behind in their orders that many of them cannot deliver to their customers within weeks or months of the purchase date.

There is a tremendous, wasteful overproduction of short-story manuscript. It comes to the desks of the popular magazine editors in such quantities that they must employ readers to sift it down to a ponderable basis. Yet these same editors are constantly, month after month, hard put to it to find sufficient material to fill their pages.

And of magazines themselves there are more than our population can ever hope to read; hundreds of them that have no place and perform no function, and persist only because their makers live in never-ending hope. Yet here and there we find a single magazine whose copies run into the millions.

The flood of scenario scripts is scarcely less than the flood of stories. Thousands of them pass through the offices of the film companies (and out again) leaving barely enough, or perhaps not enough, to make the pictures that must be made.

Of course there is an overproduction of pictures. It would be a strange business if there were not. No doubt hundreds of pictures are released that do no good for anybody—their makers, exhibitors, or observers—and so might just as well have died in the scenario.

There are companies producing so many pictures a week who would make better pictures if they reduced their output. But that, also, is true in every business. The publisher of a daily paper could make a better weekly with the same staff; the producer of the weekly journal or magazine could make a wonderful monthly with the same amount of labor and application. Almost all of us could perform our duties more thoroughly could we but multiply by three or four the time we spend in doing them.

In all human endeavor there must be grades of excellence. Not all of us can hope to write the best stories or produce the best pictures. However high the standard of average, some will be better and some worse. And always the better will be few and rare, and the worse will be plentiful and common.

Comparisons, said Shakespeare, are odorous; yet we go on comparing, establishing this or that standard by which to judge all things upon which we can vent our passions for comparison. Because there are few masterpieces and many mediocrities, we raise the cry of overproduction. Yet the human race itself is so constituted. For every soul of great character there are thousands of little ones; for every success there are a hundred failures.

Because we make comparisons, there is an overproduction of poor pictures and an under-

production of good pictures. Without the good pictures for standards, many of those we now call poor would be good. The overproduction becomes real only when the clamor becomes universal for those few that are very good, and the many less good are neglected.

There is no solution other than evolution for the overproduction of mediocre pictures; for no producer will admit his mediocrity or cut the volume of his product for the altruistic joy of bettering the industry and demonstrating an economic theory. The old, hard law of survival must prevail. If there be actual overproduction in the lower grades, the inexorable progress of business will curtail it. The overabundance of the inadequate cures itself, and is never a menace to the active world. The inadequacy of the best is far more serious.

If there really be any overproduction in the motion picture business, it comes by reason of the extravagances of those who conceive that expense is the key to popularity, and that a picture supplied with high-priced players and expensive settings needs no other element for success. Of such productions there may easily be too many, and continue to be too many until the money is gone and the lesson finally learned. And of pictures that are made as a "buckeye" painter makes paintings, by rote and recipe for the sake of the price per foot, there may also be too many. Yet ultimately the world will discourage these by setting too low a value upon them for profit, and they will pass out of the scheme.

But of the pictures into which the scenario author has put all his imaginative skill, and the director all the enthusiasm of his profession, and the players all the intensity of their art, there is no overproduction. There are not nearly enough of them; and there never will be enough. It is only to be hoped that their over-demand may finally evolve, out of the mediocre, more who are able to rise to the requirements of their production.

San Francisco's Substitute for Censorship

REGULATION of motion pictures in the city of San Francisco, Cal., stands upon a simple ordinance, passed by the Board of Supervisors of that city and county, which declares it unlawful for any person to show improper pictures, and provides penalties for the infraction of that rule. Responsibility for both the ordinance and its strict observance rests with the Film Exchange Board of Trade of San Francisco, whose attorney prepared the bill.

The ordinance is positive and even drastic; but it is wholly reasonable. As a common-sense substitute for an inane censorship it deserves the attention of all communities that are actuated by the desire to be just and sane. Its entire adequacy to deal with any situation must be apparent even to the advocates of censorship.

San Francisco's new law is not the act of a community unfamiliar with the possibilities of censorship. The California metropolis has had its censorial experience. Its Board of Supervisors has had before it in the last eight months all manner of censor bills and suggestions, and has given them full meed of consideration. Its advocates of full and arbitrary censorships are no whit less active or less importunate than are those who are allowed to outrage the governing functions of eastern cities and states.

Credit is due the Film Exchange Board of San Francisco for the indefatigable effort that resulted in the acceptance of this simple and sensible solution for what all communities persist in regarding as a problem. Credit is due the Board of Supervisors of the city and county of San Francisco for passing, by a vote of fourteen to three, the ordinance as it was presented, against the determined and active opposition of the censorship advocates.

Hereafter, San Francisco's film men will be subjected only to their own censorship. That they will be faithful to the trust which the ordinance automatically reposes in them we cannot question. The Exchange Board of Trade, indeed, has definitely committed itself to the observance of the subject and letter of the new law, and will use the power of its organization in maintaining that condition within the jurisdiction of the rule.

It cannot but be obvious to both film men and governing authorities that by proper ordinance or statute the motion picture can be more efficiently and more satisfactorily regulated than by any manner of pre-publicity censorship. Law, in whatever form it appears, we all recognize and respect. Censorship is never law, and by its very nature breeds disrespect and evasion. The most moral and upright of men can count it no crime to beat a censor board—and perhaps a bit of credit.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Parent-Teacher Association of Portland, Oregon, has introduced into the city council an ordinance prohibiting children under a specified age from attending regular performances at motion picture theaters. Mayor Albee has been approached on the subject and is said to favor an ordinance of this sort.

English's Opera House, Indianapolis, Indiana, has been showing the historical picture "Indiana" for the benefit of the James Whitcomb Riley memorial fund.

The Auditorium Theater of London, Ontario, has been advertising in the newspapers lately for suggestions for a suitable name for this theater. A new ten dollar gold piece is offered as a prize.

The Colonial Theater, Chicago, closed Sunday night with the spectacle "Ramona" and remained closed until Thursday, when it reopened with the Griffith production, "The Birth of a Nation."

San Antonio, Brownsville, Austin and New Braunfels, Texas, are all trying to persuade the Gotham Film Company of New York to locate Gotham City, the $600,000 motion picture city, in their territory.

Portland has a clean slate for the August films reviewed by the Board of Censors. Of 730 motion picture reels viewed during August none was condemned and eliminations were required in only 14 reels.

George E. Luxton, assistant manager of the Rialto Theater Supply Company, of Minneapolis, has been on a week's automobile tour of the southern part of the state during which time he combined business and pleasure.

A kite with an acrobatic dummy attached was used by Jack Thatcher, manager of the Regent Theater, Minneapolis, to advertise "The Spoilers." Mr. Thatcher flew the kite every day during the fair week and it attracted much attention.

Winnie Sheehan, manager of the Fox Film Company, has "gone and done it." He returned from abroad last week accompanied by Mrs. Winnie Sheehan, formerly Kay Laurel, and announced they were married in London several months ago.

King Baggot has been appearing at the Victoria Theater, Rochester, New York, for the last week. The Victoria has a seating capacity of 1,700, 1,100 in the auditorium. A ten-piece orchestra furnishes the music and Jack Farren is the manager.

Superintendent Alexander of the Turon, Wisconsin, schools has arranged for the use of motion pictures in the school work of that city. The local motion picture theater will be secured for at least twice a month for the showing of educational films.

The *Kansas City Star*, published at Kansas City, Missouri, announces that it will not permit publication of advertisements in its columns of motion pictures that base their appeal in a salacious presentation of sex problems.

Mr. Horosford, manager of the Chateau Theater of Toronto, is running a contest in connection with the showing of the serial "Liberty." Three prizes will be awarded for the best answers sent in in answer to the question "Which episode of 'Liberty' do you consider best and why?"

The Canadian Buffs, one of Toronto's crack regiments, have opened the Venus Theater in order to secure funds for regimental use. The house is being run just the same as any other theater although the admission is only five cents. "Shannon of the Sixth," the big war feature, is at present being shown.

A check for fifty dollars was received by Captain Frank E. Ziegler, commanding Company I, of the Eighth Regiment infantry, at El Paso. This check represented the share of the Dauphin county companies in the fund to provide a motion picture outfit for the Pennsylvania troopers at the Mexican border.

The Concrete Theater, Concrete, Washington, was almost entirely destroyed by fire at 6:30 A. M. on September 14. The fifth chapters of three Pathe serials that were in the theater were also burned, viz., "The Iron Claw," "The Red Circle," and "Neal of the Navy." C. D. Stickney was manager of The Concrete.

The building of a new motion picture theater at Musselburgh, Midlothian, was stopped by order of the Ministry of Munitions on the ground that the work was not considered of national importance. The argument was advanced that the quicker the building was finished the sooner it would be earning money to pay for the war, but this carried no weight with the officials.

San Francisco will have no censors. By a vote of 14 to 3 the bill was killed by the Board of Supervisors in spite of the opposition by representatives of several women's clubs and Andrew Gallagher, member of the board. Superviser Edward Wolfe, formerly state senator, declared that censorship was un-American and wrong in principle.

An ordinance prohibiting children less than 16 years old from attending motion picture theaters except on Friday after school and on Saturday, has been introduced to the city council at Anderson, Indiana. The mayor has abandoned his plan of creating a censorship board and is advocating the new ordinance instead.

Kansas City is having its troubles and the efforts of the motion picture exhibitors to have their operating licenses reduced from $100 a year to $12.50 ended in defeat when the finance committee of the upper house voted to report the ordinance unfavorably. The mayor said: "I have investigated the picture theater licenses

of other cities and find that we are below the average at $100."

At one of The Liberty's recent Sunday noon concerts played upon the big Hope-Wurlitzer Orchestra the song, "Memories" was being played. The verse was repeated twice, and then the short chorus was flashed on the curtain, two lines at a time, while it was being heard. The soft, ghostlike reflection on the curtain added effectively to the "memory" atmosphere.

S. O. Siegel, general manager of the Brown Film Service Company of Newark, New Jersey, has acquired from the Unity Sales Corporation the exclusive rights to "The Yellow Menace" serial for northern New Jersey. During the Elks' celebration in Newark Mr. Siegel entered a big seven-passenger "Yellow Menace" automobile in the parade in which Margaret Gale, the heroine of the serial, rode.

The Laemmle Film Service of Des Moines, Iowa, has established a publicity department under the supervision of Charles S. Stevenson, a newspaper and advertising man of Kansas City. Writing of display advertisements, construction of house organs and throwaways, writings of newspaper stories and so forth are a part of the service which exhibitors will receive from this department.

H. A. Sherman, president of the Sherman-Elliott, Inc., gave a private showing of the Selig production "The Crisis" at the Strand Theater, New York, on September 29. This exhibition was for the press, territorial right buyers and a few well known men of the film trade. Mr. Sherman felt very much honored to have Winston Churchill, author of "The Crisis," accept his invitation to watch the picturization of his novel at this private showing.

The outstanding feature of the musical program at the Rialto Theater, New York for the week of September 24, was the first appearance at that theater of A. C. Janpolski, famed for his work with the Boston Symphony Orchestra. The Rialto Orchestra conducted by Hugo Riesenfeld rendered Litoff's "Robespierre" overture; Mme. Jeanne Maubourg of the Metropolitan Opera Company was heard in the "Song of the Blind Girl" from "La Gioconda"; and Helen Hunt of the Metropolitan Opera House ballet offered "The Hunt," an interpretative dance.

When the Mission Theater, Seattle, opened with the pictures of the famous annual round-up at Pendleton, Oregon, the house was all decked for the show. The outside was appropriately decorated, and the door man wore chaps and the other things that go with them, while the girl ushers were dressed as cow girls. The organist was also dressed as a cow boy, and when the shooting scenes were flashed on the screen, he added to the realism by taking one of the revolvers from his hip pocket and firing.

A "box of luscious peaches" were on view at the Rialto in New York last week when the eleven winners of the "Beauty and Brains Contest" conducted by *Photoplay Magazine* and the World Film Corporation were entertained as the guests of Mr. Rothapfel. These young women were selected from among twenty thousand contestants in all parts of this country and Canada. They were in New York to have their availability as screen stars tested, none of them ever having appeared in motion pictures. Tea was served in Mr. Rothapfel's quarters after the performance.

The downtown theaters in Chicago for the week of September 25 are showing Clara Kimball Young in "The Common Law" at the Studebaker; Tyrone Power in "Where are My Children?" continues at the La Salle; Maurice and Florence Walton in "The Quest of Life," also "American Sports and Pastimes" and "Around the World in Fifteen Minutes" opens the last week of the Cinema Concerts at Orchestra Hall; "The Fall of a Nation" starts an indefinite run at the Fine Arts; and "The Birth of a Nation" returns to the Colonial for a long run.

The New Stillman Theater in Cleveland opened September 30. A unique feature of this theater is the fact that the screen is viewed without obstruction from every seat in the house. Similarly there is not a seat from which the picture appears distorted. This system was worked out by a series of sight lines before seats were placed. The orchestra, according to President E. Mandelbaum, will include twenty-five men, led by Hyman L. Spitalny. A huge organ will be under the direction of James H. Rogers, with three organists. The theater will seat over 2,000, with prices from 15 to 75 cents.

Manager W. H. Smythe of The Strand, Seattle, has recently added a big attraction to his already popular theater, by bringing up from San Francisco Franz Adelmann and his well known Bohemian concert orchestra of eight pieces. Mr. Smythe had a new orchestra pit built for them and they made their first appearance at the matinee Wednesday afternoon, Septermer 13, when they were accorded a very enthusiastic reception. Franz Adelmann, the leader, is well known in Seattle, having played for seven or eight years at the Butler Hotel Grill and at the Rathskellar, and he is becoming more popular now than he was then.

H. E. Smith, manager of the Colonial Theater, Seattle, announces a change in policy. Beginning with October 4 The Colonial will open with "The Shielding Shadow" and Pathe Gold Rooster Plays. Thereafter Pathe pictures will be shown exclusively at The Colonial. Mr. Smith also anounces a bigger advertising campaign than he has heretofore undertaken. He intends to tell the people about "The Shielding Shadow" in all the Seattle papers, on a liberal number of twenty-four sheet stands, and on window cards. In fact he says that he is ging to place this big serial before the public in as big a way as was "The Birth of a Nation."

The "pocket program" of the La Salle Theater, South Bend, Indiana, is an eight page folder of convenient pocket size. Four of the pages are devoted to the programs for the week and the other four contain descriptions of the different features to be shown. Exact information as to the time of starting each show is given. The program is printed in black on white stock and enclosed are inserts printed on red and green stock giving the most important features which have been booked for the theater for the next two months. Altogether it is a very complete and satisfying program, giving all the information and just the information required.

First Aid to Theater Men

BY S. L. ROTHAPFEL

ARE you slighting your advertising? Do not expect to get the best results if you do not do your part along this line. It is up to every manager to find out the kind of publicity which best suits his needs—do not fail to find out the kind you need. If you do not take enough interest to tell the people what you have to offer you cannot expect them to take enough interest to ask. Advertise as little or as much as you feel that you can afford—but nevertheless advertise.

71—Some of the women in my neighborhood are trying to get me to run a matinee every afternoon or at least three afternoons in the week as well as the evening performances. I do run a Saturday matinee but they say that does not answer the purpose. They claim that in the evening and on Saturday afternoons their husbands are home and the men don't like the motion pictures and so they cannot come as often as they would like to but if I would have matinees through the week they could come all they pleased and still be at home and spend the evenings as their husbands liked. Do you think it would be worth by while to do this? The women are so liable to just have fads this way and then get tired of them.

If the women really want an afternoon performance and say they will attend why don't you try it out and see how it works. Even if only a few have said that they would come these few may be voicing the sentiments of many and I believe you would find this move profitable. There are a great many men who do not care about going to the motion picture theaters in the evening and would be only too glad to stay at home if the women did not drag them out. Also very often in the evening if there are children it means either that one of the family must stay at home with them or they must be taken along, and it ends in no one attending the theater. In the afternoon the children would be in school or could be taken along and so the mothers could enjoy the performance without feeling that anyone else was suffering because of their pleasure. It might be, also, that you would get quite a patronage from the school children as they came from school in the afternoon. At any rate it seems to me that as long as the women have felt the need for something of this kind it is a suggestion worth giving a fair trial. You do not bind yourself to keep it up if the matinees are not well attended or are not paying, but just try it out and see what comes of it. If the women lose their interest after you have been running the matinee for a month or two then simply drop it.

Spread the news of these extra shows through advertising and get the women interested so they will inform their friends and thus form the nucleus of your afternoon patronage. You will find that a matinee very often will increase your night business because if the women see a film which especially appeals to them in the afternoon they will tell their family and friends and the result will be a greater interest in the evening performance.

It is an undisputed fact that the women and children make up a large majority of the attendance of a motion picture theater and for this reason it is well to humor them and cater to them whenever it is feasible, for this will almost always work to the advantage of the theater man. The women may make some rather wild suggestions at times, but the judicious manager knows how to eliminate the poor ones and make use of the worth while ones.

72—I felt very much disgraced last week to have a masher arrested in my theater. Of course I did not know he was a masher when he bought a ticket or I would not have allowed him inside but just the same it has hurt the reputation of my house among a number of the regular patrons and they seem to hold me to blame for it. A young girl came out and said the man was annoying her—and I guess he was getting fresh—so I had him arrested. It was done as quietly as possible and I do not think that any of the people in the theater except those immediately around him knew what had happened but of course the news spread very rapidly and everyone in town knew it in a little while and then the town paper came out with an account of it. I am afraid it is going to hurt my patronage for a while and don't know what to do about it. I don't see how the people can blame me but they do just the same.

I really do not see how you can tell whether a man is a "masher" or not unless you are the seventh son of a seventh son and blessed with second sight, but I suppose at the same time it is only human nature for the patrons of your theater to hold you accountable for all that happens in your house. This is a situation with which it is very hard to cope because you never know when it is going to happen or who will be the culprit. I did not think you were often troubled with this kind of nuisance in a small town. You did just the best thing you could under the circumstances in having the man promptly arrested to serve as an example to all other infringers. When you accomplished this so quietly it is too bad the news had to be given such widespread publicity, but I suppose this is inevitable in a small town where any out-of-the-ordinary happening is food for gossip.

If you could tell by the looks of a man that he was going to prove an objectionable character it would be easy enough to bar him from your house. But this is an impossibility. And I must admit that I do not think all the blame is always on the man's side—although by this statement I am not trying to shield or justify the man—but very often young girls invite attention by their action and then become frightened and say the man is trying to flirt with them. An incident of this kind is very unpleasant and one hates to have it take place in his theater. But as I said before, as far as I can see the manager is helpless. You can do this much, though, in an attempt to stop any future repetitions—instruct your ushers when young girls come in alone or two or three together to try not to seat them next to men. This may be almost an impossibility, but I would follow this policy wherever feasible.

As to the gossip hurting your house, I believe you can counteract this to a certain degree by a brief article in the daily paper. If they published an account of the affair surely they will be generous enough to allow you to use their columns to justify yourself in the eyes of the community. I would write just a very brief statement expressing your regret that the incident occurred in your theater and showing how you do all possible to keep the house strictly high-class but that unpleasant situations like this will now and then creep in. The fact that you had the offender promptly arrested should show that you did all you could to set

the matter right and will probably make a like occurrence less liable to take place in your house. If you issue a program it might also be well to put a little note in this simply expressing your regret at the affair. As long as every one knows about and is discussing it this action on your part will not be giving greater publicity to an incident which is better suppressed, but will simply show your attitude in the matter.

I think you will find that any falling off in attendance will only be a temporary matter and a condition that will right itself in a few weeks.

73—Do you think that a printed program which the people can take home with them and keep—if they will—brings enough more patrons to your house as compared with announcement slides thrown on the screen to make up for the difference in cost of the two means of advertising the attractions of your house? It seems to me the people do not ever look at the programs after they take them home, and I doubt if they carry them home very often. And if they care to go to the theater they will go just the same no matter what picture you are going to show.

I certainly do advocate a printed program no matter how simple it is. What you want is to make the people remember on what night you are going to have certain films or players they are particularly desirous of seeing. The announcement slide is all right as far as it goes, but the difficulty is that it does not go far enough. It calls the people's attention to the night when you are going to have something which they would enjoy and they say "We must remember that for Thursday night and be sure and come," but the difficulty is that as soon as they have reached home they cannot remember which night it was they were going to be sure to go. The program which they take home will help them to remember this. They will have it for reference all during the week and by studying it may find two or three other pictures which appeal to them.

If you feel that the people take the printed program at the door of the theater but do not carry it home, then see that it gets to them in their home by mailing it each week. To be sure that they keep it and read it after it enters their home is another matter and you must make your program so attractive that they will want to save it. A mailing list for programs is an invaluable aid to securing attendance. I know many theaters with a capacity of about five hundred people that mail out five to ten thousand programs every week. They do not simply supply the neighborhood but go into all adjacent communities and places from which the theater is easily reached by car lines.

You are mistaken in your idea that the people will come to the theater anyway no matter what you show. That used to be the case but is no longer true. The good old days when the motion picture was a novelty in itself and just to see anything move was a delight, have long since passed away. Now the people have been educated—perhaps they have been too well educated from the exhibitors' standpoint. They no longer are contented with anything, but want only the best and are very discriminating as to what they are willing to brand the best.

Also it used to be the custom for people to attend the theater in their neighborhood and not pay any attention to what other theaters were running. But this also is a thing of the past, for the mailing list system which most theaters employ and the motion picture theater advertisements run in the daily newspapers as well as the growing prevalence of automobiles, all make the people more particular and they do not attend any one theater regularly, but study the programs to see who is showing what they know they will enjoy, and go there even though they do have to take a car to reach it. The theater manager not only has to fight the competition in his own neighborhood but he has to fight wholesale competition from practically every picture house in his town or on his side of the city. The feeling of the people now is that it takes a whole evening anyway to see one performance, so they might just as well take time to go to the theater which has a good show. And this is where the printed program proves invaluable. The people may not be in your theater to see your announcement slides. But if they are "fans" at all they will at least take the time to look over your program if it comes to them in the mail, and if it pleases them it is pretty liable to be saved for future reference. Make it unique or especially attractive in some way so that they will have reason to save it aside from the coming attractions of which they desire to be kept posted. Remember that the person to whom your program goes is probably on the mailing list of three or four theaters in the community—and it is once more the survival of the fittest. This is no game in which you can sit down and wait for your turn. It is always your turn and you want to get in ahead of the next fellow who is ever at your elbow trying to surpass you.

Full Orchestras for "The Crisis"

William N. Selig and H. A. Sherman, president of the Sherman-Elliott, Inc., have completed some unusual plans for the presentation of Selig's "The Crisis." Premier presentations in both New York City and Chicago have been arranged at the best theaters and with the aid of complete orchestras.

"The Crisis" is also to be booked throughout the country only at the best theaters. The play will be handled like a first-class theatrical company and a complete orchestra will accompany each film as will motion picture operators. A wonderfully complete line of publicity material, including posters, heralds, cuts, special press stories, etc., are in course of preparation.

Winston Churchill, who wrote "The Crisis," is expected to visit Chicago during the initial presentation. He has written to Mr. Selig expressing great interest in the drama.

H. A. Sherman, who will give his individual time and attention to "The Crisis," has opened offices at 220 West Forty-second street, New York City, and 58 East Washington street, Chicago.

There is an all-star cast to appear in "The Crisis," including George W. Fawcett, Marshall Neilan, Thomas Santschi, Frank Weed, Will Machin, Nat B. Snyder and Bessie Eyton, Eugenie Besserer, and others. Colin Campbell, who directed "The Spoilers," "The Never-Do-Well," "The Rosary," etc., produced "The Crisis" under the personal supervision of William N. Selig.

When the Los Angeles Harbor Commissioners had the side of a mountain at Catalina Island blown down the explosion was made the basis of a two-reel story of love and conspiracy culminating in a dastardly plot to rend the hero limb from limb by dynamite. Director Henry McRae of the Universal Company produced the story—"The Last Load"—from the scenario by William Parker.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Selling The Script

By Will M. Ritchey

THE proof of the scenario is in the selling. After all is said and done, if a photoplay story can be sold, it is a good one. That is the only test by which it should be measured. That does not mean that no poor scripts are sold, but it does mean that if the script has been offered to representative producers, and has been refused, there is something wrong with it which the author must correct before he can hope for wide success.

Do not concern yourself too much with the form of the script, although proper form is almost essential. It is the story, and not its form, which counts. Its form, or manner of presenting it, is merely an aid to easy display.

First in the completed script is the synopsis. This is a condensed summary, varying in length according to the length of the story, but narrating in straight, simple language just what happens in the photoplay. Care must be taken to include everything which is important to the story, and to leave nothing to the imagination of the reader.

Many producers buy synopses only. The plot—the main idea—is all they ask. The detailed action, or "continuity," they feel can be supplied to the best advantage only by their staff writers. But the striving photoplaywright may gain much experience through working out completed scripts, and surely no harm can be done by trying.

Next after the synopsis comes the list of characters. This may be written thus:

CHARACTERS

Donald Mackenzie.....Male Lead
Mary Allen.....Female Lead
John Ames.....Heavy
Mrs. Ames, his mother.....Character

This, of course, has much latitude, depending on the number and importance of the characters in the story. The list of characters should show at a glance the number of players necessary to production of the picture, for large casts are a consideration to be avoided unless the picture is of unusual nature.

Then comes the "scene plot." This is to show the number and kind of scenes in the picture and is a guide not only in actual production, but here again gives an indication of the expense and effort necessary to production. It may be written:

SCENE PLOT

Exterior, country home of simple nature. Nos. 1, 3, 15, 17, 30, 35, 37, 39, 41, 60.
Exterior, country road. Nos. 2, 4, 8, 16, 24, 26.
Interior, living room of country cottage. Nos. 6, 9, 11, 25, 28, 34.
Interior, living room, city apartment. Nos. 12, 14, 32.

Each scene in the photoplay is thus described and numbered. The numbering, naturally, cannot be obtained until the "action plot" has been written, and the scene plot is not compiled until the details of the action have been decided upon.

The "action plot" comes next, and should describe, in sufficient detail, everything which the players are to do. Unless absolutely necessary to the development of the story, however, do not specify some particular "property" or action which may not be available readily, but leave to the director the opportunity to furnish whatever situation may be best according to his experienced judgment. The action should be written about like this:

ACTION PLOT

Scenes

1. Exterior, country home. Iris in—Mary on, sitting on porch, gazing pensively into distance—sees someone coming—happy—waves—then disappointed—holds out arms instinctively, then checks her emotion and tears come to eyes—Iris out.
2. Exterior, country road. John enters—walks slowly along road—sees someone in distance—frowns—pretends not to notice—stops and waves—shakes head in refusal—exits—fade out.

SUBTITLE:

"Man's Love is of His Life a Thing Apart—"

This condensed form of describing action saves words and time. It is much easier than to say: "As the picture opens, Mary is sitting on the porch of her country home, thinking dreamily, when she sees someone coming and is happy at the sight. She waves gladly to the other, but when she learns that the 'someone' is not to join her, she is heartbroken—" and so on.

The most difficult and most important part I have left to the last. This is the title, which is like a showcard placed in a window to attract customers. Little can be said of the selection of a title except that utmost care should be used, and many tried before one is finally chosen.

On the other hand, several successful photoplays have been evolved from striking phrases or names, which have been used as titles. It is all a matter of individual choice.

The methods of selling scripts are many and varied. The established author often deals through an agency, but the beginner will do better to submit his scripts direct to the producer. Do not expect immediate results. Do not be discouraged when one is returned with a rejection slip. Send it again to another company. Keep on sending it until you are convinced that something is wrong with it.

Above all, study the needs of the various producers. If a company is featuring a woman star of the sweet, appealing girlish type, for instance, it would be foolish to send that company a story in which a forceful "vampire" woman is the principal character.

And watch the screen constantly. If a certain photoplay is recognized as a success artistically and practically, go to see that picture two, three or four

times, until you know each step in the plot. Each time you see it decide for yourself why each bit of action came at that particular time.

Then be sure that everything you write can bear inspection to the same degree.

Study Motion Picture Publications

By Gilson Willets
Staff Photoplay Writer Selig Company

I WISH to start my second article on the subject of writing photoplays by asserting that it is almost as important to know how to market plots as it is to know how to write them.

A writer will turn out what he thinks is a good motion picture script. Maybe it is a good story. Maybe it is a five-reel comedy of worth. The author sends the story to whom? Why he mails it to a feature film concern that specializes in "vampire" stuff. On the other hand a writer may originate a fine and dandy movie drama which would be purchased by some particular concern but he bundles it up and mails it blithesomely to some motion picture company that specializes in slap-stick film comedy.

Know your market, for the marketing of movie plots is likened to the marketing of magazine stories. You would not send a fiction story to The Boot and Shoe Record nor would you send a technical essay to a magazine specializing in fiction. It is the same with motion pictures. Subscribe for all the motion picture trade journals. One in particular prints the advance stories of the films released by the different motion picture manufacturers. These stories will give you an insight as to the character of plots that are being released.

And these motion picture trade journals should be carefully read for they reflect the policies of the manufacturers, afford names and addresses, and will frequently cause one to become aware of the changes of policy so frequently made by the manufacturers.

In preparing your motion picture plots remember first of all to use the typewriter. Editors will not read scripts written in longhand. Send out your work in a businesslike manner. Use good white paper, long envelopes plainly addressed. On each sheet of your manuscript have your full name and address plainly written. Always enclose a self-addressed and stamped envelope. These details are appreciated by editors and aid in your script being given proper consideration.

There are also many opportunities to sell movie plot ideas by means of synopses. That is details of the plot written clearly and concisely in a few hundred words. These should also be typewritten, should contain no "word paintings" but should relate the plot and nothing else.

Prices paid for motion picture plots vary. Twenty-five dollars is the customary price for synopses. Prices paid per reel vary from thirty-five dollars to one hundred dollars. More money is frequently paid according to reputation of the author and worth of the story.

Board of Censors Cut-Outs

WHAT to avoid in order to escape the censure of the National Board of Censors is a question over which a great many photoplaywrights are puzzling.

Of course the easiest way to avoid complications is to write only plays which could not possibly come under the ban, but this does not seem to be the idea in the minds of most writers. They claim that they cannot get the "punch" and real "heart-interest" into their photoplays unless they border on the sensational.

In their effort to save the manufacturer from having his film badly cut the National Board of Censors issues bulletins pointing out situations to be avoided in the manufacturing of films. It might be well for the writer to have a few of these points brought to his notice, and to keep them on his desk for ready reference when building up his plot.

Some of the most pertinent of these are:

Unnecessary use of liquor—"A great deal of promiscuous drinking is now shown in motion pictures when entirely unnecessary for any dramatic purpose. For example, if two men meet on the street, they dash into a cafe for a drink; in a club room scene, the principal occupation of club members appears to be constant drinking. Advices reaching the National Board's office indicate serious objection to the constant drinking shown in motion pictures. We urge you to eliminate all unnecessary drinking incidents."

Unnecessary use of weapons—The Board "objects to the unnecessary and irrevelant use of revolvers, knives, etc., to portray merely an emotion," and says that it is "undramatic, inartistic and untrue to life."

Rough handling of women—"Such brutality is nearly always overdone. The National Board eliminates the wanton rough handling of women. Producers are urged to avoid it to save your companies the expense of eliminating such incidents with consequent mutilation of the picture."

Cruelty to animals—"In the future the National Board will continue to be watchful for incidents in pictures which indicate that animals have been ill-treated. It will eliminate such scenes as in its opinion would shock the sensibilities of motion picture audiences or appeal to the morbidity of individuals who desire to witness this sort of thing."

Latest Market News

International Film Service, Inc., 729 Seventh Avenue, New York, N. Y.—Are not considering any material from outside writers.

Vitagraph Company, E. 15th Street and Chestnut Avenue, Brooklyn, N. Y.—Are bought up far ahead on three, four and five-reel dramas and are in the market at the present time for one-reel comedies only.

World Film Corporation, 130 West Forty-Sixth Street, New York City.—In the market for good stories of any kind with sufficient material for five reels. Synopses preferred.

"Ne'er-Do-Well" Remains on Vitagraph

So many exhibitors have wondered what would become of the "Ne'er-Do-Well" after the withdrawal of Selig from V-L-S-E. that General Manager Walter W. Irwin has reiterated his statement that the "Ne'er-Do-Well" is not affected by the withdrawal of the Lubin, Selig and Essanay Companies from V-L-S-E. Inc.

Sol Lesser's statement to Mr. Irwin explicitly states that he is entirely satisfied with the efficient way in which his picture has been distributed and it is not his intention to disturb this arrangement in the slightest degree. Exhibitors desiring bookings on the "Ne'er-Do-Well" should get in touch with their local Vitagraph-V-L-S-E. managers.

Franklyn Ritchie and Helene Rosson have just finished work in "Esther of the People," a five-part sociological drama.

Meet Charlie Chaplin in "The Pawn Shop"

MARY MILES MINTER AS SOUTHERN GIRL IN LATEST MUTUAL RELEASE



Photo copyright Mutual Film Corporation.
A certain great and sombre funnyman in his newest play, "The Pawn Shop."

THE sublime and the ridiculous head the Mutual offerings for the week of October 2, in the appearance of Charlie Chaplin in his newest Chaplin-Mutual release entitled "The Pawn Shop," and Mary Miles Minter in her second Mutual Star Production, "Dulcie's Adventure."

In "The Pawn Shop" Charlie appears in his own famous make-up—the feet, the baggy trousers, the moustache and the funny hat. He assumes the role of the under-assistant to the pawnbroker—the man who shines the three balls over the door, dusts the furniture, and does the dishes for the shop-keeper's daughter. Edna Purviance is seen in the role of the pawnbroker's daughter.

In "Dulcie's Adventure" Mary Miles Minter appears in the role of an appealing young southern girl. The picture was directed by James Kirkwood and abounds in the human touches for which his productions are famous. Bessie Banks and Marie Van Tassell have important parts in the characters of the two maiden aunts. Alan Forrest plays opposite Miss Minter, and aside from him there are Mollie Schafer, Perry Banks, John Gough, Harry von Meter, Gertrude Le Brandt, William Carroll and Robert Klein.

On this same program appears a five part Mutual Masterpicture, "A Woman's Daring," featuring Winnifred Greenwood and Edward Coxen, and scheduled for release on October 6. In suport of Miss Greenwood and Mr. Coxen are George Field, the perfect villain, and a well balanced cast.

"The False Magistrate," the fifth "Fantomas" installment, will be released Thursday, October 6. The booking reports on this detective series from the Gaumont studios have surpassed even the most optimistic expectations of the producers. In this, as in the other installments, "Fantomas" escapes at the last moment, and in a wholly unexpected manner, from death at the hands of the law, and from Juve, the world's master detective.

"Arabella's Prince," a Thanhouser two-part drama released October 6, possesses a whimsically humorous turn. Clavering Jones, Jr., a ten-year-old-youngster, has an important part and shares honors with a cat and a parrot.

The Beauty comedy of the week is released as usual on Thursday. Orral Humphrey appears at this time in an amusing farce, the name of which is "Slicking the Slickers." Mr. Humphrey gets out of this funny story his usual amount of eccentric humor.

"A Touch of High Life," a Vogue comedy in two reels, appearing Sunday, October 8, gives Paddy McQuire, the Mutual funny man, unusual situations to his heart's content. In substituting his station in life from street sweeper to gay young sport at a summer resort all in one afternoon, "Paddy" finds himself in deep, but not too deep for him to get out.

The Cub comedies for the week will be three in number. "Oh! For a Cave Man," the first of these, will appear Friday, October 6, and "Won By a Fowl" and "That Wonderful Wife" will both go out on the following day.

The remaining releases for the week consist of the usual scenic and current material of Gaumont production. Mutual Weekly No. 92, the news pictorial, and the split reel scenic-comic "See America First," will go out on Wednesday, October 4. "Reel Life," the Mutual's magazine in pictures, will be released on Sunday, October 8.

Mutual Film History in the Making

At the American Film Company studio at Santa Barbara Mary Miles Minter, Richard Bennett, and the comedians Kolb and Dill, are giving the finishing touches to Mutual Star Productions of five-part length, also a five part western with Frank Borzage and Anna Little in the leading roles is rapidly nearing completion and Orral Humphrey is turning out "Beauty" comedies at a dizzy rate.

"Faith," the feature which is keeping Miss Minter busy, was written by James Kirkwood, her director. The combination of the litle star's acting, and Kirkwood's directing on a play from his own pen is hard to surpass and people at the studio who have watched them working say the picture will be a splendid one.

Richard Bennett is deep in "The Law Makers," which is a preachment against capital punishment. Before leaving New York City Mr. Bennett had a long conference with Warden Thomas Mott Osborne of Sing Sing prison planning the details of this drama. Exact replicas of portions of Sing Sing have been made for the settings of this photoplay.

"Peck O'Pickles" is the comedy which Kolb and Dill are completing. This will be their third funny picture to go out as a Mutual release. A most remarkable bit of comedy is introduced in the ride of the comedians on the back of a whale.

The western picture in which Anna Little and Frank Borzage are working is entitled "Immediate Lee." The story is by Kenneth Clarke, the short story writer.

At the Vogue Studios, Paddy McQuire, Rube Miller and Ben Turpin are more than doing things with a decidedly original turn for funny pictures.

"Paddy's Pet Pup" is the present Paddy McQuire picture in the making. While Paddy has the leading role, the pup will no doubt share the honors with him. The dog is one of the most clever ever used for screen work, and in the story, he is the main instrument in aiding Paddy avert a robbery. In support of Paddy and the pup are Gypsy Abbott and Arthur Moon.

A second two-reel funny picture is being produced by Rube Miller and Ben Turpin with the aid of Lillian Hamilton and a large and competent company.

Its title is "Revenge Is Sweet," and the plot develops backwards in a most astonishing manner. The setting is western and the situations are unique.

George Ovey, the Cub comedian, is still at work turning out funny pictures showing the adventures of Jerry, at the Horsley studios in Los Angeles. Booking reports show a steady increasing demand for this young actor with his style of playing all his own.

New "Pick-up" System Proposed

Motography, in its issue dated September 30, carried an article on the evils connected with the present system of delivery and pick-up of films from the exchanges and theaters.

We are glad to report that some action has been taken toward the improvement of existing conditions and urge all exhibitors to investigate the contract which Charles Levy Film Service Company is offering. The contract is reproduced below.

Charles Levy, the owner of the aforementioned delivery service, has for the past few years been a newspaper and magazine distributor. Among about fifteen magazines of national prominence he distributes the Curtis publications in Chicago and vicinity, he conducts the entire city delivery service of one of the big Chicago morning papers.

Among other things, Mr. Levy proposes to install a $10,000 equipment with which to handle this service; he proposes to put up a bond sufficiently large to cover any losses which might be incurred through the loss of film in transit to and from the exchanges.

Following is the proposed agreement:

AGREEMENT.

Charles Levy Film Service Company, 27 North Fifth Avenue, Chicago.

Gentlemen:

You are hereby authorized to pick up the films every evening after the show at the .....(Name)..... Theater, and deliver these films on time at the various exchanges to which they belong. It is understood that you agree to be responsible for loss by theft after films have been delivered to you, and it is also understood the exchange will not hold me responsible if pick-up is made by your company.

For this service we agree to pay you $2.00 per week for pick-up, or $3.00 per week for combination pick-up and delivery from exchange to theater, *payable weekly*.

This agreement may be cancelled on thirty days' notice.

Name of Theater.....

Address of Theater.....

Name of Owner or Manager.....

Date..... Chicago, Illinois.

Copies of the above agreement have been left at practically all the exchanges and if you are unable to obtain one there, write or telephone to Motography, Chicago.



One of the charming scenes in the new American-Mutual Mary Miles Minter play, "Dulcie's Adventure," in which Director Kirkwood brings out admirably the "human nature in animals."

Fourth Exhibitors Ball

The fourth annual entertainment and ball of the Cinema Exhibitors' Association of the Motion Picture Exhibitors' League of America will be held on November 6, election eve, at Hunt's Point Palace, the Bronx, New York.

There will be a grand march of photoplay stars led by Mme. Olga Petrova and Carlyle Blackwell, and many of the film artists have promised to attend. The following committee is hard at work: Henry Cole, chairman; J. Bolte, H. Pollak, A. Levy, N. Scheinberg, A. Bauernfreund and President J. J. Wittman, ex-officio.

At the last annual ball more than 4,000 were present and the coming affair will be bigger than any of the previous entertainments held by the association as the committee has been assured of the co-operation of the manufacturers and photo-players.

Kolb and Dill in New One

"Peck o' Pickles," the stage success which won fame for Kolb and Dill as German comedians, is now being filmed as a five-act American-Mutual comedy under the direction of Thomas N. Heffron, and personally supervised and to be presented by Samuel S. Hutchinson. Not the least amusing of incidents appearing in "Peck o' Pickles" is a dream ride which Louie and Mike (Kolb and Dill) take on the back of a whale at sea. They dream that they are shipwrecked, and swim to what appears to be a small island, but which proves to be a real, live whale which, tearing through the water with Mike and Louie on its back, spouts water all over the comedians. Mike becomes sea-sick, and when the awakening comes they find themselves in their "blind pig," where a beer keg has burst and they are drenched with beer. There are also a number of other situations just as side-splitting

He Captured "The Crisis"

ABOUT HARRY SHERMAN AND THE BIG THINGS HE'S UP TO

HARRY SHERMAN, of Minneapolis now, of Chicago in the very near future, does not look like a film magnate. He lacks certain prominent features possessed by many men who have made millions in films. He looks and acts more like a good, big, husky, center-rush on a championship football eleven, and it is just like a center-rush that he appears to have gone through the film industry, taking most of the loose money in sight.

Sherman recently purchased from William N. Selig the rights on "The Crisis," considered by Mr. Selig himself to be his masterpiece in film production. There was no quibbling about the matter. Selig said his price for the rights for all of the United States and Canada was $250,000 and Sherman just remarked "You're on." That closed the largest state rights purchase in the film business.



Harry Sherman, the big, husky, good-natured film man who owns Selig's "The Crisis."

And Sherman says he is going to make more money on "The Crisis" than he did on "The Birth of a Nation." He declares he knows how to do it, and he is going to use business methods to make his $250,000 cash purchase show a good, big dividend. He is going to run "The Crisis" just as if it were a production of the legitimate stage on big time. Every print that he sends out will be accompanied by an orchestra and a complete projection outfit, including booths and an expert operator. He says that he will show it in a tent if necessary, so long as he can get the juice to supply the current for the machine.

About Harry Himself

This young plunger of the film business acknowledges having been born in Boston in 1884. Unlike the romance of many successful men, he did not have to walk the streets of Boston during his childhood with unclothed feet. He had shoes and stockings and all that went with them, and also an education; which, with his business experience, he is willing to pit against the kings of the film industry.

He is married, but he says it does not make any difference to the film industry whether he is married or single so long as he is willing to pay cash for what he gets, and he does not believe in making Mrs. Sherman a beauty advertisement for his own business ventures.

Sherman got tired of Boston and its environments many years ago. His entry into the film business is approaching its seventh birthday. About seven years ago he went to Minneapolis, where he started as an exhibitor, and remained in the exhibiting end of the business for two years. He then started an independent exchange. Shortly after starting the independent exchange, he contracted for the Alco program which he controlled in Minnesota, Wisconsin and North and South Dakota.

"Alco quit and I went broke," remarked Sherman in describing this period in his career.

Upon "going broke" he started another independent film exchange and did well with it until he purchased the state rights to "The Birth of a Nation," which he affectionately calls "The Birth."

Sherman purchased the state rights of "The Birth of a Nation" for seventeen states, which took in from Wisconsin to the coast with the exception of California, Missouri and Texas, which were retained by the New York company. It is said on good authority that the state rights for "The Birth of a Nation" cost Sherman and Elliot, his partner, $100,000. On August 1, 1916, the gross income to the Sherman-Elliot Company from "The Birth of a Nation" was $1,360,339. From the time of the purchase, about one year ago, they have been keeping four companies on the road. They are about to put three more on.

In discussing the exhibiting of "The Birth of a Nation," Sherman talks of the film just as if it were a legitimate speaking production. He talks of companies, not prints. He is justly proud of the fact that every print of "The Birth of a Nation" that he has put out really is a company, owing to the fact that he sends with it his own orchestra of from twenty to twenty-five pieces, his expert operator, his press agent ahead, and his business manager with the company, exactly the same as Zeigfield runs his "Follies."

After he purchased "The Birth of a Nation," Sherman got the state rights in the same territory for Helen Hunt Jackson's filmization of "Ramona." The Sherman Company has four prints working continually on "Ramona," and reports receipts of about $5,000 a week.

The purchase of "The Crisis" is the third big film epoch in the life of Sherman. He thoroughly believes that "The Crisis" will be as big a money getter as "The Birth of a Nation." He describes it as the greatest film of American history, and he believes its pulling power cannot be estimated.

"The Crisis" will be exhibited in exactly the same manner as "The Birth of a Nation" and "Ramona." Everything will be absolutely complete for the exhibitor. All that he will have to do will be to see that his house is neat and clean, and at the same time large enough to take care of a good-sized audience. Sherman never has done business on the vacant percentage of a house. He believes that every seat should be filled, and for that reason he wants every seat in condition to be filled.

Will Open Chicago Exchange Soon

Sherman still continues to be a believer in the independent exchange. He says the time is now ripe for an independent exchange man to make money in

large quantities, and to show that he believes in his own advice, he is about to open at Chicago the largest independent exchange ever run in the United States. His plan is to release one feature a week from this independent exchange. These features to be sold at such a price that the renting exhibitor may make a handsome profit without increasing his admission price. In the words of Sherman:

We propose running the best films on the market at a price within reach of all. The open booking idea has so permeated, that the time is ripe for a real big independent exchange. I purpose running it. In order to do it right, I am going to move from Minneapolis to Chicago and will open the independent exchange in the latter city.

Sherman is anxious to go into the producing end of the business, but not so anxious to make the change that he is willing to produce pictures at a loss.

If I cannot go into the producing end of the business in competition with the present producers, he declares, I will stay in the state rights and independent film end, and will go after every masterpiece produced. I like the producing end, but I know of the opportunities in the distributing end.

Adopt New Credit Rules

New credit rules, to be effective October 1, were adopted at a regular meeting of the Film Men's Credit Association held in Milwaukee recently. These new rules follow:

Owing to the fact that exhibitors desire to advertise coming atractions with a greater degree of certainty of getting them, the film exchanges being members of this association, agree to arrange their bookings so that booking sheets will be mailed to exhibitors one week in advance. If a cancellation is desired; for example, bookings week of October 16 to 22 cancellation on any day of this week should be in the office of the exchange Monday, October 9.

In order to carry out the spirit of this rule, it will be impossible to accept cancellations for bookings, unless they reach the exchange on the Monday of the week prior to play date; in the case of the above example, Monday, October 9. This will enable the bookers of all exchanges to make use of the most desirable subjects and will prevent the oft-repeated waste of leaving film on the shelves, which many exhibitors would have liked to have in place of what was booked them.

Cancellations reaching the exchange after the specified period will be honored and charge for program will be made as if no cancellation had been received. The members of the Film Men's Credit Association feel that this rule will benefit the showman who attends to his bookings in business-like manner and will work hardship only on the man who carelessly fails to realize that once a film is booked it is not available to anybody but the exhibitor it was intended for. The saving in clerical work alone that will result from the observance of this rule will enable every exchange to give better, more dependable service, entirely aside from the saving it will mean to exhibitors in express charges for paper that will not be used. The members of the association are certain that the progressive elements among the exhibitors will encourage all others to join in this movement, designed to save money and aggravation to everybody concerned.

Film Men's Credit Association.

(Signed) General Film Co., H. L. Conway, manager; Mutual Film Corp., O. E. Golz, manager; Universal Film Exchange, J. R. Thomson, manager; Pathe Exchange, Inc., F. G. Honick, manager.

Billie Burke in New Role

Billie Burke, famous star of the George Kleine motion picture novel "Gloria's Romance," it is whispered, is soon to be cast for a far more important role. Ere the leaves fall from the trees, gossip whispers, the radiant Billie will appear as the leading woman in a drama of life called "Mother." The all-star supporting cast will, of course, include Florenz Ziegfeld, Jr., husband of Billie, and a tiny youngster, name and sex later to be announced. Success is assured, for never was there a happier pair than Billie and Flo, and never a more gorgeous setting for such a drama than "Hastings-On-Hudson," the country home of the Ziegfelds.

With the arrival of a little heir to the Ziegfeld fortunes Billie Burke will have indeed consummated a romance within a romance for it was during the filming of the Rupert Hughes novel "Gloria's Romance" at the George Kleine studios that the secret of the Ziegfelds was first admitted to the world. A host of film fans, friends in the film industry, and associates during the filming of the great George Kleine motion picture novel, will join in the toast: "Here's to you, Baby Ziegfeld; may you be one-half as clever as your famous daddy and one-half as beautiful as your radiant mother!"

Soldier Drew Bara's Face

Theda Bara undoubtedly receives more "mash notes" than any other actress in the world. Periodically, however, the unique William Fox vampire gets a really remarkable letter which contains something more than a pyrotechnical declaration of love, or a Patrick Henry plea for an autograph portrait.

Such a letter came to Miss Bara last week from 191 Indian Grove, in Toronto. Here it is:

This note deals with a coincidence in which you figure as the leading lady. About three years ago, a chum and myself after roaming about for several years found ourselves in Paris. My chum, Tom S—, by name, had a certain talent for drawing, which might have won him notice had he developed it properly. He always carried along with him his crayons and often would pass the time by sketching pictures.

We were in Paris when war was declared, and left there for England, where we enlisted under the Union Jack. The decision to enlist had come as naturally to us as a decision to eat; and on the night we departed from Paris, we too were wrapped in the gloom which spread over the city at the time, and were not in any jovial mood.

That night in our room, Tom drew a face which was at once the most beautiful and most repellent I had even seen. I had never looked on one just like it; yet, somehow, it held more than I can tell. I studied it closely, for it was absolutely out of tone with what he usually drew, and as I studied it, sometimes I could discern wickedness, sometimes gentleness, and sometimes a resemblance to the Madonna.

He watched me as I held the sketch in my hand, then remarked:

"F—, there's the face of a woman that a man would hate, and yet go through the flames of hell to please, and to gain her love."

After a short period in England, we went to the front and at the battle of Givenchy, my chum was killed and I was wounded seriously, and being no longer fit for military service, came home. Now, Miss Bara, judge my astonishment when I saw flashed on the screen in a picture theater here not long ago, the face that my friend had drawn. After inquiry, I found that it was you.

I am positive that my chum had never seen you on the screen, or in the flesh, else he would have remarked it at the time he made the head, yet every feature of face was identical with that which he drew. I should like to send you that sketch now, but God only knows where it is.

Little Bugs That Bite 'Em

A genuine "bug" feature is under construction at the Fine Arts studio with Director Paul Powell producing. The characters of the feature are "bugs" on various fads and ailments; a collection of regular bugs is used and, at the climax, the "little bugs that bite 'em" are revealed in microscopic motion pictures to solve one of the biggest screen mysteries of the year. The microscopic work is being done at the Lewis H. Tolhurst laboratories, Mr. Tolhurst and W. E. Wing, author of the "bug" photoplay, being authorities in scientific microscopic screen work.







Above Miss Florence LaBadie sends her very latest view to you, and on the other side is Jane Grey, another featured Pathe personage. All the goings on in the center picture are to induce that dog-goned lucky pup to stay awake and act. He was insured for $5,000 during the filming of the play and ran away six times. Gladys Hulette is the lady pirate in this story, "Prudence, the Pirate," which will be ready October 22.

Gold Rooster a Week for Pathe

ASTRA, ARROW, BALBOA AND THANHOUSER TO GIVE THEIR BEST EFFORTS

PATHE has further strengthened its program by the announcement that after October 8 one Gold Rooster will be released each week. The features for this program will be furnished by the Astra Film Corporation, Arrow Film Corporation, Balboa, Thanhouser and the best the open market affords. This latest increase in program is in accordance with the policy of gradual expansion laid down by J. A. Berst, vice-president and general manager, last spring.

Each of Pathe's producing companies are in friendly competition to produce only the best and their resources prove that they have ample ability to make quality pictures.

The Astra Film Corporation has at its disposal the financial resources of Pathe and the facilities of the Pathe Jersey City studios. Louis J. Gasnier, a production expert is president; George B. Seitz, the secretary and treasurer is author of many features and serials, among them "The Iron Claw." The stars are chosen without regard to expense but in consideration only of their ability to play the particular part. Among the Astra directors are George Fitzmaurice; Eduard Jose, who made "The Iron Claw" and is now making the army serial "Pearl of the Army"; and Donald Mackenzie, producer with Louis J. Gasnier of "The Perils of Pauline."

W. E. Shallenberger, president of the Arrow Film Corporation, is one of the progressive men of the industry. He was long interested in the Reliance-Mutual studios and was largely responsible for "The Million Dollar Mystery." Mr. Shallenberger states that men with wide business experience are back of the corporation and they plan to make only the best features. They now have under contract well-known stars and directors and their scenarios will be prepared from famous stage and literary successes and from original stories by the very best authors.

From the Balboa Film Company will come six features with Baby Marie Osborne. The first of these, "Little Mary Sunshine," has been booked and rebooked from coast to coast and the second one will be released November 12. Balboa has completed the fourteen episode, "Grip of Evil" picture, and is now engaged in making another big serial for Pathe. "Sultana," a Balboa production with Ruth Roland, has been Pathe-colored and will be released October 29.

The first two Thanhouser releases were "The Fugitive" and "The Shine Girl." Mr. Thanhouser is giving his personal attention to each Gold Rooster he makes for Pathe and has promised that future releases will be of the same high order of merit.

Arrow Adapts Hall Caine's Novel

"The Bishop's Son" will be the first of a series of special seven and eight-reel productions to be made by the Arrow Company. This is based on Hall Caine's novel "The Deemster" and on Mr. Caine's own dramatic version of "The Deemster" which his son Derwent Hall Caine produced and played in on the English stage under the title of "The Bishop's Carriage." To add to the value of the production Derwent Hall Caine will play the same role in the film version that he made famous on the stage. The story of the play is laid on the Isle of Man in the years 1700 to 1710 and is, therefore, a costume play. The costumes for Arrow's film version were brought over from England by Derwent Hall Caine and are identical with those used in the London production.

Florence La Badie in a Gold Rooster

"The Pillory," a five-reel Thanhouser Gold Rooster play, to be released October 8, might be called a modern version of Hawthorne's "Scarlet Letter." It is a graphic story of intolerance in which the woman is placed in a social pillory more terrible than that of the old New England times.

Florence La Badie is the star of this production

and the supporting cast includes Nellie Parker Spaulding, Marie Hayne, Marie Shotwell, George Marlo, Ethyle Cook and Yale Banner. The story was written by Philip Lonergan and the production is under the direction of Frederick Sullivan.

"The Shielding Shadow" Breaks Records

Every one of Pathe's thirty exchanges has reported record business on "The Shielding Shadow," the serial which will be released October 1. These reports are particularly gratifying to Vice-President Berst because the announcement of doubled prices on "The Shielding Shadow" about a month ago in the trade journals was regarded as revolutionary and caused widespread comment. Mr. Berst in explaining this increase in prices, said that it had been made necessary by the increased cost of the serial.

The day of the trade showing of "The Shielding Shadow" in the Broadway Theater of New York was also scheduled for a meeting of the New York Exhibitors' League. Both were set for the same time. The Exhibitors' League meeting was postponed until the afternoon to give exhibitors an opportunity to view "The Shielding Shadow." Ever since that day—now more than two weeks ago—A. S. Abeles, manager of Pathe's New York Exchange, has been busy booking the serial.

From the Boston territory have also come reports of business that are extremely gratifying to the Pathe home office. One of the most important bookings reported by Manager Farrell is for a full week's showing in the Boston Theater, with a seating capacity of 3,800.

So from all the thirty offices are coming reports of record business and all this despite the fact that each theater is charged according to its seating capacity and location.

Chain theaters are not given a discount but must pay according to schedule or not play. Big theaters that offer much prestige and little cost as an inducement are told that Pathe's policy is that each house must pay its proper share, or not play this great serial.

Exhibitors Entertain Stars

By A. R. M. Sutton
Special Representative of Motography.

Seattle film men have just finished a week of entertaining Lucille Lee Stewart with her husband and director, Ralph Ince. Her leading man, Huntley Gordon, and Richard Dent, manager of Mr. Ince's Vitagraph studio at Bayshore, Long Island, were also members of the party.

The quartet arrived in the city September 11, expecting to make a one-night stand, but Seattle's film row heard of it and frustrated their plans. J. Von Herberg of the firm of Jensen & Von Herberg, theater owners and managers, took them for a trip around the boulevards Tuesday in his big new Packard car, and later on the beautiful trip to Rainier National Park on Mt. Rainier.

Tom North, Vitagraph's Seattle manager, also played host to them in several trips around the city. Wednesday evening they appeared at The Clemmer, where Manager Clemmer had suddenly changed his program, so as to show the two visiting stars in a picture directed by Mr. Ince, i.e. "His Wife's Good Name," and all three appeared before the curtain and delighted the audience with speeches, Miss Stewart adding a song or two. Friday the party was taken in tow by one of the prominent real estate men of the city, and it was whispered very quietly among certain circles that Mr. Ince was ascertaining the values of several sites which he had selected and upon which he contemplated erecting a studio in Seattle to be used by the Vitagraph Northwestern Company.

Exhibitors See "Return of Eve"

An impromptu showing in Chicago of "The Return of Eve" to a dozen exhibitors in advance of regular trade showing brought approximately fifty bookings, according to advices received from Essanay. Inasmuch as a trade showing was not contemplated and that the exhibitors saw the film when being run for officials of the company, Essanay believes its claims that the picture is out of the ordinary are substantiated. The release date on this feature has been set for October 16, through Kleine-Edison-Selig-Essanay Service. It was previously announced for release October 2.

"The Return of Eve" is in five acts and features Edna Mayo, supported by Eugene O'Brien. It was directed by Arthur Berthelet and taken from the stage play of the name by Lee Wilson Dodd. It deals with two children brought up in a wilderness by the terms of an eccentric millionaire's will and then plunged into civilization to be a part of the life of a colony of ultra-rich. Its contrasts between primitive passions and modern life give it an unusual interest.

"The Prince of Graustark" has been completed by Essanay and will be offered through Kleine-Edison-Selig-Essanay Service following "The Return of Eve."

"Crisis Owner" Entertains

Harry A. Sherman, president of the firm of Sherman-Elliott, Inc., gave an informal luncheon to the representatives of the various papers in the motion picture field at the Hotel McAlpin on Tuesday, September 19. Mr. Sherman, who is in New York in the interests of "The Crisis," the Selig production of Winston Churchill's celebrated novel, said he thought this the best way to become acquainted with the "boys," and the "boys" to a man agreed that it was, for it was one of the pleasantest luncheons the motion picture trade ever developed.

"The Crisis" will probably be shown to the trade at one of Broadway's leading film theaters some day during the week of September 24. Mr. Sherman had no announcement to make but to some questions asked merely repeated that "The Crisis" will be exploited as a road show in the territory which his firm will hold, which is all territory west of and including Chicago. As has already been announced all other territory will be sold on a state rights basis.

Helen Holmes Adopts Baby

Helen Holmes has formally adopted a baby.

The little tot had been employed to work in a few scenes in the earlier episodes of "The Lass of the Lumberlands." Miss Holmes saw it and fell in love with it. She inquired after the condition of its parents and learned that they were needy. As she grew better acquainted with the child her interest deepened and at length she asked if they would consider parting with it. They said yes and when the company left Arcata Miss Holmes had with her the little child.

The child is a girl of eight months and hereafter will be known by the name of Dorothy Motsuwan.

Four Fox Features Ready for Public

WILLIAM TOOKER, HERSCHEL MAYALL AND ALICE GALE RETURN TO FOX

BERTHA KALICH, June Caprice, Virginia Pearson, Gladys Coburn and Fritz Leiber appear in the four Fox features which were completed this past week.

"The Ragged Princess," Miss Caprice's new photoplay, will be released on October 16.

Virginia Pearson has also commenced on a new screen drama under the direction of Kenean Buel. Prominent in her supporting cast will be William Tooker, who, with Herschel Mayall and Alice Gale, has just returned to the William Fox players. Mr. Tooker acted previously in "East Lynne," "The Fool's Revenge," "A Modern Thelma," and "Ambition."

Mr. Mayall is with the Gladys Brockwell company on the west coast. He had the role of the millionaire mine-owner in "The Beast," and is recalled as the king in Ince's "Civilization."

Alice Gale, who appeared in "Sins of Men," has a record of thirty years' success on the stage. She has a part in a forthcoming production.

Besides this trio, three new actors have been added to the Fox forces. Alan Hale, late of Biograph, goes to the Richard Stanton company. He has been in the silent drama for six years and is a player of proved ability.

Olga Gray, who has come from leads with Fine Arts, and Leo Delaney, formerly of Vitagraph, are included in the Joan Sawyer cast. Mr. Delaney is a graduate of a New York law school, but he heard the siren call of the screen and put away his legal shingle.

Stuart Holmes, the villainest villain of them all, is featured in Miss Sawyer's first production for William Fox. Holmes will add the character of a ferocious gypsy to his long line of screen impersonations.



Joan Sawyer, whose twinkling feet will be perpetuated in Fox films

In the California Studios

Several photoplays are under way in the California studios. Gladys Brockwell, who played opposite William Farnum in "Fires of Conscience," is leading a double life in her film. The William Fox star has the roles both of mother and daughter in the production in work by Otis Turner and is playing each equally well.

Robert Ross, the assistant director who has been transferred from the eastern to the western studios, is busily engaged in seeing that Miss Brockwell, as the mother, does not wear any of the habiliments of Miss Brockwell, as the daughter, and vice versa.

Mr. Ross was Mr. Turner's assistant for many years before the two joined the Fox organization. He helped screen "Sporting Blood," "East Lynne," and "The Eternal Sapho."

The Stanton picture is progressing rapidly. The town of San Felease, New Mexico, was purchased last week by the Fox Film Corporation for use in the film's raid scenes. The remains of the town will be destroyed by explosion and fire while the cameras grind their hardest.

From "Legit" to the Screen

More than ninety per cent of the photoplayers in the thirteen William Fox companies in the eastern and western studios began their theatrical career with more or less auspicious parts in the spoken drama.

William Farnum gave up corneting in the Buckport, Maine, Silver Band to take the role of Lucius in his father's Boston stock company. Farnum was fourteen years old when his theatrical education began. It continued through a hundred roles in all the plays of Shakespeare.

Madame Bertha Kalich, the eminent tragedienne, was with a German opera company at the age of fourteen. She had just finished a course in the conservatory at Lemberg, Galicia. When fifteen she left this position to become a prima donna in the Jewish theater.

Joan Sawyer, the famous danseuse now in the Fox films, broke into a stage career with the Chicago company of "The Vanderbilt Cup."

Virginia Pearson gave up library work in Louisville, Kentucky, for a contract with Henry W. Savage. Miss Pearson had a small part, but she was commended for her excellent acting and in a short time was playing Portia in "The Merchant of Venice," with the New Theater organization of Washington, D. C.

The sirenic Valeska Suratt had a most unsirenic role in the first stage production in which she took part. It was that of a very motherly mother in a vaudeville sketch, and Miss Suratt was the hit of the piece.

Stuart Holmes, the last word in screen villains, made a dramatic entrance in a dramatic way. He used to stride upon a Milwaukee stage and say, during an

awed silence, "The carriage awaits without, m'lord," or words to that effect.

Herbert Heyes, the hardy hero of "Under Two Flags," got his first shekels in the theatrical profession by carrying a spear in a stock production of "The Sorcerer," in Portland, Oregon.

June Caprice, the new William Fox star, made her debut among the thespians in Boston in an engagement with Andrew Mack, Harry Hilliard, who plays opposite her, obtained a foothold on the boards with Wilton Lackaye in "The Battle."

Gladys Brockwell began as the newsboy in a charity performance of "Charity Ball," in Brooklyn. She liked it so much that she records the fact that her earliest ambition was to get off the stage.

Walter Law came direct to Col. Sinn's old Park Theater after leaving college and tried for a place in a small opera company in Brooklyn. He attempted a bass part and also made a try for baritone, first and second tenor. Throughout his stay with the company he was hailed as "The boy with four voices."

A "thud-and-blunder" melodrama called "The Fast Mail," was graced by Glen White's first efforts. White says the play was so bad that he used to sneak through back alleys after each performance out of shame.

Lee "Kids" Mother in Films

Mrs. Irene Lee, mother of the famous Lee "kids," has responded to the call of the camera. Mrs. Lee has the part of the matron of the orphanage in "The Ragged Princess," June Caprice's third production for the William Fox films.

Little Jane Lee, aged four, and Katherine, aged six, are in the same picture with their mother. While the photoplay was being screened Jane, veteran of ten films, and Katherine, who has acted in five, smiled sympathetically as Mrs. Lee was taught the few things that she had not learned about pictures in watching her daughters act.

Bara Appears in Person at Fox Theatre

The week of September 24 was Anniversary Week at William Fox's Academy of Music. "Her Double Life," starring Theda Bara, was the screen attraction. On the evening of Wednesday, September 27, Miss Bara appeared at the Academy in person.

Alan Hale Joins Fox Players

Alan Hale has joined the William Fox players on the Pacific coast. Mr. Hale came from the Biograph company, with whom he had leads, and has been in motion pictures for six years, although he was born in Washington, D. C., as late as 1892.

He was educated in the public schools of Philadelphia, then by stock experience in the principal cities of the United States, and took a year and a half of post-graduate work in vaudeville.

Before becoming a member of the Biograph forces he was with Lubin and Reliance.



Here's the touch of youngster that forms one of the appealing spots in Fox's "Fires of Conscience," in which Bill Farnum is a burly deputy sheriff.

MUTUAL MAKES CHANGES

New Arrangements in Sales Forces of Exchanges—New Men and Two New Two-Story Buildings

The opening of the fall season has resulted in numerous additions and changes in the sales and executive forces of the Mutual Film Corporation's sixty-eight branches. Plans have been drawn up for the erection of two-story buildings to handle the Mutual's business in Boston and in Cincinnati.

B. Tolmas, former salesman of the Mutual's New York Twenty-third Street branch and of the Philadelphia office, has been appointed manager of the Philadelphia branch. J. W. Pierce has been made his assistant. The sales force at this office will consist of J. Safron, W. Naismith and B. S. Daniels.

E. G. Evans, until recently manager of the Mutual's Baltimore office, has been transferred to Washington in the same capacity at the Mutual's branch here. O. D. Weems, formerly salesman at the Baltimore branch, has succeeded Mr. Evans.

The Indianapolis office has been put in charge of William Engelman, previously manager of the Evansville, Ind., branch. Norman D. Dixon, former salesman, has been appointed to the management of the Evansville branch.

M. S. White, formerly assistant manager of the Oklahoma City office, has been transferred to Kansas City as assistant manager of that city's branch. Harry M. Young has been sent to Kansas City as salesman. O. S. Taylor, formerly Phoenix, Arizona, branch manager, who resigned some time ago on account of ill health, has again returned to the Mutual fold. He will assist Jack Brainard at the Oklahoma City branch. W. J. Drummond, a former manager of the Mutual's Spokane office, has again returned to the Mutual as manager of the Los Angeles branch. N. E. Levi, salesman out of the San Francisco office, has been transferred to Los Angeles, where he used to be.

The following salesmen have recently been added to the Mutual's forces: J. Herrington, Spokane; V. S. Kirkpatrick, Seattle; W. H. Teeple, Buffalo; Lloyd Hammond, Detroit; F. E. McCoy, San Francisco; Arthur Hogenson, Detroit; H. S. Waterman, Los Angeles; Charles A. Gardner, Cleveland; Alfred Raymond, Dallas, Tex.; Leon Klasky, Indianapolis and M. Kauffman, Toronto, Ont. C. B. Price, the Canadian general manager, has just returned to his office at Toronto after a trip through the Mutual's Canadian branches. He announces the appointment of T. C. Malcolm as manager of the Montreal office to succeed N. Heywerth, who has left for the European front.

Hunter Bennett, sales manager for Mutual, has returned from an eastern tour and is shortly to visit a number of western centers.

About Vitagraph Players and Plays

STRAND BOOKS "THE CHATTEL" FOR SOLID WEEK



Is there anybody who doesn't know this star, who is now recovering from a real automobile accident?

LILLIAN WALKER, the dimpled Vitagraph star, is just now recovering from a serious automobile accident in which she was injured a few days ago. The accident occurred near New York when the machine in which the star and some other Vitagraph players were riding turned turtle. The company was en route to Mineola to film some of the scenes in a coming Blue Ribbon feature.

The accident occurred when the chauffeur swerved Miss Walker's machine in order to get out of the way of a Ford. The wheels skidded and the car turned turtle, pinning the chauffeur, Miss Walker, Wilfrid North, her director, and Bob Galliard, who was also in the machine, beneath its weight. The players were unable to free themselves until assistance came, after which they were rushed to the Mineola Hospital. Director North is believed to be suffering from fractured ribs.

Strand Theater Books "The Chattel"

As you read this announcement the Strand Theater, of New York, acknowledged one of the world's very finest motion picture houses, will be showing Vitagraph's first E. H. Sothern release, an original story entitled "The Chattel," written by Paul West, directed by Frederick Thomson.

Mitchell H. Mark, president and general manager of the Strand Theater Corporation, deliberately switched the announced program for the week beginning September 24 in order to headline the Strand's bill with Mr. Sothern's first appearance in motion pictures. Not only did he order a switch made in the program to include this Greater Vitagraph production, but he issued instructions to launch an immediate campaign of advertising more extensive than any the Strand has ever undertaken on behalf of any previous picture.

To the exhibitors of this country, the action of this theater man is clearly a sign-post pointing in one direction. Backed by a Broadway run and the extensive advertising that it will have received through the Strand Theater, "The Chattel" should prove to be a big money maker.

One evening at the Strand, Mr. Sothern, accompanied by his wife, Julia Marlowe, personally witnessed his own premier on the screen as a guest of Commodore and Mrs. Blackton. In the box party other guests were Miss Peggy Hyland, the famous English actress who is Mr. Sothern's leading woman in "The Chattel," and Paul West, author of the story. The box party followed a dinner party given by Commodore and Mrs. Blackton.

Greater Vitagraph Presents "Through the Wall"

"Through the Wall" is one of the finest mystery pictures Vitagraph has ever produced. For genuine thrills and subtle detective work it equals Sherlock Holmes at his best. It is one of those pictures in which the suspense is completely sustained in every reel. It is the cleanest kind of a picture and absolutely true to life.

Cleveland Moffett has written several bully good stories that have been transformed into Vitagraph features, but never before has he sensed the possibilities of the screen as in "Through the Wall," and under the guiding hand of Director Rollin S. Sturgeon Mr. Moffett's scenes develop terrific punch.

William Duncan, who plays the role of the detective, has a magnificent part that he makes the most of. Nell Shipman enacts the role of Heidelman's stepdaughter.

Alice Joyce, in a New Vitagraph Play

The most significant combination of Vitagraph stars in any forthcoming release except Commodore Blackton's big spectacle, "The Battle Cry of War," have just begun work in a new play at the Brooklyn studios. They are Harry Morey, Alice Joyce and Marc MacDermott, and their vehicle is a new play by Commodore J. Stuart Blackton and Cyrus Townsend Brady. It is being directed by Wm. P. S. Earle. Mr. Morey and Miss Joyce have been working together in "The Battle Cry of War." Mr. MacDermott has just finished a big dual personality story directed by Charles Brabin. The new play in which these three meet all together for the first time is an intense drama the name of which will be announced later.

Earle Williams Again Cast

Having completed his big C. N. & A. M. Williamson serial, "The Scarlet Runner," the Vitagraph star, Earle Williams, is already at work for forthcoming



"Through the Wall," the Vitagraph six-part play featuring Nell Shipman, William Duncan and George Holt. Delivered Oct. 2.

Blue Ribbon releases which come regularly after the run of the automobile adventure story is completed. The story in which he is now busy is by James Oliver Curwood. Naomi Childers will play opposite Mr. Williams. She is the eleventh different heroine with whom he has been cast in the last nine months. The direction of this film has been placed in the hands of Vitagraph's woman director, Miss Marguerite Bertsch, who has just completed "The Devil's Prize," which she wrote and directed in five weeks' time.

Arthur Hoops Dead

The sudden and dramatic death of Arthur Hoops, the popular leading man in many Metro productions, who died in his automobile last week while driving to his home in Bayside, Long Island, is marked with many striking coincidences. Mr. Hoops was apparently in excellent health when he left the Popular Players studio. He had been working in some of the final scenes in "The Orchid Lady," in which Mme. Petrova is starred, and which is now being completed under the direction of Burton King. On the previous day Mr. Hoops worked in a big scene near Dover, New Jersey. Strangely enough, in this scene he was supposed to be killed. The title which will appear on the screen, in advance of this scene, by one of the coincidences of life, reads: "The Hand of Destiny."



Arthur Hoops, Metro star who died in his automobile.

The players associated with Mr. Hoops—and few men were more popular—recalled that Mr. Hoops laughingly remarked a few minutes before he worked in the scene in Dover:

"Well, good bye fellows—here is where I die. You slaves can go on and finish the picture while I am dead."

The actor's death was due to heart failure. He was always nervous when riding in an automobile. He never allowed his chauffeur to drive faster than fifteen miles an hour.

The morning of the day he died Mr. Hoops purchased a new Mitchell car. He made several calls on friends after he was through working and started toward his home on Long Island. It has developed that his negro chauffeur came within a few inches of running down a man not fifteen minutes before Mr. Hoops was found dying in his car. Along with other coincidences the man was Charles A. Taylor, the scenario expert, employed in the general offices of Metro. Mr. Taylor was crossing Broadway when a machine suddenly came from round a corner. Mr. Taylor jumped back, and not a second too soon. The automobile came to a stop, then shot on. Mr. Taylor saw that it was Mr. Hoops in the car, and he shouted after him. There was no response, and he saw Mr. Hoops settle back, as if drawing a deep sigh of relief. Fifteen minutes later he was dead.

Mr. Hoops was one of the best known leading men on the screen. He appeared in support of Mary Pickford and Marguerite Clark, in several notable screen productions, before he came to Metro. He has been in many big features with Mme. Petrova, including "Playing with Fire," "The Soul Market," "The Eternal Question," "Extravagence," "The Weaker Sex," and "The Orchid Lady." Before going into motion pictures Mr. Hoops was well known on Broadway where he appeared in several stage successes. He was forty-six years old, and his home was in Milwaukee.

EXPERTS ON "WAR BRIDES"

Herbert Brenon Will Allow No Discrepancies in His Work and Is Using Expert Advice in the Settings for the Various Scenes

In producing his photodramatic version of "War Brides," Herbert Brenon is taking every precaution against technical discrepancies and inconsistencies such as often creep into the best of motion picture plays. One of the big scenes takes place in a hospital to which wounded soldiers are brought from the battle front, and the players who take the parts of physicians, attendants and Red Cross nurses had the advantage of being supervised in their work by Dr. Orrin S. Wightman. Dr. Wightman visited the Brenon studio at Hudson Heights this week, when some of the big scenes were being made, and volunteered to give Mr. Brenon the benefit of his technical knowledge in the hospital scene. As has frequently occurred in the European war, this hospital is a church.

Other expert "consulting directors" who are aiding Mr. Brenon are two Roman Catholic priests from a church not far from the studio. These two fathers were present when Mr. Brenon directed the scenes showing the marriage of the "War Brides" to the departing soldiers, and scrutinized closely all details of the ceremony, and the fittings of the church and altar, guaranteeing perfection to a Belascoesque nicety. While the company was in Connecticut for a week, making a large number of outdoor scenes, the big church was built in the roomy studio, and three hundred extra players engaged for the ensembles.

Concerning the work done out of town, it is reported that Nazimova displayed versatility in certain directions, unexpected even of this clever woman, the nature of these revelations, however, being kept secret until the release of the completed photodrama, which will be probably early in November, through Lewis J. Selznick.

Curious are the ways—and ambitions—of man. Tom Burrough, the William Fox [illegible] actor, would have been ostracized by all of his playmates in Clinton County, Illinois, had they known that "Tommy's" great desire was to grow up into the superintendency of schools.

Mr. Burrough entered moving pictures in 1909, with the first company ever organized, so he has the right to call himself a pioneer.

Grace Darmond, star in Pathe's [illegible] "The Shielding Shadow," spent several days [illegible] at the home of her parents in Chicago. She [illegible] make a tour of Canadian theaters.

Ann Pennington in Second Feature

WILLIAM D' A. HOPKINS, CELEBRATED MODELER, JOINS PARAMOUNT FORCES

ENORMOUS publicity and advertising aids have been prepared by the Paramount Pictures Corporation in connection with the two main features on its program for the week of October 9. Ann Pennington will make her second appearance on the Paramount program in "The Rainbow Princess," produced by the Famous Players, and Vivian Martin will be starred in "Miss Nancy," a Pallas production.

During the same week the "little features" released by Paramount will consist of the 35th edition of the "magazine-on-the-screen," the Paramount Pictographs, the 36th of the series of "trips-around-the-world," conducted by Burton Holmes, in which he will take his fellow travelers through "Old Ireland," and the Paramount-Bray cartoon, "Col. Heeza Liar Gets Married," from the pen of J. R. Bray.

The four leading subjects of the Pictographs show how wild oysters are captured, planted, grown, polished, tagged and all stages through which the oyster passes; showing the public how to make its municipalities more beautiful is an inspiration to turn ugly, unsightly pools into ideal gardens of wonderful artistic arrangement; "Converting Wood Into Paper" tells the story of how after the discovery that printing paper could be made from wood, the industry was revolutionized and the penny newspaper made possible; and the first showing of motion picture sculpture originated by William d'A. Hopkins.

The Paramount-Burton Holmes travel picture for the week takes a trip "In Old Ireland," beginning with Belfast, after which Glasgow and Dublin are visited and the entire country including Achill Island and other interesting points are visited, and ending with a ride on the Ballybumston Maro-Railway train.

During the course of J. R. Bray's cartoon "Col. Heeza Liar Gets Married" the Col.'s new wife goes on a strike for an eight-hour day and insists upon the Colonel making his own meals.

Second Paramount Comedy Released

"Bridget's Blunder" is the title of the second Paramount Comedy to be released October 16. This is said to be more screamingly laughable than the first and contains the same union of real plot with real actors, coupled with the greatest trick camera work ever conceived. This comedy was produced by the United States Pictures Corporation.

Paramount's Aids to Exhibitors

One of the features of the exhibitor's aid campaign which has been inaugurated by the Paramount Pictures Corporation in the nation-wide endeavor to have its exhibitors present its productions in the cleverest manner possible, is the suggestive methods it is offering upon each of the productions of Famous Players, Lasky, Morosco and Pallas.

For months past Paramount realized that there was a service needed by the exhibitor far more necessary than that of simply giving him two feature productions and four single reel pictures each week, and that was the service of "putting the show across." Consequently every Paramount exchange throughout the country has established its "Exhibitor's Aid Department" and has been supplied with a hundred and one means of promoting publicity, advertising and exhibitors' business, which will be distributed to the exhibitors without cost.

To Advertise "The Quest of Life"

Many suggestions have been sent to the exhibitor by which he can attract attention to his productions. In connection with "The Quest of Life" produced by Famous Players, in which Maurice and Florence Walton, the internationally famous dancing stars are featured, exhibitors are requested to have their local dancing celebrity view the picture and review the production in the leading newspaper from the dancing angle, and that advertisements to the effect that this picture will show everyone the very latest dance steps should be spread broadcast.

In this production Florence Walton wears twenty-five different gowns which were designed by one of the world's greatest modistes and the exhibitors are having their leading department stores copy these designs and displaying them in their show windows in the main stores of the city, securing the aid of the society editors of the leading newspapers to write critical explanations of the costumes which are worn by the dancer in the pictures. Many of the exhibitors are planning lobby displays in gowns, something that has never before been done in connection with motion pictures but which will have a wonderfully human appeal for the feminine sex.

Exploiting the Rainbow Princess

In connection with "The Rainbow Princess," in which Ann Pennington is starred, there have gone forth many clever and unique suggestions for attracting attention. This being a circus picture, parades led by clowns will be used by some exhibitors and in view of the fact that many cities were not favored with circuses this summer because of the infantile paralysis the showmen are advertising that they have at last smuggled one into town to be seen at their theater.

Others will attach passes to balloons they will send up from the front of their theater each day, and the persons obtaining these balloons when they land will be granted free admission.

One of the clever suggestions to be used in the presenting of "The Daughter of MacGregor," a Famous Players production in which Valentine Grant is the star, was to put kilts and tams on the ushers (providing they were that kind of ushers). Street parades led by Highlanders with bag pipes is another clever medium, while a third was the use of a Scotch collie with blanket signs announcing the production, and which added additional weight by reason of the fact that in the production a feature is Miss Grant's wonderful dog.

Clever Modeler Joins Paramount

William d'A. Hopkins, the well-known Scotch artist and sculptor, who recently invented a new method of doing animated modeling for motion pictures, has given Paramount Pictures Corporation the opportunity of showing his first wonderful works to the lovers of motion picture novelty.

The first of a series of his work will be shown in

a forthcoming release of the magazine-on-the-screen, the Paramount Pictographs. In the modeling of his characters, besides the wonderful dexterity, every movement of his hand is a new picture and his product is filled with wholesome humor.

In his first sculptured picture he tells a pathetic story of Pricilla and her encounter with the Pesky Fly. The fly makes his entrance on the bridge of Pricilla's nose, which is a very homely nose but a perfect match for the rest of Pricilla's face. The fly's soft footfalls, as he steals about, soon lulls the maiden to sleep. Then she dreams a wonderful dream.

Her features become transformed so that she looks like the sister of Venus with captivating dimples with not even a fly to disturb. But what a pity that she must wake, and wake she does and finds she still has her old features with her.

PICKFORD FILM COMPLETED

First Production of the Artcraft Pictures Corporation Will Be Ready for October Release—Wells Hawks Starts on Publicity Campaign

All who are looking forward so eagerly to Mary Pickford's first production under her own company, the Artcraft Pictures Corporation, will be pleased to learn that "Less Than Dust" is now completed and the cutting and assembling is going on rapidly so that there will be no delay in the October release date tentatively announced.

In this play Miss Pickford appears as a little English girl dwelling among the lower caste of a city of modern India. The story deals with her love for a commander of the local garrison and the efforts of the wife of another officer to break up this love and later to get her to leave the commander after they are married. She goes out into the desert with a bottle of poison and is about to take her own life when her husband finds her.

Nearly fifty players are required to portray the story of "Less Than the Dust." David Powell, Mary Alden and Francis Joyner take the principal roles. Others in the cast include Mario Majeroni, Ceasare Gravina, Russell Bassett, Walter Morgan and Mercita Esmonde.

Wells Hawks, personal representative for Mary Pickford, following the completion of her first picture for the Artcraft Pictures Corporation, has started on a continent-wide trip to blaze the trail through the newspapers. This trip is a sample of the indirect co-operation of Artcraft with the exhibitor. Mr. Hawks will not work with the exhibitor at all but will pile up a volume of personal publicity for Mary Pickford which will be followed by the special campaign arranged to exploit "Less Than the Dust."



Mary Pickford in her oriental role in "Less Than the Dust."

While on tour for Miss Pickford he will visit the Artcraft exchanges in Philadelphia, Washington, Atlanta, Dallas, Kansas City, Chicago, Detroit, Cincinnati and Pittsburgh. He will also be in touch with the newly formed Artcraft Pictures Corporation, Ltd., in Toronto, the birthplace of Mary Pickford, which is the center of distribution of her new productions in Canada. He is expected to return with a budget of recommendations for achieving perfect co-operation between Artcraft, the branch managers and the exhibitors whom they serve.

Holmes, Gray and Delaney in Sawyer Film

Stuart Holmes, the villain inimitable, will be featured in Joan Sawyer's initial production for William Fox. Mr. Holmes will add the character of a ferocious gypsy to his long line of screen impersonations.

Olga Gray, who has been playing leads with Fine Arts, and Leo Delaney, formerly of the Vitagraph Company, are also included in the cast. Miss Gray left the stage for the silent drama in 1915, and has acted in many pictures.

Mr. Delaney is a native of Swanton, Vermont, where he was born in 1885. After attending Manhattan College, in New York City, he went to New York Law School, and joined the legal profession upon graduation. He soon took down his shingle, however, for a brief stage engagement, and liked the new work so much that he has never hung it out again. He was with Vitagraph for seven years.

Nat Goodwin Becomes Producer

Nat Goodwin has become a full fledged producer. He has incorporated in the laws of New York State, "The Nat C. Goodwin Photo-play Corporation," with a capital of $1,000,000, with studios at San Jancinto, California. The corporation purchased the 1,000-acre plot owned by Mr. Goodwin, which, it is said, has every advantage of scenery for the portrayal of almost any kind of picture.

The output of this company will be four large productions a year, with possibly some shorter features for general distribution. The first feature to be released will be "The Prince of Broadway," from a scenario by John W. Gorman, and directed by Byron Totten. This will be started in about three weeks, October 15th to October 20th. Nat Goodwin will be the star.

The members of the company are Nat C. Goodwin, John W. Gorman, B. F. Moran and Walter Mc[illegible]. Executive offices will be opened in New York City.

Fred Myton of the Universal scenario [illegible] is working on a five-reel story, "The Opal Ring."

J. P. McGowan, director-general of the [illegible] Company, now in the heart of the redwoods, finding that the switchtender of the station was ill offered to [illegible] him while a number of scenes were taken.

Star Goes "Back to Nature"

INTERNATIONAL APPOINTS B. F. LYON DISTRICT MANAGER

ELAINE HAMMERSTEIN, star of the International Film Service, believes that a woman can successfully cope bare-handed with nature as well as a man and has gone into the mountains to prove her theory.

Accompanied by "Joe" Knowles, famous "nature-man," Miss Hammerstein left on Saturday night for the heart of the Adirondack mountains, where for thirty days, each will endeavor to live by the work of his hands and with only the weapons provided by nature.

Miss Hammerstein will be accompanied by her mother, as chaperone, but Mrs. Hemmerstein will not assist her daughter in any manner during the thirty days' experience.

Twice before Knowles has gone into the mountain fastnesses. Once he went in naked without weapons or implements. At the end of thirty days he emerged, fully clothed. During his stay he provided his own food by trapping and fishing, painted pictures and wrote on birch bark the record of his experiences.

On the present test, Mr. Knowles will be clothed, but will later discard the clothing with which he enters for covering he has made. During the first few days he will teach Miss Hammerstein the rudiments of woodcraft—the building of fires by friction, the construction of a shelter, trapping, and the making of garments.

Then each will start on his own account for a battle with nature.

Miss Hammerstein, upon entering the mountains, wore a khaki uniform which will be replaced by the clothing she makes from the skins of animals she captures, from woven grass and other material from the wilds. She, too, will keep a diary on birch bark and will endeavor, as will Knowles, to paint several pictures.

Miss Hammerstein is twenty years old, the daughter of Arthur Hammerstein and the granddaughter of the famous Oscar Hammerstein. She is prominent socially in New York, has never been without the services of a maid and has enjoyed every comfort and luxury of life. Yet she believes she can go into the mountains, bare-handed, and live. This remarkable test is being made under the auspices of the *New York American*.

Lyon Appointed District Manager

The International Film Service, Inc., has announced the appointment of B. F. Lyon, manager of the Pittsburgh Exchange, to the position of district manager. In his new position Mr. Lyon will act as assistant to J. K. Burger, assistant general manager in charge of exchanges. His field will be the entire United States, and he will visit the different exchanges, instilling into the branch managers the ideas of the home office. Mr. Lyon has been in charge of the Pittsburgh exchange of the International since its organization. Prior to that time he was with the Pathe Exchange.

Edward J. McGurty will succeed Mr. Lyon as manager of the Pittsburgh branch. Mr. McGurty, who was formerly with the Liberty Film Company, and subsequently represented Pathe in West Virginia, joined the International Film Service in April of this year as a road man, working under the supervision of Mr. Lyon.

Big Advertising for Jaffery

The International will use approximately 300,000 lines of newspaper display advertising in its exploiting of the first two of its Golden Eagle Features, "Jaffery" and "The Flower of Faith." The International adopted this policy on its serials, but it is the first time that such a gigantic expenditure has ever been made for advertising photoplay features. This advertising, is, of course, in addition to the regular amount of trade paper advertising that will be used for bringing these two features before the public.

The enormous success of "Jaffery" is bringing into the limelight Eleanor Woodruff, who portrays the character of Doria. Miss Woodruff has had a remarkable career both as a legitimate and screen actress. Her first engagement was with the Orpheum Stock Company and she received a salary of four dollars a week. Later she was made leading lady at the salary of six dollars a week and now she has risen to a point where she is one of the highest paid leading ladies in the profession. Upon completion of her work in "Jaffery," Miss Woodruff was engaged as leading lady for Otis Skinner for the present season.

McClure Series Not an Allegory

The recently published statement that the new McClure release, "Seven Deadly Sins," is to be an allegorical series, is announced by McClure Publications to be a misinterpretation, though perhaps a natural conclusion when the statement upon which the assertion was based is considered.

Here is the published item that led to the misconstruction:

"Seven Deadly Sins" will be issued as a series of seven five-reel feature plays, each complete in itself. For instance, the first McClure play in which Ann Murdock, the Frohman star, is to appear, is called "Envy." The second one, in which Holbrook Blinn is the most important player, is called "Pride." Charlotte Walker is to play "Sloth," Nance O'Neill "Greed," and so on until all the seven deadly sins have been portrayed on the screen. Each play is complete in itself and will stand on its own feet, but all seven form a group that can be advertised together.

While based upon a morality theme, "Seven Deadly Sins" is far removed from plays of the type of "Everyman."

The action of "Seven Deadly Sins" occurs in the present, amidst the glamour and glitter of metropolitan life. There will be no allegorical figures to typify "Envy," "Pride," "Greed," "Sloth," etc. Instead, these evils will be represented by men and women of today.

Through "Seven Deadly Sins" runs a connected love story. The girl, Eve Leslie (portrayed by Shirley Mason), is championed by Adam Moore (depicted by George Le Guere), a virile young American who rescues her from perils and predicaments without end.

By thus showing a young girl's triumphs over the evils of her generation, "Seven Deadly Sins" presents a strong moral lesson, but the plays are so colorful and so swift with action that the morality appeal is entirely to the subconsciousness of the spectators.

A genuine blood transfusion operation is one of the features of the Triangle Fine Arts production "Bugs" (temporary title), featuring Wilfred Lucas and Constance Talmadge.

McCLURE ADDS DIRECTOR

Man Who Captured Carranza and Villa Soldiers Now Directing Charlotte Walker in the Fourth McClure Picture, "Sloth"

Theodore Marston, formerly of the Vitagraph Company, has been engaged by McClure Pictures to direct the production of "Sloth," the fourth play in the McClure series of seven five-reel feature plays—"Seven Deadly Sins." Mr. Marston's work will supplement that of the other McClure directors, Richard Ridgely and Alan Crosland, who are engaged upon other plays in this feature series. Charlotte Walker is to be the star of "Sloth."



Theodore Marston, McClure Director.

In securing Theodore Marston, McClure's has not only secured a remarkable director, but a man of wonderful versatility and experience, having been civil engineer, actor, soldier and director.

Marston was educated as a civil engineer. He spent three years on the Northwestern frontier, after which he decided to go on the stage, and for several seasons appeared in leading character parts. Mr. Marston was favorably mentioned for his work in "Quo Vadis," "Janice Meredith," "Under Two Flags," "The Virginian," "Alias Jimmy Valentine" and "The Man of the House." His last stage appearance was with William H. Crane in "The Senator Keeps House" and the revival of "A Fool of Fortune" at the Garrick Theater, New York.

In 1912 Mr. Marston entered the moving picture industry, starting as director for Pathe Freres. Later on he became associated with the Kinemacolor Company and the Vitagraph forces. During the three years of his service with this company he directed many of their big features.

Mr. Marston's father was Colonel Marston of the Federal Army in the Civil War, and at the outbreak of the Spanish American War, Mr. Marston enlisted and became Adjutant to Colonel Willard Glazier. Mr. Marston was one of the organizers of the volunteer regiment composed entirely of the sons of veterans of the armies of the world.

At the beginning of the Mexican trouble, Mr. Marston was making "The Secret Kingdom" serial down along the border. He earned the distinction of being about the only man in the border town who didn't carry a six shooter on the hip.

The strength of his personality was demonstrated by the fact that in a great many of his mob scenes there were members of Carranza's and Villa's army who had the reputation of recognizing no superior but the man who held a six shooter clutched in his fist. Mr. Marston without a gun controlled the unscrupulous bandits and though he bears no bullet wounds or knife scars, he managed to get the scenes he wanted.

Neilan a Lasky Director

Marshall Neilan, well known leading man, and prominent also as a director, has taken up his new work as one of the Lasky directors at the Hollywood studio of the company. Mr. Neilan took leading role some months ago in the Lasky production of "The Country Boy," and he has also appeared as leading man for the Famous Players Film Company in "Madame Butterfly," in support of Mary Pickford, and in "Little Pal" with the same star.

In the past few years Mr. Neilan has been connected with various companies. He was recently with the Selig Company.

Big World Mob Scene

What will rank as one of the biggest "mob scenes" ever shown in a program photoplay was staged for "The Gilded Cage," in which Alice Brady is starred. This is a World-Brady picture, and the scene represents a great riot at the palace gates. William A. Brady, who has produced many of the most sensational scenes of this nature ever conceived for the speaking theater, fairly reveled in the larger opportunities provided by a practically unlimited out-of-doors setting and as many players as he called for.

Triangle Full of Horses

Six hundred horsemen are said to have been used in staging the run to the rescue scene in the Triangle Fine Arts production, "The Defenders." These horsemen appear as United States cavalrymen who rescue Bessie Love from the horde of Mexicans and Indians.

For two weeks the Franklin brothers scoured Los Angeles and vicinity for ex cow-punchers to do some daredevil riding in the scene. These scenes are among the best ever filmed of galloping horsemen. The Defenders is being produced by C. M. and S. A. Franklin

First Five Part Pioneer

Nathan Hirsh, president of the Pioneer Film Corporation, announces the completion of his first five-reel production, "The Soul of a Child." This is the first of a series of big pictures that will be produced under the Pioneer Banner, and state righted.

The picture was made at Block Island and features Em Gorman, the veteran child actress.

What is said to be one of the fiercest hand-to-hand clashes between two bodies of men ever staged [illegible] screen is one of the thrilling incidents in "The [illegible]ment," the powerfully dramatic Triangle play in which Thomas H. Ince presents Bessie Barriscale as star. The encounter takes place in the early part of the story and depicts a bitter and bloody fight between strikers and strikebreakers in a small New England mill town.

Some wonderful results have been attained by Essanay through the use of the telephoto [illegible] photographing the scenic wonders of western [illegible]. In one picture the camera man, though seven miles away, caught a group of mountain climbers in the Rockies so clearly that even their Alpine sticks were apparent. These scenics are being released by Essanay in split reels.

Psychology of Motion Picture Making

"CIVILIZATION" GREAT SUCCESS AS STATE RIGHTS PROPOSITION

THE motion picture has been termed, with some pretense to authority, the greatest art the world so far has seen. It includes all other arts—literature; music; sculpture; architecture; acting; poetry; painting, photography. If you aspire to make a great motion picture, you must draw upon all these manifestations of creative mentality.

And you will find it essential to go much further than this. You must be archaeologist; historian; engineer; chemist; naval and military expert; interior decorator; fashion expert; "tinker"; tailor; soldier; apothecary; ploughboy. The sum of human knowledge must be at your finger tips, for you are called upon to show in it on the screen.

Thomas H. Ince has this encyclopedic mentality. By its aid he has enrolled himself amongst the limited list of the world's master picture producers, of which there are under half a score. There are movie directors in profusion—hundreds, in fact, who work to formulae; who "put on" things; who are handed scripts and stars and told to make a sure-fire attraction which will pack 'em in. This is not creative art; it is sweatshop shoddyism—a disease from which the picture has suffered very severely in recent years. Pot-boilerism of a crude and repulsive kind.

Ince, the man appears in Ince pictures, and notably in "Civilization,"—the natural man, the artist, the thinker, the dreamer. Birth, training, environment, ambition made him a master picture producer; the same mind in the same man would have manifested great things in other fields of endeavor—creative; professional; manufacturing—had it been so applied.

This is not a "hyperbolical effusion," but a cold analysis of the reasons why there are as yet so few great motion producers and pictures, and why "Civilization" is included among the few of the latter. In the great art of the motion picture, he who thinks salacity produces salacity—hence censorship is a troublous sore all over the world.

Ince is a clean thinker and has always produced clean pictures. This can be seen in the tender message to humanity which "Civilization" conveys.

No great work of art that is produced is lost to the world, so long as its physical existence has been preserved.

The theme of "Civilization" has been used once and for all. The bitter irony of the story told on the screen will stand for ages.

The motion picture, after twenty-five years of existence, is said to be the basis of the fifth largest business in the world, as well as the greatest of all arts.

What will it be in fifty years time? It is safe to hazard the opinion that the short length futilities which are mechanically produced in such painful profusion today will have died the death. In the last two years this great art has passed through a serious crisis and has survived it. The butcher, the baker, the candlestick maker; the button hole maker, and the sweatshop keeper have had their fling at picture making with disastrous results to the art. There has been a surfeit of mediocre and ineptitudinous things shown on the screen. The fool has rushed in where the wise man treads cautiously. Millions of dollars have been lost in movie making simply because the people who invaded the domain of the art knew nothing about it.

All these hopeless seekers after the unattainable are doomed to extinction or relegation to more suitable fields of endeavor. There is no room for the banal, the stupid, the ineffective in the field of the Motion Picture.

Big Productions Kill "Program"

The "program" is either dead or moribund, according to many shrewd motion picture men. The demand is for big productions, of which at present, there are all too few available. This is a reversion to the primal condition of things in the industry.

"Civilization," Thos. H. Ince's great spectacle, is so successful as a state right proposition, so far as it has gone, that the Harper Film Corporation, who control the picture, are hard put to it to keep pace with the demand for unallotted territories.

It may be true that the program will temporarily survive in the smaller houses, but it appears to be clear from the evidence that short length subjects are in the long run doomed and that the public demand for big and costly productions will have to be satisfied.

The volume of unsolicited territory which reaches the Harper Film Corporation from State right buyers; from exhibitors and, above all, from the general public, irresistibly favors the big spectacular production in preference to many other forms of the motion picture.

Ince Discovers New Instrument

Thomas H. Ince has discovered a unique musical instrument that seems to possess supernatural tones.

It is called the Choralcelo and operates along the general lines of the pipe organ, but creates sounds never before obtained except by the human voice or natural objects emitting their own peculiar sounds.

The instrument has been installed at the Park Theater at an expense of $50,000 and is used in conjunction with every presentation of "Civilization."

The tones of the Choralcelo are produced magnetically by a pulsating electric current passing through each magnet, thus causing natural synchronism with each note, that is to be vibrated.

New Mutual Bennett for October 9

"Philip Holden—Waster," the Mutual Star Production of October 9, featuring Richard Bennett, the eminent actor, is the re-title for the five-part production "His Brother's Keeper," announced when Mr. Bennett's contract with the American Film Company was made public as the vehicle for Mr. Bennett's second appearance in Mutual Star Productions.

"Philip Holden—Waster" will be released on Monday, October 9, but instead of marking the star's second appearance in Mutual Star Productions, it will mark his first. "The Sable Blessing," scheduled for release on September 11, was postponed after release date announcement, and will not go out to the public until a date after the appearance of "Philip Holden—Waster."

Director George Sargent has spared no expense to give this picture its required setting of luxury and ease.

Scenes unrivalled in beauty and screen art value have been secured.

Dominated by Richard Bennett's delightful personality, "Philip Holden—Waster" yet has room for plenty of other dramatic work of unusual merit. Rhea Mitchell is seen to wonderful advantage in her role of "Helen Landon." Adrienne Morrison (Mrs. Richard Bennett), George Periolat, Clarence Burton, and Orral Humphrey are also in excellent supporting roles.

ARBUCKLE TO LEAVE KEYSTONE

Roscoe Arbuckle to Start His Own Producing Company January First—Will Release One Two-Reel Comedy a Month

Roscoe Arbuckle tried to slip in and out of Chicago without being seen—but it's pretty easy to see Roscoe, so MOTOGRAPHY caught him. Mr. Arbuckle is on his way west after a long season in New York.

As it is pretty easy to see Roscoe, so it is pretty easy to get his secrets from him—on some subjects which he would just as soon everyone knew about because he couldn't keep them dark much longer anyway. So he divulged the startling news that after January he will no longer be a Keystone comedian but will begin work with his own producing company. The output of this company will be one two-reel comedy each month. This famous funmaker claims that you cannot make people laugh for five reels so he is going to make them "simply scream" for two.

The name of Mr. Arbuckle's concern will be the Comique Film Corporation and J. M. Schenck of the Loew enterprises will be associated with him. The company may later try producing some dramas but at first will stick close to the comedies. Mr. Arbuckle has a rather new idea in the starting of a company in that he is not going to have any stock company of players. His entire force is to consist of three people, himself, Al St. John and a girl—and he didn't tell who the girl was, perhaps he doesn't know that himself. The rest of the players will be picked up as needed and dropped again after they have served their purpose.

Mr. Arbuckle will direct most of the productions himself but not all of them. Another of his hobbies is that he wants to develop new people, and he announces that he will gradually work out himself. He does not especially want to feature his own features and actions, but just wants to get into the producing end of the business.

He is going to pay especial attention to his writers and gather a staff which can furnish him with different ideas and many novelties. His plan of releasing has not yet been definitely formulated—although Mr. Arbuckle says that he has had a number of tempting offers made to him, and admitted that the state rights basis looks very good to him.

Screening in Grand Ball Room

"The Common Law," the film adaptation of the Robert W. Chambers novel with Clara Kimball Young in the leading role, was shown for the first time at the Hotel St. Regis, New York, on the evening of September 22. The screening of a photoplay in the grand ball room of the St. Regis, one of New York's most dignified hostelries, caused no end of comment along Broadway's film corners. Certainly there was considerable of the "brilliance" the society reporters talk about so much in connection with the premier showing of the seven-reel production produced under the direction of Albert Capellani which will soon be offered to exhibitors throughout the country by Lewis J. Selznick. The feature is now drawing big crowds at the Studebaker Theater, Chicago.

Monarch Company Organized

The organization of the Monarch Photoplay Company, of which he is president, marks the latest activity of Bob Russell, who has been a well-known figure in film circles for a long time. The new company of which Mr. Russell is the head has completed a picturization of "Common Sense Brackett." This is to be the first of a series of feature productions.



Bob Russell, who has organized a new company

"Common Sense Brackett" was produced with great success on the speaking stage by Henry W. Savage, with Richard Golden in the titular role. As a stage production it played a year in New York and in Chicago, while a road tour that was successful took the play into all the important cities of the country.

The film version is in six reels. Its exterior scenes were taken on the picturesque shores of Lake Sunapee in New Hampshire, that section of the country where the story is laid. The cast includes William Fredericks, formerly with Famous Players; William Sorelle, who has played with well-known stars, notably with Marguerite Clark in "The Prince and the Pauper"; Barbara Gilroy, featured in a number of Thanhouser productions; Bradley Barker, Mildred Gregory, Dallas Fitzgerald and Walter Hiers.

This company of popular players has been retained for future productions of the Monarch Photoplay Company. Mr. Russell intends to start work immediately on the next feature. "Common Sense Brackett" will probably be marketed on the state rights basis. The picture will be shown at the Studebaker some day during the present week.

Ruth Stonehouse has filmed and played in her own story, "Mary Anne's First Job."

No Over-Production Says Brady

QUALITY MAKES OVER PRODUCTION AND COMPETITION LOOK SICK

WILLIAM A. BRADY, director general of the World Film Corporation, claims that "there is no over-production of good pictures. There is no such thing as too much competition in meritorious output. Salaries of actors who draw the public pay themselves automatically. The program system is the only one under which the exhibitor can thrive and the producer exist at all.

"It is the inferior picture that is over-produced. There is nobody who can tell to a moral certainty that the great public will respond to his photoplay. But if he possesses the knowledge of what makes drama, and knows good photography from bad, and has a fair knack of mending broken bridges, the producer is in a position to establish a first rate average of quality.

"And quality is what counts. It makes over-production, competition and the rest look sick.

"There is a theory to the effect that experience as a producing manager for the speaking theater is valueless in the motion picture world—that the two lines are so far apart as to nullify a man's skill in one of them when he applies himself to the other.

"Never in the world was there a more absurd assertion. For example, when I came into the motion picture field I noticed among other matters that scenery, properties, costumes and the like were not always on hand when the actors were ready to proceed, and that long delays ensued, during which the salaries and other expenses ran on. This would not amount to much on the speaking stage, where rehearsals are not usually paid for, but what would be thought of a producing manager in the regular theater who allowed his play to go up to its actual first night without a complete equipment of scenes, props and dresses?

"It was this very experience of mine in theater productions which showed me one of the most common and serious channels of that absolute wastefulness and disregard for consequences which have been so costly to photoplay producers.

"This brings us around to a point worth considering. When a man or company is dealing in an article for which there is a general demand, and cannot find a satisfactory outlet for his product, the chances are that the product itself is at fault, not that the trouble lies in market conditions, high salaries or any other outside influence or condition.

"The biggest things I have been driving at in my direction of the World-Brady pictures were (and are) the stoppage of waste, the systematization of production and the perfection of the output. We are now so far ahead that we could quadruple our releases if we so desired, or we could sit back and rest on our oars for five or six months entirely without inconvenience."

Demand for Miss Young's Pictures

The World Film Corporation's issuance of two new Clara Kimball Young photoplays and eight newly printed and re-edited re-releases appears to have been a particularly timely and happy thought. Miss Young had not previously been seen upon the screen in four months, and the World's announcement found an eager response. The corporation's exchanges have been flooded with demands for the entire series.

Alice Brady Completes "Loneliness"

"Loneliness," the World-Brady play upon which Alice Brady has been occupied in the star role since finishing "Bought and Paid For," is the work of Willard Mack, one of the most successful dramatists of the present time. Arthur Ashley is featured in the principal male role, and the cast also includes Justine Cutting, J. Clarence Harvey, Walter Green, Edward Langford and Edward Kimball. Harry Davenport is the director.

Gail Kane Too Pretty to Fine

Gail Kane, who was arraigned before a Long Island justice for speeding her automobile, and discharged because she was "too pretty to fine," is the star of the World-Brady photoplay, "The Scarlet Oath," soon to be released. The title bears no relation to what the motor cop said when his fair prey was snatched from him.

ROOSEVELT TALKS

Colonel Sees "Our American Boys in the European War" on Screen in New York—Then Addresses Audience

A private showing of "Our American Boys in the European War," which is being distributed by Triangle gratuitously for the American Ambulance Service, was given for Col. Theodore Roosevelt at the New York Triangle projection room on Saturday morning September 23. Col. Roosevelt was accompanied by his daughter, Mrs. Richard Derby, Dr. Derby, and a party of friends. After viewing the film which gives pictures of the work being done by Americans in France and Belgium Col. Roosevelt made the following address:

Really, I have got very little to say. The most important thing that a nation can possibly save is its own soul and these young men whose deeds we have been watching in the film today have been helping this nation to save its soul, and as a whole, the nation has been thinking of saving everything else except its soul. The nation has been preaching "Safety First." These boys have been thinking of the safety of the soul first. There isn't an American worth calling such who isn't under heavy debt of obligation to these boys for what they have done. We are under an even greater debt of obligation to them than the French and the Belgians are. I was just reading an hour ago a speech by Henry Clay in 1824, asking this nation at least to express its sympathy as a nation with Greece when the Greeks were suffering the last extremities of misery, of terror and horror in the effort to fight for great ideals, and in the speech Henry Clay said that he asked that this action be taken for the sake of Greece, for whatever support we could give to Greece—but to ask it still more for the sake of America, so that America should not shrink from doing its duty, should not prove false to its ideals. These men of the American Ambulance Field Service, these men of the American Aviation Corps have been true to American ideals and every American owes them a debt.

Above all, I wish to say that all Americans interested—as all good citizens should be—in the honor of America, in the performance of duty by America and in the obligations in international humanity, should do everything in their power to aid the work of the American Ambulance Field Service. We should not only support them in the work they are doing but should aid them in the extension of that work. Anyone who has had any part, direct or indirect, in that work has been rendering a great service and I am very proud that one of my blood should have helped in rendering service and I want to bespeak for our people all the support that can be given.

No nation is worth preserving if its young men have not

in them the spirit that these young men whose deeds we have seen on the screen have shown and at least let us aid all that we can to render their work as efficient as possible.

I want you to remember that I ask the aid partly in the interests of humanity, partly for the sake of the French and Belgians, and particularly for the sake of our own souls.

MOROSCO MAKES STATEMENT

Denies in Letter to President Abrams of Paramount That He Predicted Motion Picture Is Doomed

Oliver Morosco, the theatrical and motion picture producer, has issued a denial to the alleged statements that were spread broadcast as having come from him, through a magazine, in which he was quoted as having predicted the ultimate doom of the motion picture and that it is waning at present. Mr. Morosco's denial comes in the form of an open letter to the motion picture industry and its allied interests, addressed to President Hiram Abrams, of the Paramount Pictures Corporation, distributors of the productions of the Famous Players, Lasky, Morosco and Pallas.

In his communication to Mr. Abrams, Mr. Morosco says:

I have carefully gone over the articles in the *Green Book* and a great many of the things quoted as coming from me staggered me quite a little. I do not believe the interviewer intended in any way to misquote me, but merely misunderstood me.

My article was based on the moving pictures, and I stated emphatically to the interviewer that I thought the future of the moving picture business would depend on the manner in which pictures would be made; that I thought the cheap class of moving picture films would not succeed as they had in the past, but that the high class, well constructed, well acted story would live forever; that I intended in our picture company to make our productions with as much merit and quality as I would the biggest production I made on the legitimate stage, and that I would fight my own moving picture company with my dramatic productions throughout the country not as an opposition but in the making of the same. In other words, that in the making of a play or the making of a picture, I would try to make one outdo the other in artistic endeavor.

I also said that the moving picture industry of the future would prove a "survival of the fittest." At no time did I intend to be quoted as saying that the high class picture, or the worthy picture was on the decline. How foolhardy that would be of me, when I am in the picture business, making pictures for the public; and if you will take one clause in the article referred to I think it undoubtedly speaks for itself; I quote as follows:

"There will be a place and a demand for photoplays containing good stories, good acting, fine production and all that goes to make a good picture, and it will be the companies and producers capable of giving these pictures that will survive."

Powell Starts New Production

With the completion and trade showing of his first feature, "Charity?" Frank Powell, president of the Frank Powell Productions, Inc., will immediately begin work on another large production.

It is Mr. Powell's intention to product pictures with a purpose—that is pictures which in addition to presenting a dramatic story of wide appeal have underlying that story and as a motivating power certain conditions existent today the country over which can best be brought before the public through the medium of the screen.

Creighton Hale and Sheldon Lewis will be starred in this new picture as will a woman star whose name has not been disclosed.

Hodkinson Manager of Paramount

Kenneth Hodkinson, a widely known figure in the motion picture industry, and son of William W. Hodkinson, director and former president of Paramount, has been appointed manager of the Paramount Pictures Corporation, by the directors of this distributing organization.

Mr. Hodkinson was born in Idaho and educated in California. He grew up with the motion picture industry.. His father, an exhibitor and exchange man during his youth, he naturally gathered the rudiments of the business at an early age. Six years ago he entered the employ of the General Film Company, at their San Francisco exchange, in a very minor capacity, advancing himself steadily during a period of three years to the position of assistant head booker.

It was at that time that his father organized the Progressive Motion Picture Company and the younger Mr. Hodkinson became the assistant manager of the San Francisco office. When his father came east, prior to the inception of Paramount, he was appointed manager of the Progressive organization and held that position until a year and a half ago, when he joined the Paramount forces in the capacity of secretary to his father, then the president. Upon the election of Hiram Abrams as president, Mr. Hodkinson was named assistant general manager, from which position he has been made manager.

Florida Feature Ready Soon

It is reported from Miami, Florida, that Walter Miller, who first gained screen prominence in Biograph pictures, has surpassed the form he has shown in his previous successes, in the Florida Feature Film Company's second five-reel production entitled "The Toll of Justice."

In this feature Mr. Miller is supported by Irva Ross, whose work was praised by the critics who viewed the Florida Feature Film Company's first production, "The Human Orchid."



Scene from "The Toll of Justice," a Florida Feature Film production

"The Toll of Justice" will be ready for release soon.

Mary Miles Minter is now working on "Tally," a multi-reel American-Mutual feature written by Director Kirkwood.

Current Releases Reviewed

"The Combat"

Anita Stewart Is Feature of V-L-S-E Release. Reviewed by Thomas C. Kennedy

"THE COMBAT," by Edward J. Montagne, is a melodrama containing the basic requirements for depiction in the large space of six reels and in addition it is a good play for Anita Stewart to feature in, which consideration is the greater in the



Anita Stewart in "The Combat."

face of a memory that goes back to her last picture on the V-L-S-E Program. "The Combat" deals with the characters and the melodramatic episodes, of which it embodies many, that appeal with such unfailing decisiveness to the motion picture public. There is much vivacious action and the scene shifts from one moment of dramatic conflict to another.

Ralph Ince's direction gives the play every advantage. There is one disadvantage and this is the reality of the scenes which show a man convicted of murder being led from his cell through "the little green door" which figures so largely, and so disgustingly in the newspaper reports of executions by the state of New York. The director even goes so far as to have the man strapped in the chair. This is all quite too ghastly to be included in any form of theatrical production and in the pictures, with their remarkable realism, it is twice ghastly.

These flashes are not necessary and the author, producer and distributer can offer no plausible excuse for their existence. It is sincerely hoped that they will be eliminated from the prints which are shown to the public before some board of censors or the public themselves raise justly indignant cries against such misuse of the screen's power.

In no other respect does "The Combat" lay itself open to serious criticism of an adverse nature. The picture is interest compelling and in many points throughout the six reels becomes intense. The action is attractively and convincingly framed. But nothing about the offering takes prominence of the acting of Miss Stewart, who is seen to marked advantage as Muriel Fleming, whose mother presses her to marry a prosperous lawyer named Phillip Lewis.

Muriel is married to Graydon Burton, whom she believes to be dead, but as this is a secret the girl finally gives way to her mother's desires. A crooked lawyer procures the marriage license and tries to blackmail Muriel. Burton makes an unexpected appearance and struggles with the crook and to save him Muriel shoots and kills Slade. Burton will give no information as to the woman who was known to be with him at the time of the shooting and Lewis, the district attorney, convicts him. Lewis is elected to the office of first executive of the state and at the last moment pardons Burton, though Muriel is forced to threaten her Governor husband with complete exposure before he grants the pardon. A quiet separation is arranged and Muriel returns to the man she loves, Graydon Burton.

In strong situations "The Combat" is abundant and the play is mostly convincing. Miss Stewart's performance is perhaps the equal of the one she rendered in "The Suspect," which, plainly stated, means that it is excellent. John Robertson and Richard Turner are, as individuals and supporters of the star, exceptionally good. Two other well acted parts are those interpreted by Virginia Norden and Winthrop Mandell. It is some few weeks since V-L-S-E has offered exhibitors a picture as good as "The Combat."

"The Vagabond Prince"

Triangle-Kay Bee Production in Five Parts Released October 22. Reviewed by George W. Graves

THIS romantic drama by J. G. Hawks, features H. B. Warner in a part to which he is exceptionally well suited—that of a satiated prince, who, longing for romance and freedom, leaves his palace and his affianced wife (affianced as a matter of state) behind and becomes a vagabond in distant lands. The story is hackneyed, especially its denouement, when the prince, become a king in his absence by the death of his father and the crown prince, is torn away from the girl he is on the point of marrying and is taken back to the little kingdom from which he wandered. After filling the royal seat for a brief period, Prince Tonio decides that if ruling over Bothalia is to exclude him from the kingdom of love, he will choose the latter kingdom. So, after a struggle with the existing powers, he returns to freedom and the girl.

The scenery used as backgrounds for the various sets is extremely beautiful, and in point of elaborate production, novel photographic effects, etc., there is nothing wanting. The subtitle settings are also of superior quality. H. B. Warner's pleasing and convincing acting, the efficient cast, and the magnificent production carry the picture in spite of the fact that it is a dreamy romance, hardly to be taken seriously. Dorothy Dalton is exceptional in her part and Roy Laidlaw, as the Bohemian who incites the prince to take to vagabondage and later comes to his rescue, handles his part well. The remaining names on the cast are Katherine Kirkwood, Charles K. French, J. W. McLaughlin, J. Frank Burke and Agnes Herring.

"Her Surrender"

Five-Reel Ivan Drama Features Anna Nilsson. Reviewed by George W. Graves

A CAST of capable players, headed by Anna Nilsson, presents this latest of Ivan Abramson's sociological dramas, which, although its plot lacks unity and its appeal is scattered, may be acknowledged as a drama which will please a large proportion



Ivan's latest sociological drama.

of theater-goers. This interest is due to the general merit of the acting, and some of the situations, which are strong.

The cast is composed of the following familiar people: Rose Coghlan, William H. Tooker, Harry Springler, Wilmuth Merkyl and Frankie Mann. The latter's portrayal of a heavy

role is one of the picture's chief stays. There are too many slips in the mechanical direction to call it effective, the management of situations being much better handled. The subtitles range from good to bad.

Anna Nilsson is always a favorite with the enthusiastic movie-goer, and her name is a recommendation for the picture which the exhibitor cannot afford to overlook. In the story she is Rhoda Cortlandt, a girl of gentle habits, who spends her spare time helping the poor. Her father, a wealthy manufacturer, becomes an enemy of her sweetheart's mother, Mrs. Stuyvesant, and the young people's marriage is put off. Clarice Lee, a girl of loose morals, has played on Mrs. Stuyvesant's sympathies and been taken into her home. Her amorous advances to Webster are ignored. As a result of her jealousy, she plots to discredit Rhoda. The latter, in her struggle with the man who is carrying out Clarice's infamous plan, sustains a dagger wound, from which the doctors decree she can only recover by an operation of blood transfusion.

Rhoda's sweetheart consents to give his blood, but her father will not hear of it, and asks that a man be advertised for. The person who is finally accepted is Burton Woodrow, formerly in Cortlandt's employ, who has just completed a prison term for stealing $250 from his employer. He did this in order to save his sick mother, and he is anxious to refund the stolen money. Burton has always secretly loved Rhoda, but does not know she is the girl he is saving until after the operation.

With Burton's blood in her veins, Rhoda's affections are transferred from Webster to him. Webster, realizing the strength of Rhoda's new love, forfeits his claim to her, although they are engaged. The old folks' difference is straightened out, Burton taken back into the factory, and all ends well for everybody saving Clarice, whose guilt is revealed.

"The Scarlet Runner"

Three Episodes of The V-L-S-E Series. Reviewed by Thomas C. Kennedy

"THE Scarlet Runner" series maintains its average in interesting moments, acting and direction through the eighth, ninth and eleventh releases. Christopher Race has up to the eleventh episode been one of Dan Cupid's most efficient aids and as though by way of appreciation said Cupid brings Christopher face to face with the well known one and only girl. Race at the end of "The Missing Chapter" experiences some of the emotions—strange concoction of joy and pain that they are—described by the many love-gripped persons he helped.

Italy is the background for the action of "The Glove and the Ring," the eighth episode. Race meets a young Italian who has met with a disappointment in the love game. He has no further interest in life and would welcome an illness that would carry him off. Christopher decides that Baria needs both good air and some excitement so he invites the wan young man to acompany him on his return trip to England. While driving through the mountains they meet with an adventure. A young woman, the daughter of an exiled writer, is being kidnaped by secret service agents of



Earle Williams in one of the episodes of "The Scarlet Runner."

her government. The girl is rescued after a fight with the police and Baria finds in her much that makes life seem worth while and he no longer pines for speedy departure from this world.

"The Gold Cigarette Case" tells of a young woman who is being held captive by her uncle and guardian, who is bent upon securing the combination to a strong box where the valuables of her estate are held. Race finds a gold cigarette



Earle Williams in episode eight of "The [illegible]"

case and through a photograph in it locates her [illegible] and then rescues the girl.

The eleventh episode is entitled "The Missing Chapter." The next episode of the series will supply the article referred to in the title. We here find Race in the employ of a rich widow. The widow likes the young Englishman and she is not backward about letting him know it. Of course, he finds his employment distasteful but there is a reward for every job and Christopher's reward comes when he meets a lady named Dorothy Herbert, who drives a racing car as though every trip was a cup contest. She is injured when the car plunges off the road. Blood transfusion is necessary and it is unnecessary to say that Race comes forward and offers to give some of his. The closing scene shows him in a haze of wonder as to whether or not he will ever see Dorothy again.

Earle Williams plays Christopher Race in his usual style. Edith Storey is the Dorothy Herbert we will, or at least we hope we will, see in the next and concluding [illegible] "The Scarlet Runner" series.

"The Torch Bearer"

Five Reel American Drama Featuring William Russell. Reviewed by Genevieve Harris

THIS latest Mutual Star Production, in which William Russell is introduced as a newspaper [illegible] sort, begins as a strong political play. One is led to expect a serious problem play by the first scenes, in which the situation is carefully introduced and the leading character described in detail, as an aristocrat by birth, a democrat by inclination, and incidentally the owner of a fearless newspaper out to defeat crooked politics. But after the introduction, the play turns to frank melodrama, which is either a disappointment or a relief according to the taste of the spectator. In the play as a whole, it may be seen that the melodramatic phase predominates and will appeal to the audience which likes melodrama. It will not [illegible] deeply an audience of a serious turn of mind.

William Russell acts with his usual skill. Charlotte Burton as the leading lady, the western girl with [illegible] has a role from which she extracts some humor. The [illegible] the play, slow at first, becomes brisk. There [illegible] of improbabilities in the plot, but it will hold the [illegible] an average audience.

The Story: Russell, as the [illegible] of a newspaper [illegible] ing the "boss" in politics is warned [illegible] of reform, the "boss" threatening to publish [illegible] father of the young man was a murderer [illegible] man in the gambling days of the west. At the [illegible] Russell received a letter from the [illegible] former partner of his late father has died, [illegible] and naming Russell as her guardian. [illegible] consternation in the aristocratic family of the [illegible] in the end the girl is invited to make [illegible] family. However, the wrong letter is sent [illegible] that the eastern family expects her [illegible]

In reality, she is an heiress and has been educated in the east, but when she visits her guardian's family, she pretends to be a very crude westerner, to their horror.

The political part of the story is resumed when among the letters left by the girl's father is one which disproves the statement of the "boss" that Russell's father was guilty of murder. Then the corrupt politicians kidnap the western girl, believing her Russell's sister. After much excitement, she is rescued. The villians are defeated at the polls. Russell wins, and also wins the heart of the western girl.

"Rummy"

Wilfred Lucas Is Featured in Triangle-Fine Arts Release. Reviewed by Thomas C. Kennedy

THE author of "Rummy," the Triangle-Fine Arts release for October 8, based the story on the theme that there is nothing in life so pathetic as the man of talents who has become a derelict, which is quite true. And the character about whom



That consummate actor, Wilfred Lucas, in "The Rummy."

this play turns is an object of the spectator's pity, but not so much so as though the tragedy which sent him on the downward path had been treated with more skill and less resemblance to ever so many unconvincing melodramas offered to the patrons of the screen.

We have all seen before the political boss who is the secret owner of drinking places and houses of ill fame and who personally captures a woman he has seen but once before. Likewise we have have all seen the young wife who was lured to the villain's apartments by a promise that an advancement for her husband is under way and details are to be arranged at the meeting. But the fact that we have seen these things is not the worst of it. For the picture-goer to look for new situations is to put himself to pains as great as the scenario writer who seeks them. The real objection to these incidents is that they are wholly unreal and they do not make good fiction.

As a character study "Rummy" has some pleasant moments in store for audiences. It is not a picture that can be counted upon to make a marked impression with its viewers but we look for it to win favorable comment from the average picture fan. Wilfred Lucas is a splendid actor and he is good as the newspaper reporter who goes down hill after losing faith in his wife. However, it must be said that Mr. Lucas has been seen to better advantage in the past. He is too prone to play fast and loose with his scenes as the derelict and at times Rummy gives flashes of a vigor and a courage that give the lie not only to his supposedly broken state but his very appearance, ragged and shadowy as it is.

The story opens with some scenes showing a drink-sotten man traveling about from saloon to office in an attempt to borrow money. Then we are given the details of his disappointment, the tragedy which started him on his present unhappy journey. He married a girl with whom he had but a slight acquaintance because he sympathized with her when she was arrested as a woman of the streets. After his marriage he did well and while he was city editor of the "Herald" he found his wife in a notorious house, whither she had been lured by the political boss. He would not listen to her protestations and left her. Then Bayard started to drink. Later he is given some details for a sensational graft story and also he learns the truth about the boss and his little wife. In the closing scene he is reunited with the girl and he receives a position on the "Herald."

The direction is by Paul Powell. The settings are good and the photography is good. Also the details of general direction are commendable. Pauline Starke gives a faithful and effiective performance as the girl. William H. Brown as the impossible boss is deserving of praise; he is interesting. James O'Shea, Harry Fisher, A. D. Sears and Clyde Hopkins complete the cast. "Rummy" furnishes one with entertainment of an acceptable sort.

"Dulcie's Adventure"

Minter-American-Mutual Feature Released October 2. Reviewed by Arthur E. Curtis

A SQUIRREL, a greased pig and two white doves—and thereby hangs a tale.

That is the impression one gets from the opening scenes of the latest Mary Miles Minter play for Mutual, produced at the California American studios. And that impression is far from unpleasant, even though it is not of the spicy flavor of the strong pabulum presented by many dramas of the screen, sex and otherwise. Indeed, it is easy to imagine wholesome "Dulcie's Adventure" drawing more people and pleasing them better in the average town throughout the country than many dramas with more powerful stories.

Through the charm of little Mary Miles herself, the convincing work of Marie Van Tassell as the stern and aristocratic aunt, and the skill of Director James Kirkwood in presenting appealing scenes with the dumb actors mentioned, the first reels of the story are interesting though leisurely. The action crescendos in the latter reels and the climax of the church wedding—almost—the fire, the arrests, the embrace, stirs the interest to a vivid climax.

The good folk of small towns will like this picture better than city picture goers. The charm and youth of Mary herself, however, make a universal appeal, to city and country, men and women, alike.

Alan Forrest will arouse all the sympathy a forlorn lover can hope to, in spite of the fact that his garb is a bit too classy for that of a grocer's son. His work is convincing and his characterization interesting at every angle. It would be unfair to pass up the enumeration of the good players in this piece without mention of the freckled faced urchin who steals the greased pig. Sans the freckles he will be a great villain some day; with them, a great comedian.

The Story: Dulcie lives with her two aunts on an estate in the south. The family is aristocratic, though impecunious, and the aunt who rules the household forbids Dulcie to play with "common" children. That's why Harry Spencer, the grocer's son, gets into difficulties when he gives Dulcie a pet squirrel and attempts to fan the flame of the friendship which of course springs up. With the death of one of the aunts it becomes necessary to reimburse the family fortunes. The surviving aunt



A panic starts as fire breaks out during the wedding at the church.

packs Dulsie off to a fashionable resort to marry her to a rich man. Dulcie consents to go only after she is led to believe that Harry is engaged to another. And in turn, she refuses the duke or something who is urged upon her, until she believes Harry

has married the other girl. The wedding is stopped by a fire in the church and in the following panic the duke or something is arrested for his dark past crimes. The grocer's son has crept to the wedding, uninvited, he rescues her from the fire, and the happy finish comes with a snap.

"An Old Fashioned Girl"

Essanay Drama in Two Acts. Released October 3. Reviewed by Genevieve Harris.

WHILE the girl who objects to the man her mother selects for her and who manages to find some one who suits her better is certainly old-fashioned as a picture heroine, seldom has her story been given a prettier setting. The very beautiful outdoor settings, well photographed, are the best feature of this



But Jane has met the young man before.

picture. For the rest, the old theme is set forth in a comedy spirit, largely due to Ullrich Haupt's farcical portrayal of Milton Vanderpool, the society man favored by the matchmaking mother. This becomes frank caricature, while the other roles are played seriously. Whether this introduction of farce into romance will injure or aid the play will depend on the temper of the audience. The burlesqued fop will undoubtedly get a number of laughs.

Marguerite Clayton is at her best as the heroine, Jane Galvin. Patrick Calhoun is well cast as the civil engineer hero, while John Cossar and Florence Oberle appear as the father and mother of the girl.

The Story: Jane Galvin is disgusted by the foppishness of Milton Vanderpool, whom her mother favors. She spends her time playing tricks on him. One day, while in the woods sketching, she meets John Barth, who is supervising an engineering project. She allows the young man to believe her the daughter of a washerwoman who lives near by.

Jane and the young engineer fall in love. Milton, discovering the fact, appeals to the girl's mother. But things are straightened out when John comes to the Galvin home to consult with Galvin, and discovers Jane's identity. The father is pleased with the young man's ability as a civil engineer, and when he learns the circumstances, is glad to have him for a son-in-law. His influence finally wins the mother's consent, and her former favorite is banished.

"The Common Law"

Clara Kimball Young in Robert W. Chambers Story. Reviewed by Thomas C. Kennedy

"THE Common Law" is the first production offered by the new company which bears the name of the star, Clara Kimball Young. It is also the first Robert W. Chambers story to be picturized. In addition to both these facts one feels free to add that the picture is highly satisfactory from a standpoint of production, acting and the romance it unfolds has undergone but slight changes in its transfer from printed pages to screen.

"The Common Law" is to be released in seven parts and while we are not prepared to say that the story warrants all of this space for an effective telling, the public will find the picture interesting throughout. In speaking of the probable impressions of those who will see "The Common Law," one cannot refrain from remarking the volume of impressions this picture will make, for owing to the widespread popularity of the novel, the star, and the amount of advertising the picture itself has been given it is safe to say that the production will be a big box-office attraction.

Clara Kimball Young is an attractive Valerie West, the leading character in this story dealing with the romance between an artist and his model. She appeals in the role. Conway Tearle is Neville and he renders a fine character of support to Miss Young. This may also be said of Paul Capellani as Querida and the other members of the cast.

The most notable thing about "The Common Law" as a novel is that it made its way into the best-seller class. In the film version the romance is not quite the spirited and attractive tale it is as told in the style of the author. The picture makes the characters more real but in doing so it unfortunately only shows how unreal they actually are. Valerie, Neville, Querida and Rita are in the novel an engaging lot to be sure. In the picture they have their interesting phases but if they want to be more appealing their charms should be concentrated, too many distractions are bound to occur during seven reels.

Albert Capellani directed the production. The settings are appropriate and they are pleasing. The photography is good, though there are no striking lighting effects to enhance it. "The Common Law" is, to repeat, well produced and acted and it is interesting. Viewed by the exhibitor it assumes big proportions, but as an evening's entertainment it is, while pleasant, not extraordinary in any sense.

"The Quest of Life"

Famous Players-Paramount Drama in Five Reels Released Sept. 25. Reviewed by George W. Graves.

THE story of this picture has been constructed with a view to giving the spectator the novelty of becoming intimate with its stars—the far-famed dancing luminaries, "Maurice" and Florence Walton, entertaining him at the same time with a dramatic theme. In the story the two are dancers who win their way to fame, and thus some of the couple's famous dances are given, including the skating dance. These register very well on the screen and will easily captivate any of that vast throng of dance enthusiasts which we have in this country. Both of these exponents of the dance give a creditable performance, considering the fact that acting is not their profession. Florence Walton seems more at home in her part, however, than does her partner, who is stagey at times. The picture has been handsomely produced and well directed, and we think that its novelty will make an appeal to the public in spite of the rather unconvincing story. Julian L. Estrange, Royal Byron, Daniel Burke, Russell Bassett and Mrs. Wm. Bechtel are in the cast.

Florence Walton plays the part of a girl, born in unfortunate circumstances, who dances her way out of her environment. Before her rise to fame a doctor has informed her that, unless she goes to Arizona she will have but a year



The new Famous Players vehicle in which [illegible] appears.

to live. When the money does come she instead of taking the road to life, stays in the city, [illegible] is of "high life" while her strength lasts. [illegible] fails, and she is sent to a sanitarium, [illegible]

secretly paying the bills. Ellen's treatment at the institution is successful, and she totally recovers from her ailment. She thinks she is indebted to Mapleton, her manager, for her life, as he has claimed to be the one who sent her to the sanitarium, and strange to say, Maurice, in the face of losing his sweetheart, does not speak for himself. Later when Mapleton gets the girl alone, he gloatingly confesses his deception and attacks her. At this moment Maurice enters. Ellen rushes to his arms, and the manager slinks off. As an epilogue, a beautiful costume dance is rendered by the artists.

"His Little Wife"

Three-Act Essanay with Gertrude Glover. Reviewed by Arthur E. Curtis

THE home and small town atmosphere in "His Little Wife" will prove to be the essence of its appeal. It is just a simple tale, but its very simplicity and wholesomeness will win over many an audience. And the unusual girlish beauty



There are some good old-fashioned home scenes in "His Little Wife."

of Gertrude Glover causes interest to spring anew in the old, old story, just as it always does in real life.

The old cobbler is a splendid character as done by that white-haired veteran, Thomas Commerford. The manner in which the village shoemaker's role stands out in this play is only another proof that only old men should be cast in old men's parts. In the hands of a young man and his grease paint and false whiskers this role would have been worse than mediocre. As it is, it is one of the high lights of the play. The character of the boy's father is well done by Frank Dayton, who fits the part like a glove. Harry Beaumont is an earnest small-town lover.

The Story: Grace Bolton is the ward of the village cobbler and his wife. When she graduates from school Martin Willard, head of the school board and the town's leading merchant, offers her a position in his store. His son, Tom, returns from college and falls in love with Grace. Opposed by elders on both sides they elope. In another city Tom's funds run low and his father refuses to aid him because he married a "common clerk." There is nothing for the honeymooners to do but return home and separate. The little wife, humilated by the turn of affairs, broods for a time and when she can stand it no longer leaps from a high bridge into a river. The elder Willard and a friend, taking an evening walk, rescue the girl and when she calls for Tom, Martin Willard realizes the best solution of it all and brings his son to her side.

"The Flower of Faith"

Golden Eagle Feature With Jane Grey and Frank Mills. Reviewed by Thomas C. Kennedy

THE INTERNATIONAL FILM SERVICE feature release for October 2, is a production that seems destined to be popular with picturegoers. Burton L. King, who directed the production of this story by Charles T. and Frank Dazey, overlooked no opportunities to make it an appealing offering. The spectacular night scenes which he produced are striking and attractive to the eye and a strong interest attaches to them because of their direct relation to an event to which this story effectively advances.

"The Flower of Faith" tells of a young woman whose father is an itinerant evangelist. At the community where Ephram Judson is so warmly received, Ruth meets a handsome, manly fellow named Hugh Lee. There is a deep mutual attraction, but Ruth is shocked to learn that Hugh has no faith in God, in fact he does not believe there is a God.

The girl's young brother takes up with a set of worthless men of the town and in a poker game loses the money he was to take to a neighboring community and which belongs to the church. He then steals this same amount from the town grocer. He escapes, but with a bullet wound in his arm. Tom makes for Hugh's cabin and there confesses to him and begs him to bring Ruth. The grocer has gathered a number of men, among them the evangelist, and they discover the girl in Hugh's cabin. The people of the community are incited to action against Hugh by the grocer and the evangelist and according to the code of their country all the men gather and ride to the cabin to drive Hugh from the country. Upon finding Ruth there, she having come to warn him, they decide upon lynching.

The girl, whose faith is strong, kneels in prayer. An electric storm comes up and a flash of lightning strikes the tree to which the infuriated mob has hung the innocent man. The next moment the young boy arrives and his confession clears Hugh, who is now a believer and acceptable to Ruth.

Jane Grey and Frank Mills form a strong starring combination and both of the leading roles are played in excellent style. Percy Helton brings much of the skill he has shown on the speaking stage to the part entrusted to him. The scenes at night with the rapidly increasing number of men riding horses and carrying torches will thrill audiences.

The ending of the story which shows the tree being struck by lightning is of course within the realm of possible events, yet the mere fact that such an occurance was fervently prayed for by a sincere girl will make numbers who see this picture wink and smile at the incident. But even so, this takes nothing away from the element of interest which is present throughout the play. It is an admirably constructed play and to be perfectly fair one must compliment the authors and the director.

"Ashes of Embers"

Famous Players-Paramount Production Presents Pauline Frederick. Reviewed by Thomas C. Kennedy

PAULINE FREDERICK plays her first twin-sister role in "Ashes of Embers," a scenario by Forrest Halsey. Being both the good sister and the bad sister, Miss Frederick has scene after scene in which to display her histrionic talents, and some truly excellent acting is to be found in "Ashes of



Pauline Frederick gives an honestly wonderful performance in "Ashes of Embers."

Embers." In fact Miss Frederick's work is the only thing which makes this a picture worth the while spent in viewing it. Her performance is truly and honestly wonderful.

If the scenario writer only quit when he reached the end of his story it would be a particularly good offering, even though it did not run more than a short four reels. But to

conform with the conventionality of making the sinner pay, this play goes on with what is practically a new story after reaching a satisfactory conclusion. And the mistake the director made in having the wicked sister roll down a flight of stairs when her outraged husband shoots her would seem to be further proof that things were drawn out to the breaking point.

"Ashes of Embers" is the story of two girls who resemble each other only as to appearance. Laura believes she has a good voice and it is through her singing teacher that she meets a wealthy middle-aged bachelor and she marries him for his money. Her sister is sent to prison for a theft committed by Laura and again Agnes is called upon to suffer for Laura's wrongs when Benedict has a detective follow his wife and secure evidence for a divorce. For some much needed money Agnes impersonates Laura and divorce is avoided. Then Agnes marries the young man Laura has brought to the brink of ruin.

After this the young man again meets Laura, and not without filling the spectator with all manner of doubts as to his sanity, he is about to succumb to her charms once more when Agnes intervenes.

Joseph Kauffman directed the production. Mr. Kauffman has supplied no subtle touches to the author's artless development of the characters and incidents, but on the whole the direction is good. Earl Fox has a rather difficult part and as Leigh, the weak young architect, he in many scenes shows that he knew it was not an easy part to play. Frank Losee, Herbert J. Frank, Maggie Halloway Fisher and Jay Wilson complete the cast. The settings are good but the same cannot be said of the photography. Miss Frederick is the best interpreter of double roles we have ever seen. The fact that the story is not all that it should be will not interfere with the keen interest which the star's performance will arouse in most instances. For this reason "Ashes of Embers" is a picture worth seeing and there is little doubt of its ability to win favor with the public.

"A Woman's Daring"

American-Mutual Masterpicture Ready October 6. Reviewed by Arthur E. Curtis

THAT "the story's the thing," as everybody now realizes, is pointedly illustrated in "A Woman's Daring."

While the work of all the principals in the cast is above a high average, the play stands up and will wear on account



Claire begs her former husband to leave.

of the power of its plot. The theme has but a few drops of sweet flavoring in it but the strength of the story and the solid work on the part of the players give it a grip on the spectator's interest which is not loosened until the last inch of film flits past. A play with a large percent of sorrow and trouble can get over if the plot has backbone and a well organized anatomy, such as this play has. But a sorrowful play with a jelly-fish story would be adding gloom to structural sadness.

As the farmer's daughter who feeds the chickens in shabby clothes and as the wealthy wife living in the shadow of her first unfortunate marriage, Winnifred Greenwood does splendid work. She *is* Claire and will gather and hold all the sympathies of the audiences. Her husband, George Field, maintains his reputation for convincing meanness. Edward Coxen as the wholesome business-man-hero is all that your women patrons—and men too—could wish him to be. Were it not for the fact that his false whiskers prevented, as they always do, a convincing characterization, Charles Newton would have been a fine old rampaging farmer. It is lamentable that whiskers have to grow on the screen, unless they also grow on the real visages interpreting the play. Whiskers are a stumbling block, not only in the above case, but in the case of the work of every other producing company.

The real rain scene is unique and well done. The scenes about the home of the hero and his splendid but persecuted wife are unusually attractive.

The Story: Claire, the abused daughter of a miserly farmer, marries Lewis Harding, who steals her from home for the sake of her money. Her father dies about the same time that her husband is arrested for bigamy and swindling crimes. Later, seeking business advice, she becomes acquainted with the hero, a very successful business man. Their married life is shadowed by the return of Harding, who extorts money from the woman on his promise to keep the secret of their marriage. Harding is discharged from the employ of the husband. He threatens to tell everything unless the wife reinstates him. In a struggle between the wife and Harding the later is killed by his own pistol. The husband discovers the body, is found there by the police and is saved from conviction for the murder only by the wife's confession.

"Through the Wall"

Six-Part Vitagraph Blue Ribbon Released Oct. 2 on V. L. S. E. Reviewed by George W. Graves

THE excellence of this picture shows that a complicated detective story can be rendered on the screen in such a manner that one can follow the plot with the same precision and with all the suspense he would encounter in reading the novel. All screen sleuth stories aim at this pinnacle of perfection, some approach it, but few actually arrive there. The celebrated story, "Through the Wall," by Cleveland Moffett, has been adapted to pictures by Marguerite Bertsch and produced by Rollin S. Sturgeon in a scientific and logical manner, great care being shown to detail, as of necessity in a play of this nature.

The story is replete with situations of immense force—in fact, the familiar old word "gripping" can be applied to every one of the six reels without any fear of overstatement. When, toward the end of the picture, the detailed explanation, or clearing up of the things until then held in mystery, takes place, it is remarkable that there is not the least trace of an anti-climax.

George Holt's portrayal of the "master criminal" will bring him no little fame. It is one continuous piece of forceful, dramatic realism. William Duncan as Coquenil, the detective, is also splendid. Nell Shipman and Webster Campbell have big parts in which they appear to a decided advantage. Others among the copious cast, not one of whom fails to impress, are Corrine Griffith, Anne Schaefer, Otto Lederer and George Kinkel.

At the outset of the story, Heidelmann, the master criminal, marries the wealthy Mrs. Kittredge, to gain control of her money. She is lost at sea, and her daughter, Alice, being a witness to her death, loses her memory by the shock. Heidelmann, disguising himself as another man, calling himself Groaner, makes the girl and other people think he is her father (in this role) while he, as Heidelmann, enjoys the fruits of the supposedly dead Alice's fortune. Martinez, the man who rescued Alice at sea, finds her (Groaner has put her to work in a restaurant), and Heidelmann, fearing Martinez may become dangerous, fiendishly preparing a string of evidence to convict Lloyd Kittredge, his son-in-law.

But he has reckoned without Coquenil the detective, who ferrets out the secret and is about to [illegible] to the chief at headquarters when word comes from powers higher up to release Heidelmann. [illegible] Heidelmann has over the "boss" is [illegible] left out of the film version. While search is made for the criminal's underground home, the detective, [illegible] placed in an underground vault, soon to be joined by Alice and his captor. With Coquenil chained to the wall, Heidelmann gloats over him and relates the whole story of the murder to him. Then he leaves the two in the vault [illegible]

on the water and leaves them to slowly drown, while he goes to attend the trial of Lloyd.

How Coquenil and the girl escape from their terrible death, how the detective assails his man in court, and the manner in which the criminal evades the law—by swallowing the contents of a poisoned ring, brings the story to a fast and (may we say) smashing finish.

"The Light that Failed"

Pathe Gold Rooster Play in Five Reels Released October 15. Reviewed by George W. Graves

WHEN there is an excellent story to work from, it always gives one delight to see that the picturization of a novel has not been impaired by faulty production and bad acting. In Rudyard Kipling's "The Light That Failed," we have a story splendidly adaptable to the requirements of the screen, and in Pathe's rendition of it, we have a photo-drama alive with dramatic situations, rich in story interest, and breathing the true Kipling atmosphere. The author's creation has not been cheapened, but dignified, by this screen version.

Hardly could a more appropriate and efficient star have been secured than Robert Edeson, whose acting is forceful and sympathetic. He plays the part of Dick Hedlar, a staff artist stationed in the Soudan, who rteurns to England to find himself famous. He meets Mazie, his childhood lover and renews his love to her. But Mazie believes she has talent and wishes to become famous herself before thinking of marriage, although she has been told that she lacks genius. Some time later, Mazie realizes the hopelessness of her determination, and, at the word of her professor, goes to Dick's studio to accept his marriage proposal. Mazie is horrified to find Dick in a compromising position with his model, Bessie, who is one of these creatures who "will stop at nothing to gain her ends." Dick has always totally ignored Bessie. The circumstance being entirely the model's fault, Dick later goes to explain, but Mazie refuses to see him.

Owing to a previous accident, the doctors inform the artist that it will only be a matter of a few months before he will become totally blind. Anticipating this calamity, Dick works with feverish haste to complete his masterpiece. Just as he gives this the finishing touch, the light fails. While he and his friend, Torpenhow, are out of the room, Bessie, filled with the hate of a "scorned woman," ruins the picture. Torpenhow and the other men in the house, keep this deed from Dick, who, as a last gift, sends his masterpiece to Mazie. Torpenhow visits the latter, who comes to a belated recognition of her injustice. They both hurry back to the artist's apartment, but find him gone. With his little white dog, Dick, in an extremely melancholy mood, has set out for the far East. The most pathetic part of the story ensues. After a long hunt on the part of Torpenhow and Mazie, the latter at last finds him and the lovers, in each other's arms, die on the desert.

Lillian Tucker does admirably with the role of Mazie. Jose Collins is appropriately cast as the spiteful model, and Claude Fleming is cast as Torpenhow. To Edouard Jose's masterful direction is to be charged the picture's realism.

"Fires of Conscience"

William Fox Drama in Five Reels Released September 25. Reviewed by George W. Graves

"THE Fires of Conscience" features William Farnum in a role that will prove popular with his host of admirers. The story, by Henry Christeen Warnack, presents a very good situation which is worked up to a climax of strength at the end of the fourth reel, at which point it comes to a satisfying conclusion. The picture would have been much more effective if it had finished there. Instead, it journeys on for the length of another reel, the last thousand feet consisting of a practically detached plot.

This picture has plenty of "go" to it, and in entertaining value measures well up to the average Farnum subject. A number of realistic scenes are introduced by way of the director's efforts, Oscar C. Apfel's direction, both mechanical and stage direction, being consistently good. Mr. Farnum is surrounded by a large cast, the most important members being Nell Shipman, Gladys Brockwell, H. A. Barrows, H. J. Herbert and William Burress.

George Baxter (William Farnum), an extremely impulsive person, discovers his wife in the company of a young man, Paul Sneed, whom he knows by experience to be a thoroughly low character, and shoots him while he is trying to escape across the lawn to his father's house. Paul's father, Judge Sneed, a close friend of George's father, witnesses his son's murder, but, appreciating George's justification, allows the latter to get away before the authorities arrive.



A keenly tense scene in "The Fires of Conscience."

Baxter takes refuge in the West, his wife dying soon after his departure. He finally falls in love with a girl of the region, who, gathering the truth from his attacks of conscience, persuades him to return East and surrender himself to the police. This he does, and is arraigned in court before the man whose son he killed. The judge, realizing the full force of "the unwritten law," and his own son's culpability, is instrumental in securing a verdict of "not guilty." Then Baxter returns to his sweetheart in the West, where an episode, with him in the role of sheriff, furnishes the material for the "tacked on" last reel.

Paramount Exchange Opens New Office

Because of the increase of the business handled by the Famous Players Film Service, Inc., distributors of Paramount Pictures in Western Pennsylvania, West Virginia, Ohio, Kentucky, Indiana, Illinois, and Michigan, it has been necessary for them to open another branch exchange in their territory. The new exchange will be in Cleveland, Ohio, with offices at 501 and 502 Sincere Building, Cleveland, Ohio.

The Pittsburgh Exchange for Paramount Pictures is one of the largest in the country and handles the distribution of Paramount productions, both features and single reel releases, for approximately 1,000 theaters. The Pittsburgh Exchange has branch offices in Chicago, Cincinnati, Detroit and Cleveland.

Harry W. Irons, formerly connected with the Kunsky Theatrical Enterprises of Detroit, and later connected with the Pittsburgh exchange, will assume personal direction of the Cleveland office.

The Rothacker Film Manufacturing Company was engaged by W. H. Krohmer, president of the Goes Lithograph Company, to make a reel of motion pictures illustrating the happenings of the National Lithographers' Association held in Chicago. Part of the pictures were taken at the Sherman House, where the convention was held, and the balance at the South Shore Country Club, where a big dinner was given for the ladies of the Lithographers' Association. The completed picture was shown at the official banquet of the Association held at the Sherman House.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Cabanne Produces Feature in Eight Days

Metro Secures Picture Rights to Harold McGrath's Novel, "Pidgin Island," in Which Harold Lockwood and May Allison Will Appear.

CONTRIBUTING the story, engaging a cast and directing the production of a five-reel feature in eight days is the record of W. Christy Cabanné, who recently joined the Metro directing forces, and just completed his first production. The feature, which is yet unnamed, stars Frances Nelson, a recent addition to Metro's artistic staff, assisted by Niles Welch. After a brief rest Mr. Cabanné will begin the direction of the big $500,000 serial of fourteen episodes, which Metro has arranged to present with Francis X. Bushman and Beverly Bayne in the stellar roles.



Nance O'Neil in Metro's filmization of Margaret Deland's powerful novel, "The Iron Woman."

Fred J. Balshofer, president and general manager of the Yorke Film Corporation, has closed a deal with the A. L. Burt Publishing Company for the screen rights to Harold McGrath's well-known novel, "Pidgin Island." Harold Lockwood and May Allison will play the star parts in the Metro adaptation of this novel.

"A Diplomatic Romance," in which Francis X. Bushman and Beverly Bayne are co-starred, will be released on the Metro program October 16. This five-part feature was produced under the direction of Mr. Bushman, who also made the screen adaptation of the story written by John C. Clymer and Hamilton Smith. Mr. Bushman and Miss Bayne are supported by a notable cast, which includes Henri Bergman, William Davidson, Helen Dunbar, Edmund Elton, Belle Bruce, Harry D. Blakemore, Mrs. La Roche, Liza Miller and Charles Fang. The feature is produced by the Quality Pictures Corporation for Metro.

John B. O'Brien, recently the director of Mary Pickford at the Famous Players studio, and before that associated with D. W. Griffith, has signed a long-time contract to direct exclusively for the Metro program at the Popular Plays and Players studio. Emmy Wehlen, the young Metro star, will be under Mr. O'Brien's direction in this new arrangement. Work will begin immediately upon a five-part feature called "Vanity," which was written especially for Miss Wehlen by Aaron Hoffman.

Mme. Petrova has begun work on the five-part feature, "The Orchid Lady," which is the second play she has written for herself. Mme. Petrova declares that a star can be, and should be, of invaluable assistance to her director in the making of the production, and has proved her own ability in this way by giving many suggestions for the betterment of the pictures in which she is working.

More New Ones

NEW concerns whose total capitalization is more than $520,000 has just been incorporated in New York state. There are eighteen newly organized theatrical and motion picture enterprises. The list includes the Ella Wheeler Wilcox Photoplay Company of New York City, which will engage in a general motion picture and theatrical business, with a capital of $100,000.

The following comprise the new firms:

The James W. Elliott Corporation, New York City. To engage in the motion picture, vaudeville and publishing business. Capital, $250,000. Directors, James W. Elliott, Granville L. Savage and Fred J. Merriam, Grand Central Terminal, New York City.

Daw Producing Company, New York City, theatrical proprietors and managers. To conduct theaters, produce and exploit plays, etc. Capital, $5,000. Directors, Gilbert G. Barry, Ira H. Simmons and Solomon Goodman, 1476 Broadway, New York City.

The Hour of Temptation Company, New York City. To produce plays, operas, vaudeville and burlesque attractions. Capital, $1,000. Directors, Clarence Weis, Edwin A. Weil and Phil P. Benedict, 1402 Broadway, New York City.

Arts Dramas Incorporated, New York City. To manufacture motion picture films and maintain theaters for motion picture and vaudeville purposes. Capital, $1,000. Directors, George H. Wiley, Herbert Blache and R. L. Giffen, Fort Lee, N. J.

Picture Play Service Corporation, New York City. Theatrical and motion picture proprietors and managers. Capital, $600. Directors, Jacques Kopfstein, Victors De Villiers and Jacob Sanacory, 116 Nassau street, New York City.

Roanoke Contracting Company, Brooklyn, N. Y. Construction and proprietors and managers of theaters. Capital, $10,000. Directors, Fred J. Kinney, William J. Horne and William J. Lewis, 277 Eleventh Street, Brooklyn, N. Y.

Ella Wheeler Wilcox Photoplay, Inc., New York City. To manufacture motion picture machines and films, also to act as theatrical proprietor and managers. Capital, $100,000. Directors, Abel Cary Thomas, William Smith, 2 Rector street, New York City, and Frances H. Marcus, Harrison, N. J.

Anti-Vice Motion Picture Company, New York City. Managers and lessees of motion picture and other theaters, and provides for the production of motion pictures and photoplays. Capital, $1,000. Directors, Louise Weber, Paul M. Hahn and Elizabeth Henderson, 829 Lexington avenue, New York City.

Stuart-Pierce Corporation, Middletown, N. Y. To engage in a general theatrical and motion picture business. Capital, $50,000. Directors, Albert C. Ogden, Donald F. Stuart and Albert F. Pierce, Jr., Middletown, N. Y.

Florabella, Inc., New York City. To produce plays and other stage attractions and conduct theaters. Capital, $5,000. Directors, Ira M. Simmons, Solomon Goodman, and Gilbert G. Barry, 1476 Broadway, New York City.

Artec Film Corporation, [illegible], N. Y. Real estate and theater proprietors and managers. Capital, $5,000. Directors, Peter C. Cornell, [illegible] Williams and Stephen Dawes, [illegible], N. Y.

Monolith Amusement Company, New York City. Theaters and motion pictures. Capital, $10,000. Directors, Paul C. Whitney, K. L. [illegible], Paul A. Zieckman, 45 West [illegible] street, New York City.

M & S. Bronx Amusement Company, New York City. Theaters and motion pictures and music halls. Capital, $250,000. Directors, Jacob [illegible], [illegible] M.

berts and Elias Mayer, 601 East 168th street, New York City.

A. Heinrich Producing Company, New York City. To provide for the production of all kinds of theatrical performances. Capital, $2,400. Directors, Arthur Heinrich, Clark Ross and Theodore Klein, 139 East Thirteenth street, New York City.

Elkay Amusement Company, New York City. To operate motion picture theaters. Capital, $1,000. Directors, Jacob Lowenstein, R. Lotta Lowenstein and David H. Keith, 411 West End avenue, New York City.

Vio Amusement Company, Brooklyn, N. Y. Managers and proprietors of theaters. Capital, $1,000. Directors, Frank D. Williams, Charles A. Williams and John C. Williams, 485 Classen avenue, Brooklyn, N. Y.

George Cohen's Kingston Theaters Corporation, Kingston, N. Y. To conduct theatrical, motion picture and athletic attractions. Capital, $75,000. Directors, George Cohen, Mollie H. Cohen and Frances Herron, 280 Main street, Poughkeepsie, N. Y.

Dramatic Enterprises, Inc., New York City. To engage in a general theatrical and motion picture business. Capital, $1,000. Directors, Isaac Lande, Bella Greenwald and Sumner L. Samuels, 15 William street, New York City.

Olcott Resigns

Sidney Olcott, one of the best known directors in the country, has resigned from the Famous Players directorial staff.

During his engagement with the Famous Players, Olcott produced some of their most successful pictures, among them being "Madame Butterfly," and "Poor Little Peppina," with Mary Pickford; "Diplomacy," with Marie Doro; "Seven Sisters," with Marguerite Clark, and "The Smugglers," with Donald O'Brien. He also directed Hazel Dawn and, latterly, Valentine Grant, in the Irish epic, "The Innocent Lie." He has just coupled a Scotch story, "The Daughter of MacGregor," with Miss Grant.

Olcott is widely known as the globe trotting director. He was the first American director to produce a picture abroad. Incidentally he filmed the first five-reel production to be released. This was "From the Manger to the Cross," and was picturized in Egypt and Palestine.

Essanay Actress Dead

Camille D'Arcy, Essanay actress well known to fans throughout the country, died at the Robert Burns hospital, Chicago, on September 26. The veteran player succumbed to a rare disease, an infection that it is thought developed from bathing in the lake. She was an ardent swimmer and went bathing often during the summer. In some manner the germs of the disease entered her system. In private life she was Mrs. Loren Wilder, wife of Dr. Loren Wilder. The last picture in which Miss D'Arcy appeared, "The Prince of Graustark," will soon be released on the Kleine-Edison-Selig-Essanay program.

Sam Katz, of the Amalagamated Theaters Corporation of Chicago, was in Detroit a few days last week to purchase an organ to install in his proposed new theater on the west side, Chicago.

Universal's Verne Play Big Spectacle

Two Hundred Thousand Feet of Film Used in Making Universal Company's Big Feature, "Twenty Thousand Leagues Under the Sea"

On an elevator raised fifty feet from the ground at Universal City stood cinematographers Eugene Gaudio, Friend Baker and Milton Loryea of the mammoth production "Twenty Thousand Leagues Under the Sea," while they filmed the scenes attending the grand entry into the Hindu city, of Prince Daaker and the officials of his household, accompanied by several hundred of the British soldiery, after whom swarmed some 500 swarthy men and women, residents of the city wherein many stirring events subsequently were to take place.



A good many of us will be glad to see Jules Verne's imaginative tale "Twenty Thousand Leagues Under the Sea" on the screen. Universal is making it with great care and much money.

These scenes, made under the direction of Stuart Paton, who has been at work upon this colossal film spectacle, the never-to-be-forgotten story of which was given to the world by one of the most renowned of the sons of France—Jules Verne—for more than a year, most of which time was spent in the Bahama Islands. There thousands of feet of the most remarkable film that has ever been made were taken upon the ocean's bed, Director Paton being assisted in the unusual work by Martin Murphy. Both director and assistant had many thrilling experiences in the submarine depths and in the wilds of the West Indies while making film.

The scenes at Universal City in connection with the grand entry into the Hindu community are most gorgeous. Prince Daaker and his followers, richly garbed in the beautiful gowns of the Far East, trimmed with costly laces, wearing jewels in profusion and attended by the wealthy citizens of the city, arrayed in silken robes of all the colors of the rainbow, made the scenes especially attractive.

Elephants and camels carried the Prince and his immediate followers, and the others rode on horses. The soldiers of Britain, in their bright red coats, and the several bands which led the Oriental cavalcade rendering martial music, gave an additional interest to the dazzling scenes.

It was at the orders of H. O. Davis, Vice President and General Manager of the Universal Film Manufacturing Company, that H. H. Barter, Technical Director, constructed the attractive buildings for the Hindu city most substantially and with the view of securing the best results photographically. Director Paton has had several thousand feet of the film that was taken of the street scenes projected, and all those who were fortunate enough to see it have expressed themselves as delighted with its appearance on the screen.

"Twenty Thousand Leagues Under the Sea" will not be completed for several months, and when it is released undoubtedly will create a sensation. One hundred and fifty thousand feet of film—150 reels—were made in the West Indies, and fully 50,000 feet—50 reels—will be added to it by the time the filming is completed at Universal City. Out of this 200,000 feet, not more than 12,000 feet, or twelve reels—the very best of the vast footage—will be used finally, the company thereby planning to give the film-loving public one of the greatest treats the cinematographic art yet has developed.

Goodby, Melodrama

In "The Parson of Panamint" and in "The Intrigue,"—Miss Lenore Ulrich's new photoplay for Pallas Pictures—are to be found evidences of the perfection toward which the Pallas-Morosco Companies have been aiming; namely, to present to Paramount patrons photoplays that grip, without resorting to cheap melodrama. Needless to say that the day has come when cheap thrills will no longer satisfy the public, whose tastes are constantly becoming more discrim-

inating. The Pallas-Morosco authorities foresaw this day—realized that photoplays were drawing a new clientele of people of refined tastes, and have been aiming at this goal for a period of at least two years. Now at last in the opinion of many of the Paramount exchange managers who have viewed the above pictures recently, these Paramount producers are coming into their own.

In both the "Parson of Panamint" and "The Intrigue," it would be well for exchange managers and exhibitors to watch the Pallas-Morosco work very closely, because it will be found by those who are appreciative of good dramatic construction that the tone and character of the photoplays of these companies are constantly being improved—a condition which will unquestionably be reflected in the receipts of the exhibitor of these pictures.

CHICAGO NEWS NOTES

Manager Charles Z. Schaefer has returned to his "Old Home," as he terms the Casino theater, Chicago, and has already planned putting in a number of improvements. If present plans mature, the entire front of the house will be remodeled, the interior redecorated, beautiful oil paintings of the stars encased in shadow boxes will be hung along the walls, and a new curtain will be added after the present stage has been enlarged, and one of the latest types of Bartola organ will be installed.

Carl Laemmle, president of the Universal Film Company, was in Chicago a few days last week to attend the meeting of exchange managers. He was en route from California to New York.

Jack Haag, newly appointed manager at the Bandbox theater, is making some changes in the policies of this house. Amongst others, he has changed over to a daily change of pictures in place of four times a week, which has been the policy heretofore. Mr. Haag is a man of fifteen years' standing in the show business, which time has been distributed between both the "legitimate" and the picture interests. Mr. Haag credits his connection with the Hamburger interests for a great deal of the knowledge he has obtained about the business.

Joseph Trinz, manager of the Biograph theater, is in New York city on business.

Pictures are now being shown at the St. Alphonsus Athenaeum on each Sunday afternoon and evening. The General Film Company is supplying the program and the Rev. Mathias Bregenser is in charge.

The rights to the "K" Film Company's "Original Katzenjammer Kids" cartoon comedies in Illinois and the southern part of Wisconsin have been purchased by the General Feature Film Company. Bookings on this picture are being taken for dates after November 15.

Judge A. P. Tugwell, owner and manager of the Globe theater, Central avenue, Los Angeles, California, was in Chicago on September 25, stopping off on his return from New York, where he attended the meeting of the National Association.

A. R. Schmidt has re-opened his Albany theater, at 3317 Madison street, and Manager W. Josephson is again running the Milo, at 3933 North Ashland.

Manager Dickerson has opened the Kimball theater at 2318 Fullerton avenue.

The Logan Square theater has adopted a change of policy. It formerly ran vaudeville, but Manager Joseph J. Garrity will hereafter present pictures there every day except Sunday, when a vaudeville bill will be on. The house is located at 2542 Milwaukee, and is a 1,600 seater owned by John R. Thompson.

Simeon ("Si") Greiver, general manager of the Balaban-Hersberg Film attractions, on September 14 made a business trip to Milwaukee, Wisconsin, visiting the theaters showing "The Yellow Menace." He states that he is well satisfied with the results the picture is accomplishing.

The Herald Film Corporation announces the acquisition of "The Prima Donna's Husband," starring Holbrook Blinn, Clara Whippel and Kathryn Browne Decker, produced by the Triumph Film Corporation, under the personal direction of Julius Steger and Joseph A. Golden for the entire state of New York and Northern Jersey.

Lawrence F. Stuart, manager of the Old Mill Theater at Dallas, Texas, has gone east for a visit to eastern and northern cities, where he will make a study of the theaters of Chicago, New York, Toronto and Montreal. He will make an effort to obtain a series of films of special interest to children for special matinees.



Would you mind sailing through the air over Niagara Falls supported by a couple of steel threads? A late release of the Pathe News shows the new aero cable car in action over the "swirling maelstrom of waters."

PLAYS THE SCIENTIST

The reason why the figure of Dr. Montrose, in "The Crimson Stain Mystery," the sixteen-episode serial presented by Consolidated Film Corporation, stands out so vividly is because it is interpreted by no less an artist than Thomas J. McGrane.



Thomas J. McGrane, [illegible] in Consolidated's "Crims[illegible]"

Having a foundation of six years with David Belasco, Klaw & Erlanger and William A. Brady, Mr. McGrane has brought to "The Crimson Stain Mystery" a world of experience in just such roles as he is now portraying. His masterful handling of the strange situations in which the role of Dr. Montrose plays a part is one of the many pleasing features of the serial. His remarkable interpretation of his difficult part has called forth praiseworthy comments from the motion picture critics.

CHANGES IN BRANCHES MANAGERS

General Film Company announces several changes in its branch offices. C. H. Coburn, acting branch manager at Toronto, succeeds H. Law as manager of that office; A. E. Fair succeeds as manager of the Denver branch; J. Y. Henry, resigned; W. S. Tuttle will serve as branch manager at Houston, Texas, succeeding T. O. Tuttle, who assumed charge of the New Orleans [illegible] September 18, succeeding H. E. Wadsworth, resigned.

Bessie Barriscale was given the benefit of the advice of a trained newspaperwoman in her interpretation of the "sister" in a Triangle play by C. Harrison Sullivan. She was sought out and interviewed by Grace Wilcox, well-known Los Angeles newspaperwoman, who was writing some special articles for the Triangle, and during the [illegible] Miss Wilcox gave the star a number of "pointers" concerning the work of a newspaperwoman. While [illegible] to the set, she suggested [illegible] to Director Charles Maigne, who accepted the advice. [illegible] Miss Barriscale is this play [illegible] Gilbert, Charles K. Freeman, Wm. Wadman and Jerome S[illegible]

Sifted from the Studios

ATLANTIC COAST NOTES

"The Quest of Life," is the title chosen for the debut of the internationally celebrated dancers, **Maurice** and **Florence Walton**, by the Famous Players Film Company, under the direction of **Ashley Miller**. "The Quest of Life" was adapted by Mr. Miller from the play "Ellen Young," by **Edmund Goulding** and **Gabriel Enthoven**.

Valentine Grant has been invited by the Yale-New Haven Pageant to wear the costume of one of the three "Golden Ladies," to appear in one of the scenes in the Pageant which takes place in the Yale Stadium in October. As the Golden Lady, she will wear a hennin almost four yards across balanced on her head like the proud and stately princesses of old.

Geraldine Farrar has arrived in New York from California, where she completed her role of "Joan of Arc" in the Lasky feature.

Owing to the fact that **Emily Stevens** will leave for Chicago within three weeks, to fulfill a speaking stage engagement in "The Unchastened Woman," **Director George Baker** will be obliged to produce the five-part Metro feature, "The Wager," in two weeks and four days. The incidental scenes, in which the star does not appear, will be made after Miss Stevens has gone to Chicago.

Francis X. Bushman and **Beverly Bayne** have finished the stellar roles in the screen production of "Romeo and Juliet" and are now at work on a five-part Metro Quality feature, "A Diplomatic Romance." Mr. Bushman, who collaborated in the writing of the scenario, is directing the production.

Owing to a similarity in the title of two feature productions that might result in confusion, the Metro Pictures Corporation, out of deference to the Vitagraph Company, has changed the name of their five-part production, "The Wheel of Justice," in which Emily Stevens is starred, to "The Wheel of the Law."

Andrew J. Cobe, president of the Unity Films, Inc., is back in New York after a country wide inspection tour of the concern's system of exchanges.

William A. Brady has recovered from the slight injuries he received in a motor car accident en route to Atlantic City recently.

E. H. Sothern's debut as a screen actor will be on September 15, in the Vitagraph five-reeler, "The Chattel," a modern American story.

Douglas Fairbanks has renewed his contract with the Fine Arts Company. He will receive $156,000 for his services during the next year, or $3,000 a week. This places Fairbanks third in the list of high-salaried stars, **Charlie Chaplin** and **Mary Pickford** ranking first and second.

The Frohman Amusements Company has obtained the picture rights of **Augustus Thomas'** successful stage play, "The Witching Hour."

"The Heart of a Hero," based on the **Clyde Fitch** play, "Nathan Hale," which was the starring vehicle for **Nat Goodwin** and **Maxine Elliott** for two seasons, will be the next **Robert Warwick** release following "Friday the Thirteenth." Mr. Warwick is co-starred with **Gail Kane**. **Emile Chautard**, who is directing the play for the World Corporation, is making the scenes near Boston, Mass., Newport, R. I., and Connecticut, where the main incidents in the life of Hale occurred.

Hardy Gibson, now with the western forces of the Fox company, was born in Edinborough, Scotland. He toured New Zealand in stock for an entire season and has been around the world twice.

Vivian Reed, the Selig actress, is a graduate of the Chicago Musical College. She also specialized in aesthetic dancing.

Leona Hutton has returned to Los Angeles after completing a six months' contract at the American studios in the **William Russell** company.

Gilbert E. Murdock, author of several screen features now in course of production in Los Angeles, has left for Chicago and New York to arrange for the production in those cities of two of his stage sketches.

Julian Louis Lamothe has been assigned the task of reading all the scripts which have been submitted to **Director Harry Pollard** and **Marguerita Fischer**, who are now producing American features.

Eve Unsell is the author of the current feature in which **Sessue Hayakawa** is working.

Fannie Ward, who has been given a week's vacation before starting her next picture, expects to spend the time superintending the installation of an Italian garden at the rear of her Hollywood home.

Marshall Neilan, formerly a Famous Player and recently a director with the Selig Company, has been engaged by Lasky to act as director, and is already at work directing **Blanche Sweet** in her next picture.

E. M. Irwin, the Paramount exhibitor of Denver, Colorado, was visiting the Lasky studio last week. Mr. Irwin is in California for a brief vacation before returning to open the newest and largest theater in Denver.

Ford Sterling and his company are taking many scenes for the Triangle-Keystone comedy, "His Lying Heart," in Busch's Garden, Pasadena.

George W. Stout, business manager of the Triangle-Keystone studios, has returned to the coast from an extended stay in New York.

Little **Betty Marsh** has been borrowed from the Fine Arts studio and is now assisting in the making of a Triangle-Keystone comedy in which **Louise Fazenda, Charles Murray** and **Wayland Trask** are playing leading roles.

In addition to **Cecil B. De Mille**, director-general of the Lasky Company, six directors are now toiling away at the Lasky studio. The directing staff now consists of **George H. Melford, Frank Reicher, William C. De Mille, James Young, Edward J. La Saint** and **Marshall Neilan**.

Andrew Arbuckle, a brother of **Maclyn Arbuckle**, has signed with the Yorke-Metro Company to appear in a strong

Film Market Quotations

Exclusive to Motography.

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	80	90
Biograph Company	3	25
Lone Star Corp., pref.	85	100
Lone Star Corp., com.	37	41
Mutual Film Corp., pref.	36	40
Mutual Film Corp., com.	30	38
North American Film Corp., com.	21	36
New York M. P. Corp.	30	39
States Film Corp., com.	30	43
Randolph Film Corp., pref. (with 50% common)	93	101
Thanhouser Film Corp.	1¾	2½*
Universal Film Mfg. Co.	150	..

*Par $5.00.

Lone Star Corporation—There are reports in Chicago and New York to the effect that a retirement of 25 per cent of the preferred stock at 110 may be expected at an early date and also that dividends will be announced at the same time. This should result in a demand for both issues. Most of the trading during the past week has been in the Lone Star securities.

McClure Picture Corporation—Has secured some of the most prominent stars in the photoplay industry. With the unusual publicity that can be effected through the *McClure Magazine* and other new lines that will be followed out, coupled with a very strong organization on the factory side, the trade expects this company to score heavily at the very outset.

American Film Company, Inc.—Dividend disbursements, which were interrupted in order to finance, out of its own earnings, the "Secret of the Submarine" and other serial pictures, are expected to be resumed this fall.

Mutual Film Corporation—Economies connected with the management in its new Chicago quarters verify the judgment of the company in moving its offices from New York. As a large part of the real production in the film industry takes place on the western coast, the mere fact of Chicago's proximity thereto and the greater ease with which the company's officials can get in touch with the actual conditions, would alone demonstrate why Chicago has earned its reputation for being the logical center of the film industry.

New York Motion Picture Corporation—Has continued weak for the past month and a half. Offerings are freely made, but buyers difficult to secure.

role in the **Lockwood-Allison** company under **Henry Otto's** direction.

Mrs. William K. Vanderbilt, Jr., and a party of friends visited the Triangle-Keystone studios last week. Mrs. Vanderbilt did her "bit" before the camera and came back next day to see how she looked. The director promised to engage her for a role whenever she wished.

Arthur Friend, counsel for the Jesse L. Lasky Company, New York City, has arrived at the Lasky studio in Hollywood for a brief vacation and for conference with **Samuel Goldfish,** chairman of the board of directors.

Fred Peck, the insert-writer of the Ince Triangle studios, finds his newspaper training a valuable aid. At present he is preparing, for use in **William S. Hart's** current play, a number of copies of "The Glory Hole Nugget," purporting to have been in use in 1878, and is turning out the sheets on an antiquated handpress.

The announcement is made of the marriage of **Reggie Morris,** prominent in **Mack Sennett**-Keystone comedies, and **Miss May Repetto,** daughter of a wealthy St. Louis tobacco man.

Dr. R. Ralston Reed, whose photodrama, "Witchcraft," won the prize in a contest held under the auspices of Columbia University and the Lasky Feature Play Company, is on his way to visit the Lasky studios. The prize offered for the best scenario written by a member of the photodramatic class, included a trip from New York to the studio in Hollywood as the guest of the Lasky Company.

Robert L. Todd has been placed in charge of the cutting of the **Harold Lockwood** and **May Allison** Metro plays. Before joining the Metro-Yorke studio, Todd was affiliated in a similar capacity with the Lasky, Horsley and L K O studios.

"The Roses Have Nothing on You," is the title of a song written by **Ernest B. Orne** and **Howard T. Googins,** dedicated to **Margarita Fischer** of the Mutual-Pollard pictures. This is the third song dedicated to Miss Fischer, the first being "That Moving Picture Girl."

Little **Mary Sunshine,** the Balboa baby star, appears as a shipwrecked orphan waif in her next picture, and she is the central character of various adventures. **Henry King,** who directs, also has an important role.

Neva Gerber is to play the feminine lead in a second Universal picture directed by **Lois Weber,** with **Ben Wilson** opposite.

May Allison, who has a lyric soprano voice, was once ambitious to be a grand opera prima donna. When eighteen years old, she wrote a light opera and played the leading role at a production given by amateurs in her home town. On the stage, her first role was in the **Henry W. Savage** production of "Everywoman," in the part of "Vanity." She later played with **Ina Claire** in "The Quaker Girl"; with **De Wolfe Hopper** in "Miss Caprice," and had the leading role in "Apartment 12."

A representation of an art gallery in a large city forms one set in the Fox play in which **Frank Lloyd** is directing **Gladys Brockwell.** Many well-known paintings have been borrowed from Los Angeles art lovers for its walls.

Charles Hill Mailes, whose home is located on the side of a mountain, has troubles of his own keeping his pet Irish terriers from encounters with rattlesnakes, "chiggers," burrs, wild holly thorns, etc. He has been obliged to build a special pest-proof runway for them.

Walter Moore, vice president of the H. C. Miner Lithographing Company of New York City, who accompanied **Samuel Goldfish** to the coast with the view of establishing a branch lithographing plant out here, has returned to New York City and will lay his report before the other heads of the lithographing organization. Mr. Moore said before he left that he felt the necessity of having a branch in Los Angeles to take care of the enormous Pacific coast business.

In the comedy, "A Lover's Might," the Keystone studio cat plays a very important role. In a fire scene, "Tabby" lies quietly on a bed, with flames leaping around, until rescued by **Julia Fay,** the heroine. Many weeks were taken to train the cat so that it would not become frightened and run away.

A number of scenes in the Selig play, "The Garden of Allah," will be filmed in the walled private garden of the Santa Barbara Mission, which has never before been used by a picture company.

May Allison is especially pleased with her role of the southern girl, "Isabel Malvern," in the Metro-Yorke picturization of **Marie Van Vorst's** novel, "Big Tremaine," for Miss Allison is herself a southerner, having been born on a plantation in Georgia.

Bessie Barriscale is playing in another light comedy part under the direction of **Charles Miller.** The story is by **C. Gardner Sullivan.**

James L. Farley, who had a prominent role in the Signal serial, "The Girl and the Game," featuring **Helen Holmes,** is now playing in a feature under **Frank Lloyd** at the Fox studios.

Edythe Sterling, who has played in Signal and Universal features and who was formerly on the speaking stage, was the first player engaged to support **Tyrone Power** in "The Planter," most of the scenes of which will be taken in South America.

Myrtle Stedman, who has been resting since the completion of "The American Beauty," will soon begin work on a new Pallas-Morosco feature. She is working over her story, consulting producer and management and studying her part.

Fred J. Balshofer, president and general manager of the Yorke and Quality Film Corporation, says of photoplays: "Proper cutting of pictures is just as essential as good stories, photography, or casts. No matter how good a story is, if it fails to contain simplified continuity, and if the chief characters are not brought in front of the audience often enough you are just as far from having a successful photoplay as though you were dealing with a poorly constructed theme. On the other hand, you can improve the quality of a poor story, with good cutting and subtitles."

Gilbert P. Hamilton, the Century Company's managing director, dropped off at Billings, Montana, on his way east with the eight-reel feature, "Inherited Passions." He gave a private showing of the film to some Billings magnates and it is possible that the Century Company may make Billings its future headquarters. Mr. Hamilton is now in New York arranging business connections.

Thomas Chatterton, who usually plays heroic roles, is revealing his talent as a comedian in a juvenile role with **Kolb** and **Dill** at the American studios.

The two little sons of **Cameraman Antonia Gaudio, Francis,** six, and **Antonio, Jr.,** four, made their debut as screen actors in scenes for "Mister 44," the latest **Allison-Lockwood** feature, which their father photographed at the Metro-Yorke studios in Hollywood.

William Ephe, who played with **Harold Lockwood** in Selig and American plays, has a good acting part in "Big Tremaine." He is "David Tremaine," who leads a life of indolence, gambles secretly and thus squanders the allowance his mother gives him. This brings him into trouble which Lockwood, as the brother, takes upon his own shoulders and suffers for him.

William De Vaull, the character actor, who played in "The Birth of a Nation" and in the new **Griffith** spectacle, "Intolerance," has been engaged by **Director Henry Otto** to characterize the role of "John Nolan" in the Metro-Yorke production of "Big Tremaine." De Vaull did some of his best Triangle work with **Lillian Gish** in "An Innocent Magdalene," with **Douglas Fairbanks** in Bret Harte's "The Halfbreed," and with **Helen Ware** in "Cross Currents."

In "The Star of Hope," the prison newspaper of Sing Sing, Prisoner No. 64,791 pays a tribute to motion pictures in the following description of the film play. "I am the touchstone of truth. I am justice, for I disclose injustice. I make the greedy become generous. I make the inmates of prison see the error of their ways and give them hope and courage to lead better lives. I sow in men the seeds of ambition. I am a source of Joy both to prince and pauper. I bring solace to the aged and sorrowing."

Thousands of revellers at Coney Island Brighton Beach were thrilled by an unexpected spectacle when an entire Mexican town, constructed in the center of the Brighton race track was burned to the ground to obtain some sensational night scenes in the making of "The Brand of Cowardice," an all-star five part Metro production. **Lionel Barrymore** and **Grace Valentine** are being starred. **John W. Noble** is directing this spectacular production.

Louise Huff has gone into training for the role of Jane in the Famous Players adaptation of Booth Tarkington's celebrated novel "Seventeen" in which she is to appear with **Jack Pickford.** It will be remembered that Jane's chief delight is to fame lay in her unlimited consumption of bread, applesauce and sugar. As any one thing which Miss Huff cannot do is applesauce and the producing lady is now hard at work trying to eat it without making a face before the camera.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	9-25	The Sunbeam	Biograph	1,000
D	9-25	The Power of the Cross	Selig	3,000
T	9-25	The Selig-Tribune No. 77	Selig	1,000
C	9-25	Getting By	Vitagraph	1,000

Tuesday.

D	9-26	The Wedding Gown	Biograph	2,000
C	9-26	Peter, the Hermit	Essanay	2,000
C	9-26	Bumping the Bumps	Kalem	1,000

Wednesday.

C	9-27	Dreamy Dud	Essanay	1,000
D	9-27	The Girl from Frisco, No. 8	Kalem	2,000
C	9-27	Artistic Atmosphere	Vim	1,000

Thursday.

T	9-28	The Selig-Tribune, No. 78	Selig	1,000
C	9-28	The Reformer	Vim	1,000

Friday.

D	9-29	For the Governor's Chair	Knickerbocker	3,000
C	9-29	Rival Artists	Kalem	1,000
C	9-29	Tangled Ties	Vim	1,000
C	9-29	She Who Laughs	Vitagraph	1,000

Saturday.

D	9-30	Twin Fates	Essanay	3,000
D	9-30	The Death Swing	Kalem	1,000
D	9-30	The Raiders	Selig	1,000

Monday.

D	10-2	An Indian's Loyalty	Biograph	1,000
D	10-2	In the House of the Chief	Selig	3,000
T	10-2	The Selig-Tribune, No. 79	Selig	1,000
C	10-2	Getting By	Vitagraph	1,000

Tuesday.

D	10-3	An Old-Fashioned Girl	Essanay	2,000
C	10-3	One Step Too Far	Kalem	1,000

Wednesday.

D	10-4	Under the Gas Light	Biograph	3,000
C	10-4	The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure"	Essanay	1,000
D	10-4	The Girl from Frisco, No. 8	Kalem	2,000
C	10-4	A Grain of Suspicion	Vim	1,000

Thursday.

T	10-5	The Selig-Tribune, No. 80	Selig	1,000
C	10-5	Royal Blood	Vim	1,000

Friday.

D	10-6	A New Day	Knickerbocker	2,000
C	10-6	Stolen Plumage	Kalem	1,000
C	10-6	Strictly Business	Vim	1,000

Saturday.

D	10-7	His Little Wife	Essanay	3,000
D	10-7	The Blocked Track	Kalem	1,000
D	10-7	The Canbyhill Outlaws	Selig	1,000

V. L. S. E. Program

8-14	Selig Athletic Series No. 8	Selig	1,000
8-21	The Footlights of Fate	Vitagraph	5,000
8-21	Selig Athletic Series, No. 9	Selig	1,000
8-28	The Kid	Vitagraph	5,000
8-29	Selig Athletic Series, No. 10	Selig	1,000
9-4	The Return of Eve	Essanay	5,000
9-4	His Wife's Good Name	Vitagraph	5,000
9-4	Selig Athletic Series, No. 11	Selig	1,000
9-4	Phantom Fortunes	Vitagraph	5,000
9-11	Selig Athletic Series, No. 12	Selig	1,000
9-11	His Wife's Good Name	Vitagraph	5,000
9-18	The Combat	Vitagraph	6,000
9-18	The Fall of a Nation	Vitagraph	7,000
9-25	The Chattel	Vitagraph	5,000
10-2	The Scarlet Runner, No. 1	Vitagraph	2,000

Mutual Program

Tuesday.

C	9-26	The Deacon's Card	Beauty	1,000

Wednesday.

T	9-27	Mutual Weekly, No. 91	Mutual	1,000
S	9-27	See America First, No. 54	Gaumont	700
C	9-27	Kartoon Komics, No. 54	Gaumont	300

Thursday.

D	9-28	Fantomas No. 4	Gaumont	3,000

Friday.

D	9-29	The Black Terror	Thanhouser	2,000
C	9-29	Catching That Burglar	Cub	1,000

Saturday.

C	9-30	Foiled	Cub	2,000

Sunday.

C	10-1	Poultry	Vogue	2,000
T	10-1	Reel Life	Gaumont	1,000

Tuesday.

C	10-3	Slicking the Slickers	Beauty	1,000

Wednesday.

T	10-4	Mutual Weekly, No. 92	Mutual	1,000
S	10-4	See America First, No. 55	Gaumont	700
C	10-4	Kartoon Komics, No. 55	Gaumont	300

Thursday.

D	10-5	Fantomas, No. 5	Gaumont	3,000

Friday.

D	10-6	Arabella's Prince	Thanhauser	2,000
C	10-6	Oh! For a Cave Man	Cub	1,000

Saturday.

C	10-7	Won by a Fowl	Cub	1,000
C	10-7	That Wonderful Wife	Cub	1,000

Sunday.

C	10-8	A Touch of High Life	Vogue	2,000
T	10-8	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	9-25	Model 46	Nestor	1,000
D	9-25	Liberty, No. 7	Universal	2,000

Tuesday.

D	9-26	Husks of Love	Gold Seal	3,000
	9-26	No Release This Week	Victor	

Wednesday.

	9-27	No Release This Week	Victor	
C	9-27	A Surgeon's Revenge	L-Ko	2,000
T	9-27	Animated Weekly, No. 39	Universal	1,000

Thursday.

	9-27	No Release This Week	Victor	
D	9-27	The Lie Sublime	Big U	2,000
E	9-27	Behind the Scenes in Japan	Powers	1,000

Friday.

	9-28	No Release This Week	Imp	
D	9-28	The Shadow Sinister	Big U	1,000
	9-28	No Release This Week	Nestor	
D	9-28	Timothy Dobbs, That's Me, No. 7	Universal	2,000

Saturday.

D	9-30	A Jungle Hero	Bison	2,000
	9-30	No Release This Week	Laemmle	
C	9-30	The Inspector's Double	Joker	1,000

Sunday.

D	10-1	Ashes of Remembrance	Rex	2,000
D	10-1	In the Laps of the Gods	Victor	1,000
	10-1	No Release This Week	L-Ko	

Monday.

C	10-2	With the Spirit's Help	Nestor	1,000
D	10-2	Liberty, No. 8	Universal	2,000
D	10-2	Timothy Dobbs, That's Me, No. 8	Universal	2,000

Tuesday.

D	10-3	The Heart of New York	Gold Seal	3,000
	10-3	No Release This Week	Victor	

Wednesday.

	10-4	No Release This Week	Laemmle	
C	10-4	Safe in the Safe	L-Ko	2,000
T	10-4	Animated Weekly, No. 40	Universal	1,000

Thursday.

	10-5	No Release This Week	Victor	
D	10-5	The Eternal Way	Big U	1,000
E	10-5	Pen and Inklings In and Around Jerusalem	Powers	1,000

Friday.

D	10-6	Somewhere on the Battlefield	Universal	2,000
D	10-6	No Release This Week	Laemmle	
C	10-6	A Charming Villain	Victor	1,000

Saturday.

D	10-7	Pinkey's Bull's Eye	Bison	2,000
	10-7	No Release This Week	Laemmle	
C	10-7	Father Gets in Wrong	Joker	1,000

Sunday.

D	10-8	The Human Gamble	Rex	2,000
	10-8	No Release This Week	Imp	
	10-8	No Release This Week	L-Ko	

Miscellaneous Features

Tom & Jerry in the Chorus	Emerald M. P. Co.	2,000
Casey, the Fireman	Reserve Photoplays	1,000
Casey the Detective	Reserve Photoplays	1,000
Tom and Jerry—Knights of the Garter	Emerald M. P. Co.	1,000
The Yellow Menace	Unity Film	3,200
The Crimson Stain Mystery	Consolidated Film	3,200
Tom and Jerry in Dreamland	Emerald M. P. Co.	2,000
Casey's Ghost	Reserve Photoplays	1,000
Where Are My Children?	Universal	6,000
Tom and Jerry Divorced	Emerald M. P. Co.	2,000
Casey, the Farmer	Reserve Photoplays	1,000
The Human Orchid	Florida Feature Film	5,000
Casey's Pals	Reserve Photoplays	1,000
Pages from Her Life	Great Northern	5,000
Casey's Monkey	Reserve Photoplays	1,000
Casey, the Cop	Reserve Photoplays	1,000
Casey, the Bandmaster	Reserve Photoplays	1,000
Kismet	California M. P.	10,000
War Brides	Herbert Brenon	5,000
Common Law	Lewis J. Selznick	5,000
Charity	Frank Powell Prod.	5,000

Bluebird Photo-Plays, Inc.

8-14	Bettina Loved a Soldier	Bluebird	5,000
8-21	Little Eve Edgarton	Bluebird	5,000
8-28	The Girl of Lost Lake	Bluebird	5,000
9-4	The Unattainable	Bluebird	5,000
9-11	Saving the Family Name	Bluebird	5,000
9-18	Behind the Lines	Bluebird	5,000
9-25	The Evil Women Do	Bluebird	5,000
10-2	Wanted a Home	Bluebird	5,000

Fox Film Corporation

Released Week of

7-3	The Man from Bitter Roots	Fox	5,000
7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000
7-31	Under Two Flags	Fox	5,000
8-7	The End of the Trail	Fox	5,000
8-14	Sporting Blood	Fox	5,000
8-21	Daredevil Kate	Fox	5,000
8-28	Little Miss Happiness	Fox	5,000
9-4	The Unwelcome Mother	Fox	5,000
9-11	Her Double Life	Fox	5,000
9-18	Where Love Leads	Fox	5,000
9-25	The Fires of Conscience	Fox	5,000
10-2	The Straight Way	Fox	5,000

International Film Service, Inc.

9-19	Hearst-International News Pictorial, No. 75		1,000
9-22	Hearst-International News Pictorial, No. 76		1,000
9-25	Beatrice Fairfax No. 7		2,000
9-26	International News Pictorial, No. 77		1,000
9-29	International News Pictorial, No. 78		1,000
10-2	Flower of Faith		5,000
10-2	Beatrice Fairfax, No. 8		2,000
10-3	International News Pictorial, No. 79		1,000
10-6	International News Pictorial, No. 80		1,000

Kleine-Edison

Released week of

Feb. 2	The Final Curtain	Kleine	5,000
Feb. 9	When Love Is King	Kleine	5,000
Feb. 9	The Martyrdom of Philip Strong	Edison	5,000
Feb. 16	The Scarlet Road	Kleine	5,000
Feb. 23	At the Rainbow's End	Edison	5,000
Mar. 1	The Mishaps of Musty Suffer	Kleine	10,000
5-22	Gloria's Romance	Kleine	40,000

Metro Features.

Released week of

8-21	His Rival	Metro	1,000
8-28	The Pretenders	Metro	5,000
8-28	Papa by Proxy	Metro	1,000
9-4	The Light of Happiness	Metro	5,000
9-11	Mister 44	Metro	5,000
9-18	The Wheel of the Law	Metro	5,000
9-25	The Dawn of Love	Metro	5,000
10-2	Life's Shadows	Metro	5,000

Mutual Master-Pictures.

Released week of

8-7	One A. M.	Chaplin Mutual	2,000
8-10	The House of Mirrors	Mutual	5,000
8-14	A Wall Street Tragedy	Mutual	5,000
8-17	A Welsh Singer	Mutual	5,000
8-21	A Million for Mary	American	5,000
8-21	The Mystery of the Riviera	Gaumont	5,000
8-28	The Diamond Runners	Signal	5,000
8-28	The Man Who Would Not Die	American	5,000
9-4	Youth's Endearing Charm	American	6,000
9-4	The Light	American	5,000
9-4	The Count	Chaplin Mutual	2,000
9-11	The Sable Blessing	American	5,000
9-11	Grim Justice	Turner	5,000
9-18	The Three Pals	American	5,000
9-18	The Land o' Lizards	American	5,000
9-25	The Manager of the B. & A.	American	5,000
9-25	The Torch Bearer	American	5,000
10-2	Dulcie's Adventure		5,000
10-2	A Woman's Daring		5,000

Paramount Features.

Released week of

9-14	Colonel Heeza Liar's Bachelor Quarters	Paramount-Bray	1,000
9-14	The House of Lies	Morosco	5,000
9-18	The Storm		5,000
9-18	Paramount Pictographs Weekly Magazine	Paramount	1,000
9-21	Ashes of Embers	Famous Players	5,000
9-21	Farmer Al Falfa's Wolf Hound	Paramount-Bray	1,000
9-25	The Quest of Life	Famous Players	5,000
9-25	Paramount Pictographs Weekly Magazine	Paramount	1,000
9-18	The Daughter of MacGregor	Famous P	5,000
9-25	Bonnie Scotland	Paramount-Burton Holmes	1,000
9-28	Bobby Bumps Starts a Lodge	Paramount-Bray	1,000
9-28	Anton the Terrible	Lasky	5,000
10-2	The Lash		5,000
10-2	Paramount Pictographs Weekly Magazine	Paramount	1,000
10-2	A Scotch-Irish Reel	Paramount-Burton H	
10-4	Colonel Heeza Liar's Vacation	Paramount	
10-5	The Storm		5,000

Pathe.

Released Week of

10-2	The Grip of Evil, No. 12		
10-2	The Shielding Shadow, No. 1		1,000
10-2	The Moods of Medora		
10-2	Luke's Speedy Club Life		
10-2	Florence Rose Fashions		
10-4	Pathe News, No. 80		
10-7	Pathe News, No. 81		

Red Feather Productions.

Released Week of

8-28	The Folly of Desire	Red Feather	5,000
9-4	The Narrow Path	Red Feather	5,000
9-11	The Whirlpool of Destiny	Red Feather	5,000
9-18	Black Friday	Red Feather	5,000
9-25	If My Country Should Call	Red Feather	5,000
10-2	Under Suspicion	Red Feather	5,000

Triangle Film Corporation.

Released week of

9-3	The Patriot	Kay-Bee-Triangle	5,000
9-10	The Social Secretary	Fine Arts-Triangle	5,000
9-10	Thoroughbred	Kay-Bee-Triangle	5,000
9-17	The Little Liar	Fine Arts-Triangle	5,000
9-17	The Wolf Woman	Kay-Bee-Triangle	5,000
9-24	Diane of the Follies	Fine Arts-Triangle	5,000
9-24	The Dawn Maker	Kay-Bee-Triangle	5,000

World Features.

Released week of

7-24	Paying the Price	World	5,000
7-31	Miss Petticoats	World	5,000
8-7	A Woman's Way	World	5,000
8-14	The Summer Girl	World	5,000
8-21	The Rail Rider	World	5,000
8-28	Husband and Wife	World	5,000
9-4	The Almighty Dollar	World	5,000
9-11	The Velvet Paw	World	5,000
9-18	Friday the 13th	World	5,000
9-25	The Dark Silence	World	5,000
10-2	The Scarlet Oath	World	5,000

Brief Stories of the Week's Film Releases

General Program

An Indian's Loyalty—Biograph Re-Issue—October 2.—Featuring Lillian Gish, Edward Dillon and Eagle Eye. The Young foreman and the ranchero's daughter are in love and when an Indian, who is employed on the ranch, is discharged by the ranchero who accused him of stealing money, which was stolen by a farm hand, the foreman who has taken a liking for the Indian, has him reinstated. The foreman, who is suspicious of the farm hand, discovers him looking in the window of the ranchero's house. He is discharged and, bent on revenge, he goes after one of his pals. They capture the ranchero's daughter and insist that she tell them where her father's money is. The Indian returning from the field for a farm implement and hearing the noise inside, looks in and sees the girl struggling with the men. He goes for help and when the men arrive a terrific struggle ensues, ending with the capture of the outlaws.

In the House of the Thief—(Three Reels)—Selig—October 2.—Featuring Eugenie Besserer, Vivian Reed and Charles West. A review appears elsewhere in this issue.

An Old Fashioned Girl—(Two Reels)—Essanay—October 3.—Featuring Marguerite Clayton and Patrick Calhoun. Jane Galvin objects to the society idler her mother has selected to be her husband. Her father is secretly delighted that she spurns Milton Vanderpool. He takes her to a fashionable resort in the mountains. There, while walking, she meets John Barth, a young civil engineer. She falls in love with him, but conceals the fact that she is wealthy. Barth is similarly affected, but believes he a poor mountain girl. Mother and Milton come to the hotel and the girl can no longer steal away to see the engineer. Some days after she sees him with her father. The latter is approving of his work for him and signing a new contract. The daughter indicates that she, too, would willingly sign a contract with the engineer and father is delighted. Mother is finally won over, too.

The Fable of the Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure—Essanay—October 4.—A messenger kid stopped to gaze at a picture of Jess Willard in a window as he began to weep bitterly. A soft-hearted commuter halted. "Why do you weep" he asked. "Aw, gee, what chance have I to ever be like him," came back the Tadpole. "What a perverted ambition! Why don't you strive to be like me? I am a candidate for director of our new four-hole golf club and I play whist on the train with a man who once lived in the same house with Billy Sunday." So the boy became a caddy and listened to the poor nuts who babbled about tough lies and dubbing approaches and reflected that they were much inferior to his own dad, who had to shove lumber all day while these superficial Johnnies had money to toss to the birds. When the Kid reached the age of sagacity he became a baseball fan. His wife never knew what the fan was talking about, but she helped him into the house and mixed his throat gargle for him. Then the fan came to his ninth inning. She pleaded for one final message. His lips moved. She leaned forward. Fan wanted to know if there was anything in the morning papers about the condition of Heinie Zimmerman's knee cap.

Moral—There is a specific bacillus for every classified disease.

Under the Gaslight—Biograph—October 4.—Featuring William Russell, Irene Howley and Millicent Evans. Judas, the Courtland family servant, discharged for stealing, and eager for revenge, substitutes her baby for the Courtland infant. A few years elapse and Pearl, Judas Byke's daughter, is raised as the Courtlands' child, while Laura, the Courtland child, is brought up by the Bykes and taught to steal. She is caught stealing in the Courtland home and they adopt her after making a money settlement with Byke. Laura and Pearl are about twenty when the Courtlands die, leaving their fortune equally divided between the two girls. Byke plans to blackmail Laura and sends her a note, which Pearl reads, and later she tells Ray Trafford, Laura's sweetheart, with whom she is in love, Laura's story. Ray writes Laura that he loves her even though her parents are of low origin, but the note never reaches her, because Pearl keeps it. Later, however, Blossom, the girl who cared for the Byke child at the time of the substitution, tells that Laura and not Pearl is the Courtland child and all ends happily.

His Little Wife—(Three Reels)—Essanay—October 7.—Featuring Harry Beaumont and Gertrude Glover. A review appears elsewhere in this issue.

The Canbyhill Outlaws—Selig—October 7.—Featuring Vicky Fords and Tom Mix.—The Canbyhill outlaws terrorize the country for a long time, owing to the sheriff of the county being lax in his duty. Tom Gordon, the deputy, decides to capture Bill Tracy and his gang. Tom is in love with Vicky Miller and tells her that he will bring back the gang. The sheriff, Jim Grant, is also in love with Vicky. He plans to get word to Tracy and his outlaws that Tom is after them. Vicky becomes suspicious and overhears the plot. She follows the messenger into the hills and is captured by the gang. Tom finds her hat, follows the trail and rescues the girl. Tom then overcomes the outlaws and finds a note on the leader, from the sheriff, warning the outlaws of Tom's plan to capture them. Tom, after jailing the outlaws, goes to the sheriff. That officer sees him coming, and shoots at Tom, but misses. Tom locates the shot, shoots and drops the sheriff. He then goes to Vicky's home and tells her of the sheriff's double cross.

Mutual Pictures

Slicking the Slickers—Beauty—October 5.—Featuring Orral Humphrey. Barney, one of the gang of bunco men, puts over a slick deal and gets quite a roll of money, but his pals "frisk" him of it. He plans revenge and enlists the aid of Gertie, one of the gang. Disguised as a Rube, he allows himself to be trimmed by the gang in a card game and says he will have to sell his farm to get money to continue the game. Gertie tells the gang she is acquainted with the Rube and that, unknown to him, there is oil on the land. They offer the Rube the money they have won and he sees. Upon inspection of the farm they fail to find any trace of oil. Rube and Gertie drive up to them in a new roadster and the fellows accuse Gertie of doublecrossing them. Rube removes his disguise and they recognize their old pal, Barney, and he introduces Gertie as his wife.

A Touch of High Life—(Two Reels)—Vogue—October 8.—Featuring Paddy McQuire, Arthur Moon and Gypsy Abbott. Paddy McQuire, a street sweeper, meets stylishly dressed Arthur Moon, who has started for a week-end at the beach, but has dallied too long in the corner saloon. Paddy, seeing his plight, takes Arthur to his room to sleep it off. Moon gives Paddy his wallet and tells him to have a good time. Paddy puts on his best suit and starts for the beach. He meets Moon's sweetheart here and, calling her to one side, explains that she must carry out the deception to save Moon from further trouble and she agrees. All the young men at the beach become jealous of Paddy, who monopolizes the society of the girls. His good time comes to a sudden end when Moon appears upon the scene and denounces Paddy as an imposter.

Universal Program

Borrowed Plumes—(Two Reels)—An Episode of "Timothy Dobbs, That's Me"—October 2.—Carter De Haven featured. After taking and losing a job as cashier in a small theatre, Timothy sees a chance to don girls' clothes and go to the studio thus attired—as it seems girls are much in demand. He has a fine time flirting with the directors, but soon comes to grief, his wig coming off. Timothy is chased by the angry directors, as well as by the owner of the stolen clothes and her sweetheart. The last we see of Timothy he is attired in his B. V. Ds.

With the Spirits' Help—Nestor—October 2.—Eddie Lyons, Lee Moran and Priscilla Dean featured. The love affair of Joe and Emily progresses nicely until a professor, who claims to have control over spirits, comes to town. Father quickly decides that Emily had better wed the professor. During a seance the young people attempt to elope, but luckily they are taken for spirits by the spook-hunting assembly, including the professor, who is a fake. At the sight of Joe, who has been hiding in a flour barrel, the whole crowd takes to its heels. Forgiveness and a wedding follow.

In the Heart of New York—(Three Reels)—Gold Seal—October 3.—Ben Wilson is cast as Hugh Van Dyke, a wealthy bachelor, who disguises himself as a character of the slums in order to spy on some crooks who have robbed him. He comes to the rescue of Rose Grey, a well-to-do girl who is doing settlement work, and their friendship grows into love, in spite of the man's apparent poverty. Finally Hugh obtains evidence which results in the gang's arrest, he returns to his former life and becomes engaged to Rose, although she makes him pay for his deception.

Safe in the Safe—(Two Reels)—L-Ko—October 4.—Featuring Dan Russell. In this riotous comedy a police commissioner, a chief of police, a gang of crooks and some pearls figure. The chief, who is as bad as being in league with the gang, is made to understand by the commissioner that he is to recover the stolen pearls or lose his job. Disguised as a woman, the chief is well on his way to accomplish this when his wig falls off. Then a mad chase ensues, which comes to an abrupt end when the chief's auto falls from a bridge. After his fall the latter has just enough energy to say his prayers before passing away.

The Eternal Way—Big U—October 5.—Fea-



New Cub Mutuals on the way. From the left, "Won by a Fowl," "That Wonderful Wife," and "Oh, for a Cave Man." All will appear the first week in October.

turing G. Raymond Nye and Vola Smith. Because of an indiscretion on Vola's part, her lover is lead to believe that a man named Bill is deceiving her. Bill is really in love with Vola's sister, May, which fact finally becomes evident in time to prevent a killing.

Pen and Inklings In and Around Jerusalem—Powers—October 5.—This is a combination cartoon by Hy Mayer and travel picture of Palestine, the moving picture being stopped at times and Mr. Mayer's cartoon being faded in. The famous Wall of Wails, a sacred parade, the well into which Joseph was cast by his brethren and the place of Jesus' nativity are shown.

Somewhere on the Battlefield—(Two Reels)—Universal Special—October 6.—Hobart Henley and Claire McDowell. Somewhere near the Servian fighting line is an improvised hospital. Dr. Kovis Miklos, a physician at the place, falls in love with Emma, a nurse. It later turns out that Kovis is a Servian spy. Wounded, he seeks help from Emma, who tries her best to ward off his captors, in spite of her disappointment. She, believing his wound is only slight, tries to deceive the soldiers into believing he is dead. When his captors have left, and she thinks she has won a victory, she is stunned to find that he really is dead.

A Charming Villain—Victor—October 6.—Billie Mason and Madge Kirby featured. Billy, a social wolf, makes violent love to Sis, runs off with her to the city, and arranges a mock marriage in order to get her money. Jim, father's choice, gets wind of the elopement and is told by the father that if he rescues her he can have both her and the money. Jim is almost successful, but, contrary to precedent in motion picture plots, the girl rejects her rescuer and marries the villain.

A Mountain Tragedy—(Two Reels)—Bison—October 7.—Zoe Rae is featured as a little mountain girl, who saves her mother from a ruffian who attacks her in her mountain home. Because Mrs. Prentiss will not go with the ruffian, Monte, he decides to kill her, for he has a grievance against her husband. An interrupted phone call alarms Prentiss and he sets out for home. Just as the coward is about to shoot the helpless woman her child hits the man in the eye with a beanshooter. Before he can recover the gun the wife has covered him. Then Prentiss arrives and takes Monte into custody.

Father Gets in Wrong—Joker—October 7.—This picture shows how Father decidedly "gets in wrong" when he falls in love with the same girl he and his wife are trying to keep away from their son. Such a compromising position does Father get into that he is glad to sanction the young people's marriage if they will only keep his affair from Mother.

The Human Gamble—(Two Reels)—Rex—October 8.—With Dorothy Davenport and Emory Johnson. A rather novel situation occurs in this picture when a daughter becomes her father's bitter rival in business. Years before the father, John Hill, a stock broker, had disowned his son, and the daughter had left with him. The daughter's husband, Hill's financial opponent, being ill, she takes his place. Things finally come to a point where the girl is torn between duty to her father and love for her husband. She at last desides to save her father, which act not only brings about a reunion in the family, but also brings its financial returns.

Liberty's Sacrifice—(Two Reels)—Seventh Episode of "Liberty"—September 25.—Word from Washington prevents the troops from going any further on their mission to save Liberty, who has been taken into the mountains by her captors. Finally, Bob and Pedro set out by themselves to see if they cannot find Liberty and devise some way to effect her escape. But the two men, on nearing the Mexican's camp, try to do a little spying and get too reckless. They are discovered by the enemy and what resistance they can put up is of little avail. They are captured and led away to the mountains with Liberty.

The Bigamist—Imp—September 25.—Featuring King Baggot and Jane Vernon. John Talboys is disinherited by his father. He leaves for Australia, determined not to return until he can provide his wife with the luxuries she craves. She, greatly relieved at his departure, changes her name and marries Sir Michael, a widower. John, having "struck it rich," returns home, and later discovers the whereabouts of his wife. She meets him at an old well and pushes him into it. But John is not killed. Later, when he confronts her, she dies of the shock.

The Injustice of Justice—Laemmle—September 25.—Luigi, a poor Italian, steals a little coal to keep his little daughter warm, and is caught. The judge has no mercy and commits the man to jail. When Luigi is freed, he goes to the judge's house with the intention of killing his little daughter. But to his surprise he finds that the judge has adopted his own child. This of course leads to an adjustment, and Luigi is given work.

Dark Corners—Rex—September 25.—The scene is laid in India. An idol is stolen, and the high priests ask the aid of an American detective in recovering it. After a long period of searching, the detective locates the idol in a cavern, the haunt of a dangerous band of thieves, whose head is a beautiful girl, the most desperate of them all. The sleuth gets what he is looking for, but is discovered and cast into the darkest part of the cave. However, he escapes by a trap door and returns the idol to the apprehensive high priests.

A Surgeon's Revenge—(Two Reels)—L-Ko—September 27.—Featuring Billie Ritchie—Dinty flirts with a doctor's wife, but manages to escape punishment at the hands of the physician, who discovers him. Later Dinty takes the wife for a ride in the doctor's car, smashing the latter. He is found in the hospital by the doctor and it looks as though the latter were to have his pound of flesh, when Dinty escapes once more. But the culprit is at last caught in the doctor's own house, where he receives punishment commensurate with the enormity of his crime. The moral of this film is, "If you must flirt, pick out the wife of a cripple."

Feature Programs

Blue Bird

Wanted—A Home—(Five Reels)—Bluebird—October 2.—Featuring Mary MacLaren. The story illustrates the struggles of an orphan girl who battles with a combination of circumstances that threaten to engulf her good intentions, but in the end, by a strange turn of fate, she wins out triumphantly. Nannie Wright, Grace Johnson, Mariam Sigler, Ernest Shields, Chas. Marriott, Jack Mulhall, Dano Ong and "Kewpie" Morgan complete the cast. Produced by Lois Weber and Phillips Smalley.

Fox

Fires of Conscience—(Five Reels)—William Fox—September 25.—William Farnum featured. A review appears elsewhere in this issue.

International Film

Hearst-International News Pictorial No. 75.—September 19.—The Russian forces being sent to the Allies' offensive campaign in the Balkans arrive at Salonika, Greece, and disembark while crowds on the quay cheer them; 15,000 persons gather at Escondido, Cal., to celebrate the annual "Grape Day" and eat ten tons of the luscious Muscat grapes, the product of vineyards in this vicinity; American and British players meet in a game of auto-polo, filled with thrilling incidents, the British winning by a score of 7 to 5; Detroit, Mich.: latest fashions; the training ship Ranger, which carried a large number of midshipmen sailors on a trip to the West Indies, returns to its home port and the cadets are presented with diplomas for their training; Charlestown, Mass.: 500 prize sheep are pictured on the farm of W. B. Kendinham, Maine: the First U. S. Engineers construct the pontoon bridge across the R[illegible] River to the Mexican side; Laredo, Texas: a bevy of beautiful British girls arrive in America preparatory to their important part of the Zeppelin "Fo[illegible] York, N. Y.: the armored U. S. [illegible] is blown upon a coral reef, [illegible] cane off this coast and [illegible] while eighty more are seriously [illegible] Domingo City.

Hearst-International News Pictorial No. 76—September 22.—Members of the Illinois and Kansas National Guard [illegible] staff officers of General Funston prepare for a ninety mile [illegible] est march on record, San Antonio, Texas; a large herd of Elk roam at will in the beautiful natural woods of Forest Park, Brooklyn, N. Y.; military burial is accorded the [illegible] the crew of a rating Zeppelin [illegible] was destroyed by flames [illegible] tropolis, London, England [illegible] camera to be used in the [illegible] locations, is invented by A. J. Mc[illegible] England; King George and Queen Mary [illegible] the contest and water sports [illegible] British Life Guards, Windsor [illegible] Governor Charles W[illegible] ceed himself as the Republican [illegible] government by the Republicans and Democrats, New York, N. Y.; Secretary [illegible] New York and for many years [illegible] of Columbia University, [illegible] cator, is honored by an impressive [illegible] is attended by prominent men [illegible] the country, New York, N. Y.; [illegible] the Russian horde in the Balkans [illegible] prosecution of the great Allied [illegible] a rousing reception by the people [illegible] march through the streets of [illegible]

Mutual Masterpictures

A Woman's Daring—[illegible] —October 5. Featuring [illegible] and Ed Coxen. A review [illegible] this issue.

Dulcie's Adventure—[illegible] —October 6.—Featuring Mae Marsh [illegible] review appears elsewhere [illegible]

Paramount

The Quest of Life—[illegible] —Players—September 25. [illegible] Florence Walton. A review [illegible] this issue.

Ashes of Embers—[illegible] —September [illegible] A review appears [illegible]



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Pathe

Pathe News No. 76—September 26.—The Naval Training School holds its graduating exercises and twenty-two cadets are awarded the diploma of efficiency in naval tactics, Charlestown, Mass; Notre Dame College celebrates its Golden Jubilee with impressive ceremonies, a fitting tribute to its courageous founders, San Francisco, Cal.; California National Guard just back from the Mexican border, demonstrate the value of their military training received while in Uncle Sam's service, Sacramento, Cal.; Redmen of America don costumes of the aboriginal Indians when they gather for their annual convention, Wildwood, N. J. A catastrophe is luckily averted when the missile of the great sixteen shell invades a private dwelling after tearing through its thirteen inch armor plate target and a fifty foot sand hill, Indian Head, Md.; to prevent the frequent passage of enemy submarines through the English Channel the Allies are now using a specially constructed wire net to trap the under-sea boats, English Channel.

Pathe News No. 77—September 28.—Twenty-four of America's foremost scientists, comprising the Civilian Naval Consulting Board, gather at the Capitol to be sworn in as full-fledged officers of the United States, Washington, D. C.; the remnants of a wrecked Zeppelin, recently brought down by the English anti-aircraft guns in its flight over the very heart of London, are quickly removed by the military officials, London, England; the Southeastern team easily vanquishes the Mid Western four in the intersectional polo contest for the National Championship, Bala, Pa.; a carefully guarded berth is prepared to hide the German merchant submarine "Bremen" when it arrives after its long overdue voyage, New London, Conn.; animated cartoon by C. C. W. Morris; the European war has made California the largest producer of hops in the world and this year's crop is estimated at more than four million dollars, Perkins, Cal.; sailors of the Great Lakes Naval Training Station give an interesting exhibition drill before thousands of people at the seventh annual meet, Chicago, Ill.; huge crowds attend the annual Wisconsin Fair, where the prize products of the State are exhibited, Milwaukee, Wis.; magazine section.

The Light That Failed—(Five Reels)—Pathe Gold Rooster—October 15.—Featuring Robert Edeson. A review appears elsewhere in this issue.

Circumstantial Evidence—Episode 12 of "The Grip of Evil"—Pathe.—This episode deals with the efforts of an underworld society to avenge themselves on John Burton, a reformer, and his partner, Grace Coe. Grace's brother, in the clutches of one of the gang's women, tries to fight himself free and shoots the woman's pal. Later, to prevent circumstantial evidence from convicting young Coe, one of the men the reformers have helped snatches the gun and turns the circumstantial evidence against himself.

Betty at the Wedding—Florence Rose Fashions, Vol. 6.—Gowns, hats, modes of wearing the hair and many things coming under the general head of fashions, in any way associated with a wedding ceremony, are shown in attractive settings in this picture. The comprehensive views of these pieces of finery are calculated not only to delight but to practically instruct the ladies.

Luke and the Bang-Tails—Pathe.—This is an uproarious comedy put out in the best Rolin style. Luke's comical bits of "business" get the laughs in every scene, and the story itself, if it may be styled a story, is up to a splendid standard in that elusive element which causes us to sometimes exclaim, "What fools we mortals be."

Triangle Program

The Rummy—(Five Reels)—Triangle-Fine Arts—October 8. Featuring Wilfred Lucas. A review apptars elsewhere in this issue.

SOME NEW THEATERS

Canada

The Tivoli Theater in Montreal has been sold by Hirsch & Rosenthal to Samuelshon & Freed. Mr. Freed will manage the theater and show Triangle and Fox features.

Henry E. Jodoin has taken charge of the Crystal Palace Theater in Montreal.

Colorado

The Crystal Theater in Grand Junction has moved to its new location in the old Lyceum, pending alteration and renovation of the Crystal building.

Illinois

The new theater which is being built on West Main street, Robinson, by Stewart C. Crebs, of Carmi, will be ready to open about the middle of next month. The building and remodeling which has been going on is now completed, the decorating alone remaining to be done. Mr. Crebs has secured the services of Roscoe Cochran as manager of his new amusement place.

Indiana

The Princess Theater at 858 South Meridian street, Indianapolis, suffered a loss of films, the operator's cage and the front part of the theater by fire.

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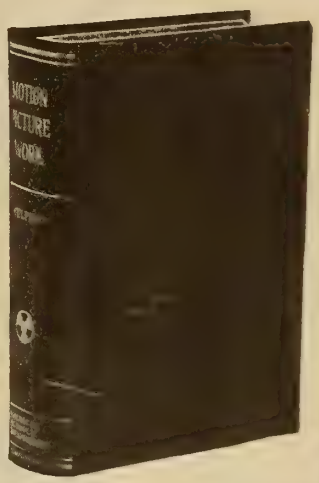
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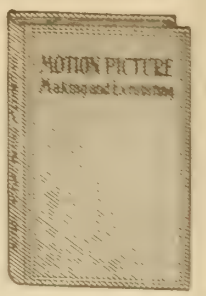
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Vol. XVI CHICAGO, OCTOBER 14, 1916 No. 16

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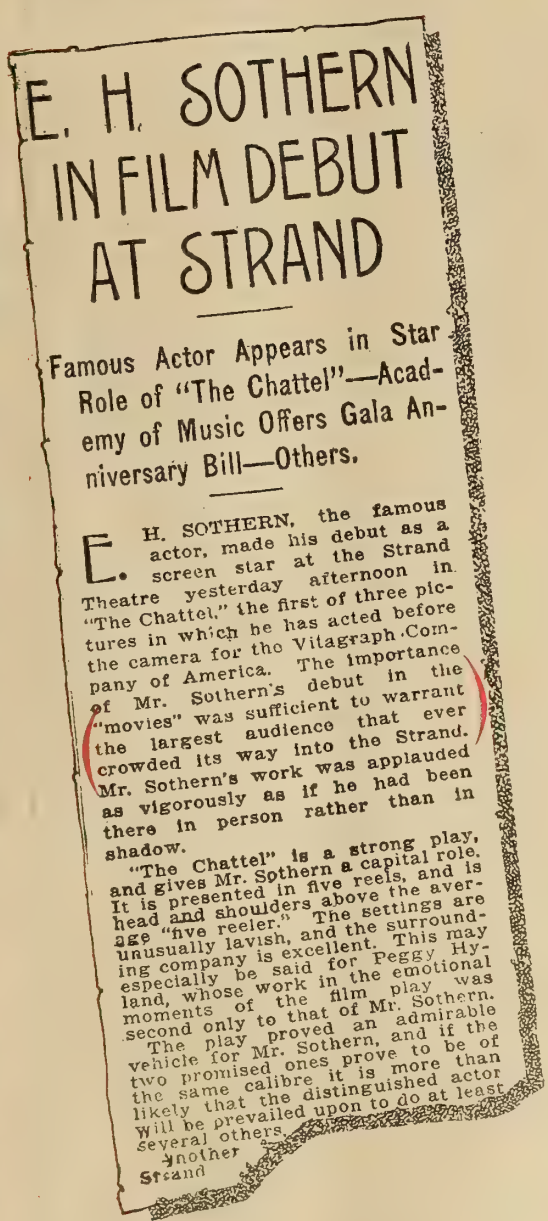


CLARA KIMBALL YOUNG, WITH CLARA KIMBALL YOUNG FILM CORPORATION

Motography's Circulation Records Are Open for Inspection

The Greater VITAGRAPH

From the *New York American*,
Monday, September 25th



E. H. SOTHERN IN FILM DEBUT AT STRAND

Famous Actor Appears in Star Role of "The Chattel"—Academy of Music Offers Gala Anniversary Bill—Others.

E. H. SOTHERN, the famous actor, made his debut as a screen star at the Strand Theatre yesterday afternoon in "The Chattel," the first of three pictures in which he has acted before the camera for the Vitagraph Company of America. The importance of Mr. Sothern's debut in the "movies" was sufficient to warrant the largest audience that ever crowded its way into the Strand. Mr. Sothern's work was applauded as vigorously as if he had been there in person rather than in shadow.

"The Chattel" is a strong play, and gives Mr. Sothern a capital role. It is presented in five reels, and is head and shoulders above the average "five reeler." The settings are unusually lavish, and the surrounding company is excellent. This may especially be said for Peggy Hyland, whose work in the emotional moments of the film play was second only to that of Mr. Sothern.

The play proved an admirable vehicle for Mr. Sothern, and if the two promised ones prove to be of the same calibre it is more than likely that the distinguished actor will be prevailed upon to do at least several others.

Another Strand

The Proof

PUBLIC OPINION—the Court of Last Appeal—has acclaimed the triumph of Greater Vitagraph productions.

Notwithstanding the car strike in New York City, more than 15,000 people—the largest audience in the history of the wide-famed Strand Theatre—crowded its way into that house on the first day of the initial showing of "The Chattel," in which E. H. Sothern, America's foremost actor, made his screen debut.

This notable production, which is but one of a list of supreme offerings available to exhibitors through the Greater Vitagraph, was also selected by the management of the magnificent new Stillman Theatre, Cleveland, after a canvass of the output of the entire field, as *the one picture worthy of the opening of this theatre.*

Thus has every claim of the enormous public interest in the film appearance of Mr. Sothern been proved by actual results to the exhibitor.

And thus may exhibitors *at all times* demonstrate *by actual test* the claims made for Greater Vitagraph productions as a whole

VITAGRAPH
V-L-S-E

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 8TH

Wilfred Lucas in "Rummy"

Triangle-Fine Arts

"Rummy" is a sweeping, sensational story of a "star reporter" on a big city newspaper. You need have no fear that your patrons will yawn over "Rummy," for it has all the elements that give it an irresistible human appeal. With all his brilliant prospects this brilliant newspaper man lost faith in his wife and sank down into the depths. The story of his regeneration and restoration is something to remember. Wilfred Lucas' work in "Rummy" is convincing, and the able support given him by the Fine-Arts cast makes the play something that is tangibly alive and compelling. Theatre goers everywhere will recognize "Rummy" as a page from life.

Bessie Barriscale in "Plain Jane"

Triangle-Kay-Bee

If there is a single community anywhere that will not love the simple romantic tale in which Bessie Barriscale appears this week, that community ought to be ostracised by the rest of the country. In "Plain Jane" Bessie Barriscale does some of the best work of her career, and she has been given a vehicle that sets forth her talents superbly. Here we have a sweet, old-fashioned love story that contains all the elements that make it a sure-fire popular success. When you have finished with "Plain Jane" if you do not get requests for a repeat it will be because your audiences are both dumb and blind. "Plain Jane" is one of the sure-fire money getters of the season, and Bessie Barriscale reveals an entirely new and attractive side of her great talent.

Keystone Comedies

Two corkers this week. Watch for them.



Belisha as announced for next week's D. W. Griffith's mighty spectacle "Intolerance," the "show play of the year"

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Vol. XVI CHICAGO, OCTOBER 14, 1916 No. 16

Powerful Members for Association

FIGHT AGAINST CENSORSHIP STILL BEING WAGED THROUGHOUT COUNTRY

IF you are not in the National Association of the Motion Picture Industry you are not in the industry, is an idea which is taking fast hold of everyone in any way connected with the motion picture industry. Since the definite stand taken by the organization against any and all forms of legalized censorship a number of new and powerful members who had been waiting for a pronouncement on this very question, decided to become a part of the great trade organization. These include the Mutual, Triangle, Fox, Kalem, Thanhouser, Pathe, Wharton, Inc., Crystal, Cosmofotofilm and the Kinecartoon. David Wark Griffith, whose address on censorship was one of the features of the gathering that unanimously decided against it, has also taken an individual membership.

The applications are coming in from all sections of the industry and the team work of the boosters, both by word of mouth and by correspondence, has been productive of the most gratifying results. The various meetings have been marked by enthusiasm and a constructive purpose that acts at once to reach accomplishments.

Supplies Branch Organized

There was a luncheon meeting at Shanley's, Forty-third street and Broadway, on Wednesday last when the Equipment and Supplies Branch discussed the necessity of organizing its particular branch of trade into a country-wide organization, which would deal, through the national association, with some of the problems that sorely press the dealer at present. There were present E. S. Porter, of the Precision Machine Company; E. Kendall Gillette, Walter J. Moore, of the H. C. Miner Lithograph Company; J. H. Hallberg, of New York; Fred Hawley, of the Motion Picture Directory; J. F. Coufal, of the Novelty Slide Company; and William M. Seabury, general counsel of the association, who gave legal guidance regarding the proposed organization, its purposes, its interrelation with the central body and the co-operative and protective limitations.

It was made clear that a better understanding between all branches could only be brought about by frequently getting together, with plain speaking as to grievances and things to be remedied—to get the other fellow's point of view and let him learn yours. In fact, to know one another as one big, harmonious family—not as a trade sentiment, or more amiable altruism, but as a sound principle of a great industry in the building of which to impressive permanence every bit of mechanism should receive the closest and most sympathetic attention.

The Equipment and Supplies Division is the third of the big sections to organize and the date of its general meeting for that purpose has been fixed for Wednesday, October 4, at 2:30 p. m., at the National headquarters in the Times building.

Standing Committees Will Meet

The national standing committees will meet for the purpose of organization during the coming week. Their work is of basic importance and indicates the thoroughness with which the methods of big business is working to shape the industry to power, vigor and efficiency. These committees are Standards, Nicholas Power, chairman. Fire Protection Regulation and Insurance, Jesse Lasky; Transportation, J. Stuart Blackton; Industrial Economics, Richard A. Rowland; Labor, P. A. Powers.

Campaign Conference Held

A campaign conference was held during the week and several letters were received from political candidates requesting the support of the national association and advancing their reasons therefor. The campaign committee, of which the chairman is Lee Ochs, president of the Exhibitors' League of America, will meet next week to hear his report.

Mr. Ochs has already reported that the exhibitors of New Hampshire have begun to effect a strong organization to combat hostile legislation at the coming session of the legislature. The Exhibitors' League will give aid and direction throughout New England.

The national association faces a year that will be filled with activities all over the country for the forty-four legislatures soon to convene will be watched for adverse legislation. Wherever it develops all of the resources of the organization will be called into play to defeat it. Legal talent and effective speakers familiar with the work, will be aided by the power of the exhibitor to influence public sentiment by the screen. The exhibitors of Philadelphia, where censorship is most onerous, have arranged for a conference with Mr. Ochs, on Sunday, October 1, at which time he will tell how the campaign was won in New York against State Senator Cristman, author of the Cristman Censorship bill, and offer advice on the local situation. Afterwards he will deliver an address during the evening at the Family Theater.

O. E. Goebel, president of Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the sixteen-episode serial, has consummated a deal with Henry J. Brock, of New York, whereby Mr. Brock acquires the world rights exclusive of the United States and Canada to "The Crimson Stain Mystery."

NEW DISTRIBUTING FIRM

Sherrill of Frohman, Blache of United States, and G. H. Wiley of Van Dyke Companies, Will Produce Features for Art Dramas, Inc.

Art Dramas, Inc., is the name of the new distributing company formed to release the productions made by the Frohman Amusement Corporation, the United States Amusement Corporation and the Van Dyke Producing Company.

The officers of the company are William L. Sherrill, president; G. H. Wiley, vice-president and general manager; and Herbert Blache, secretary and treasurer.

The output of the company will be fifty-two features a year—one each week. According to its announcement the productions will not feature high-priced stars. Competent actors and actresses will be engaged to portray the various characterizations, but in no case will any individual be permitted to overshadow the production as a whole.

In addition to the companies now producing pictures for the Art Drama program it is understood that negotiations with two other manufacturers of quality features are under way.

Contracts for the distribution of the pictures have already been made with exchanges covering the greater part of the country. These include the Art Dramas Company of New York; the Art Dramas Company of New England; The Electric Theater Supply Company of Philadelphia; Silverman Brothers of Pittsburgh; J. A. Fitzgerald of Detroit; Sherman-Elliott, Inc., of Minneapolis; the Art Dramas Company of Chicago; and the Lasky Amusement Enterprises of San Francisco and Los Angeles. Contracts for the remaining territory, covered by Atlanta, Kansas City, Dallas, Seattle and Denver, are under consideration.

The officers of the distributing company are the executives of the organizations that are to manufacture the pictures, and the quality of the pictures to be produced is best attested by the personnel of these producing companies.

Probably the best known of the three companies is the Frohman Amusement Corporation, of which William L. Sherrill is president. This company has been in business about two years and the quality of its product is well known throughout the trade. The two last productions of the Frohman company, "Jaffery" and "The Conquest of Canaan," have aroused a great deal of favorable comment. The pictures which this company will contribute to the Art Dramas program will be under a different brand, but they will be made under the direct supervision of William L. Sherrill.

Herbert Blache, the secretary and treasurer of the Art Dramas Company, has for a long time been identified with the making of quality features. He was associated with the Popular Plays and Players Company, and in conjunction with Madame Blache, probably the best known of the women directors, has produced a number of pictures on the Metro program. The Blaches are the owners of the Solax and the Greater Blache studios, and have a most efficient organization for the manufacture of features.

G. H. Wiley, the vice-president and general manager, is well known to all those familiar with the motion picture industry. He is the head of the Van Dyke Producing Company, which has taken over the Kalem studios on West Nineteenth street, New York City. Mr. Wiley has manufactured pictures for the last two years, and has a number of excellent five-reel features and one-reel comedies to his credit. The studio is completely equipped in every way, and is capable of turning out features of a high order of merit.

The producing companies making up the Art Dramas program are amply financed to carry out their policy and plans. The announcement of the first four releases will be made in the very near future.

Working Out New "Pick-up" System

MOTOGRAPHY, in its past few issues, has gone to some length in discussing a proposed new delivery and pick-up service which the Charles Levy Film Service Company is planning to put into operation in Chicago Further action has been taken regarding this all-important matter by both the service company and the exchanges, both working through the F.I.L.M. Club.

Mr. Foley, connected with the Levy people and the father of the idea, during the course of a conversation with one of MOTOGRAPHY's representatives, briefly outlined how this service would be conducted if inaugurated.

"Under the present plan of handling film being returned to the exchanges, there are anywhere from ten up to one hundred different people running in and out of the exchanges with film at all hours of the day and night. These people are not all known to the shipping and receiving clerks at the exchanges and in the event that one out of five reels of a feature should be missing it is next to impossible to locate the man who returned the film. That wouldn't be so with films which are handled through our organization. Regular automobile routes will be established and the entire load of film to be returned to the exchanges will be delivered to the shipping room of the Levy Service Company. Here all the films going to Paramount, for example, will be separated from the rest. Then when all the pick-ups are in, everything going back to Paramount will be delivered to them at one time, the same being done with property of all the other exchanges."

The proposed plan as far as we have been made acquainted with it looks to us like an ideal arrangement which will receive the endorsement of both the exchanges and the exhibitors will go a long way toward correcting one of the evils connected with the exhibiting of motion pictures.

It is really very gratifying to watch the effort that is being made by everybody interested in the picture industry to put the business on a sound and tried business basis. More power to them.

Lou-Tellegen Returns to Stage

Lou-Tellegen, popular Lasky star, upon completion of "The Black Wolf," which is now in the course of production at the Lasky studios in Hollywood, will terminate his spring and summer engagement with the Lasky company and return to the stage.

Reversing the usual order, Lou-Tellegen will this winter appear in a dramatization of one of the screen plays in which he has been presented by the Lasky company. "It is perfectly amazing to me," said Lou-Tellegen the other day to a correspondent in Hollywood, "to realize the tremendous numbers who become interested in the players' work on the screen."

Universal Director Rupert Julian [illegible] five-reel production, "We Are French."

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.)

"FAIR and nothing to rave about," is the way Manager Moore, at the Orpheum Theater, Chicago, expresses himself about "THE DAWN OF LOVE," featuring Mabel Taliaferro. "It is the star and not the picture that attracts."

"'THE FLAW IN THE EVIDENCE,' Thanhouser, proved a very good attraction."—George Madison, Kozy Theater.

"'THE DARING OF DIANA' is nothing strong, but can be classed as a fair picture; business was fair."—Manager Moore, Orpheum Theater.

"'THE FRENCH MILLINER,' Triangle Komedy, featuring Fay Tincher, can be classed as ordinary."—Manager George Moore, Orpheum Theater.

"A fairly good picture of an ordinary type."—Manager Moore, Orpheum Theater, Chicago, speaking about "THE DARK SILENCE," with Clara Kimball Young.

Manager C. J. Miller, of the Spencer Square Theater, Rock Island, Illinois, a 1,000-seat house, rebooked "MARVELOUS MACISTE," to be run at his house on October 5.

"The star, William Farnum, in 'THE FIRES OF CONSCIENCE,' help the picture across, the picture itself is only fair."—George H. Moore, Orpheum Theater, Chicago.

"'THE SHIELDING SHADOW,' Pathe, first episode makes a very unusual picture. Talk about thrills and big climaxes, you'll find them in this picture."—George Madison, Manager Kozy Theater.

"'THE JUNGLE CHILD,' a Triangle feature in which Dorothy Dalton and Howard Hickman are starred, is an excellent picture with a very poorly selected name."—Joseph Trinz, Biograph Theater, Chicago.

"'THE DAWN MAKER,' featuring W. S. Hart, disappointed me very much. Evidently people do not like to see a big star such as Hart playing the part of an Indian."—Manager George Moore, Orpheum Theater.

They are still asking twenty-five cents at the La Salle Opera House for admission to "WHERE ARE MY CHILDREN?" the big "U" feature. This picture is starting on its tenth week at this house and they are still getting the twenty-five pesos.

Pictures are run at least one week at the Bijou Dream on State street, Chicago. "THE EVIL WOMEN DO," Bluebird, showed there recently. "We had a very good week with this picture and received much favorable comment from our patrons," said Sigmund Faller, manager.

Mrs. Quinn, manager at the Majestic Theater, Rock Island, Illinois, showed Theda Bara in "HER DOUBLE LIFE," one day last week. It went over so big that she determined to run it again. Fearing some misunderstanding might occur in letter writing, she made a special trip to Chicago to rebook the feature.

"Triangle's 'THE DAWN MAKER,' with William S. Hart, is a picture with an excellent theme but spoiled due to the fact that Hart plays the part of an Indian. My patrons do not favor this and I expect a heavy loss of patronage on days on which I show Hart again unless they discontinue asking him to play such parts. Pictures in which he portrays the role of a minister or reformer take very well in my theater."—Joseph Trinz, Biograph Theater, Chicago.

Jack Haag, manager at the Bandbox Theater, Chicago, expresses the following views of the pictures at his theater during the week starting September 24.

"As a picture, 'THE FIRES OF CONSCIENCE,' featuring William Farnum, is only fair, as a box office attraction, A. number one."

"Theda Bara, in 'HER DOUBLE LIFE,' is a really great picture; it gave us the biggest week day this house has ever had."

"Louise Glaum, in 'THE WOLF WOMAN,' appeals to an inquisitive class of people, it being inclined to be rather spicy in spots, not immoral, but slightly suggestive. I can vouch for it being a good box office attraction."

"On Monday, October 1, I had Charley Chaplin in 'THE PAWN SHOP' and at 11 A. M. had taken in $35 more than had been taken in at the same time on the day we showed his previous picture. The picture proved itself an unusual box office tonic and we cleaned up on it."

"'MISTER 44' is a picture which contains a story a little different from that found in the ordinary run of stuff. This coupled with the fact that Harold Lockwood and May Allison do the co-starring, accounts for a full house during the entire day it was showing at my theater."

"Every seat in the house was filled the major portion of the day and evening on which we had Norma Talmadge in 'THE SOCIAL SECRETARY.'"

The following pictures have been shown at the Boston Theater, Chicago, during the past few days and the comments of Manager H. C. Miller follow:

Friday, September 29—"'FRIDAY, THE THIRTEENTH,' World feature, five reels, featuring Robert Warwick. The plot of this picture is laid in and about Wall street. The picture is fair; the photography good. Business fair."

Saturday, September 30—"'THE DARK SILENCE,' World, in which Clara Kimball Young is featured, is built

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MOTOGRAPHY: Please accept my thanks and best wishes on your new department of "Reviews by exhibitors." You may rest assured that I am positive it will mean much to everybody concerned in the film industry, especially to exhibitors.—*Harry C. Miller, Manager Boston, Alcazar, and Rose Theaters, Chicago.*

around a story which might be called good; the Photography is, as a whole, good. Business great."

Sunday, October 1—Valeska Suratt, in "The Straight Way," Fox. "The story is fair; the photography good; the star, freakish; poor dramatics. Business was good."

Monday, October 2—Charlie Chaplin, in "The Pawn Shop." "The story is rather deep; questionable whether an audience gets it seeing it only once; the photography is good; star, good; business, great. 'The Yellow Menace,' Number 5, as a serial, good."

Tuesday, October 3—Dorothy Dalton and Howard Hickman, both formerly members of the Bush Temple stock company, co-starring in "The Jungle Child," Triangle. "Story, peculiar; photography, fair; business, good. Charles Murry, Keystoning in 'The Maid Man,' good."

Wednesday, October 4—Douglas Fairbanks, in "Manhattan Madness." "Story fine and business great."

Press News and the Exhibitor

By F. W. Burke,
Manager Strand Theater, Cedar Rapids, Iowa.

Just a line or two relative to "press dope," cuts and mats which newspapers receive gratis from the producer and the exhibitor is obliged to pay dearly for.

First, I will ask this question: Mr. Publicity Department, tell me why you send a world of stuff to newspaper editors and stick the humble exhibitor for every mat and cut you see fit to send him?

From my personal experience in the sanctum of an editorial room and having held down the position of "motion picture editor," I will frankly say that nine per cent of the press dope, mats, and so forth, mailed to editors lands in the realm of the waste paper basket. Seldom does a motion picture editor on a regular newspaper use the canned stuff, but resorts to all kinds of tactics to dope out a page with a local touch to it, and one full of live stuff. Now, the point I am trying to get at is, why can't the exhibitor receive the same allotment of stuff? I will venture to say that if the publicity men would put their stuff in the hands of the exhibitor instead of the newspapers that occasionally a mat of some prominent star or a feature article would get by—in fact, I'll prove it if the film corporations that I deal with will treat me that way.

An exhibitor by "newspaper law" is entitled to a certain amount of space daily, for a reader or anything that he wishes to run with his paid ad. Now, isn't it logical that Mr. Exhibitor is in a position to put the stuff over that under the present method is baled with the rest of the paper down in the basement of the newspaper office?

I think this is a proposition for the publicity men to think over and one upon which countless exhibitors and newspaper men will agree with me.

Chicago Operators Raise Wages

A Los Angeles theater owner a few weeks ago, speaking about the salaries he paid his theater help, remarked that he was paying his operator $8.00 per week and thought it robbery. If $8.00 per week is robbery, what would you call paying thirty or thirty-five dollars per week—and still going up?

The Chicago operators have increased their scale of wages so that each man is given a raise of two dollars per week. With two operators many houses now find $4.00 added to the weekly payroll. So far the exhibitors have raised no formal complaint.

Film Men Interview Wilson

NATIONAL ASSOCIATION'S SPECIAL COMMITTEE SEES PRESIDENT

THE National Association of the Motion Picture Industry, following out its policy outlined at the Chicago Convention that every prospective candidate for the chair of President of the United States, as well as the smaller offices, should be asked to state definitely his stand on the censorship question, appointed a special committee to interview President Wilson.

At a meeting of the executive committee the following were chosen as members of that committee to wait upon the president at Shadow Lawn on October 3, and obtain his views on the subject of censorship.

Walter W. Irwin of the Greater Vitagraph as spokesman; Adolph Zukor and Jesse Lasky of the Famous Players-Lasky-Morosco Films; William L. Sherrill, Frohman Amusement Company; Marcus Loew, John R. Freuler, president of the Mutual; Richard A. Rowland, president, and Arthur James of the Metro; Hiram Abrams, Paramount; P. A. Powers, Universal; David W. Griffith, Thomas H. Ince and Mack Sennett.

Lee Ochs, Louis F. Blumenthal and L. L. Levine of the Exhibitors' League of America; Daniel Frohman, George Kleine, president of the General Film Company; E. A. McManus, International Film Service; F. C. Gunning, B. A. Rolfe and Joseph W. Engle of the Metro; Samuel H. Trigger, J. H. Hallberg, Fred Hawley, W. Stephen Bush of the *Moving Picture World;* William A. Johnston of the *Motion Picture News;* Henry Branson Warner, Lexington (N. C.) *Despatch,* and editor of the *Southern Good Roads Magazine;* Herbert Blache, W. Wright, Kalem; H. E. Aitken, Triangle; John Tuerk, World.

A special invitation was extended to Thomas A. Edison.

A delegation left the Pennsylvania station on the 12:34 train, which enabled the motion picture men to arrive at Shadow Lawn a short time before the hour set for the reception at 2:15 p. m.

The members of the executive committee of the National Association took occasion at their meeting to pass a resolution thanking *The Morning Telegraph* for the support this paper has lent the motion picture industry.

Present at the meeting were Walter W. Irwin of the Greater Vitagraph, W. L. Sherrill of the Frohman Amusement Company, J. E. Brulatour of the Eastman Films, Samuel Trigger of the Tremont Theater, Arthur James of Metro, P. A. Powers of the Universal Manufacturing Company, L. L. Levine of the Regent Theater, Brooklyn; William M. Seabury, general counsel, and Frederick H. Elliott, executive secretary. Mr. Irwin presided. The committee gave careful consideration to the matter before the above decision was made.

New Distributing Plan for Triangle

FILMS RELEASED THROUGH INDEPENDENT EXCHANGES

THE Triangle Film Corporation has put into effect a semi-co-operative plan of distribution which permits the return to active participation in film circulation of the independent exchange man.

Below will be found a detailed statement by President H. E. Aitken of the Triangle Film Corporation which sets forth the reasons for this departure from what is termed monopolistic tendencies in the film industry. In its briefest essentials the Triangle plan permits the purchase by independent exchange men of an interest in the present Triangle branch offices, and as a result a wider field of distribution.

That the three producing companies now supplying Triangle with its film product are heartily in accord with the new plan will be seen in a measure from the statements appended to President Aitken's announcement. The directors of these producing companies are returning to Los Angeles, by their own report, with renewed enthusiasm for what Mack Sennett has termed "a long stride forward."

The new plan will have what is practically an immediate effect, and one of the first sections to undergo the readjustment on the new basis is the New York exchange, which will admit to partnership Alfred Weiss, former Eastern district superintendent of the Triangle Film Corporation, and some associates. The New England territory, with headquarters in Boston, is next affected, and by degrees the new co-operative plan will extend to all branches of the company's business. Mr. Aitken said:

President Aitken's Statement

The general system of distribution of film is a subject to which I have been giving close attention for a good many years, first as the owner of several film exchanges, later as a stockholder in producing companies, and finally as President of two large distributing organizations.

I have found that in almost every instance in which an independent exchange operated by its owner has been bought out by a producing or distributing company, the gross business of the exchange has fallen off, the service to exhibitors has been less satisfactory and the expense has increased.

It is not unnatural to believe that when the independent exchange is put back into business, the service to exhibitors will improve, the gross business will increase and the expense of doing business will fall off. A comparison with other businesses verifies the belief that a man in business for himself will invariably give better service to his customer than the same man as a representative of a distant corporation.

Not only the producer and the exchange man, but each individual benefits greatly from extra promotion effort on each film. Moreover, the more prints of a film that are bought by exchanges, the better it is possible to make the pictures.

The idea on which we are now working tends in two directions—first, toward the independent ownership of exchanges through which Triangle Films will be supplied to theaters, and second, toward a constant increase in the number of smaller exchanges within each general exchange district.

It is not unnatural that the opportunity to conduct a business of their own should be attracting the most vigorous and able film men the country over. A good many who have owned exchanges in the past, but who, because they refused to work for large corporations as exchange managers, have actually left the business, are indicating to us their desire to return to it again as independent exchange men.

The exhibitor in any district will not (when this system is thoroughly installed) be dealing with the agent of a distant concern, but with the owner of a nearby independent business. The whole change, while it seems a radical one, is as a matter of fact a natural development caused by the demand on the part of the exhibitor for better service, and on the part of the public for better films. Curiously enough, it is at the same time a reversion from the more or less artificial system of the last few years to the strength that gave the film industry its original impetus—a strength which was taken away from it when the first large combination of producing companies put the independent exchange out of business for their own profit.

One point which has been very interesting and which has been, I confess, somewhat of a surprise, is the enthusiasm with which the idea has been accepted, not only by well known exchange men throughout the country but by prominent producers, distributors and exhibitors with whom I have talked.

"Of Greatest Benefit," Declares Kessel

Adam Kessel, Jr., president of the New York Motion Picture Corporation, controlling both the Keystone and Kay Bee studios, stated that he was in the most hearty accord with every detail of the new arrangement. Mr. Kessel said:

I feel I know a little something about the film exchanges of the country, as I put in six years or so as an exchange man before entering the manufacturing field, and I can emphatically say that I believe the new co-operative plan is one that is going to be of the greatest possible benefit to the industry as a whole. While enormous sums have been necessarily used in the installation of the numerous branch offices of the great manufacturing and distributing companies, this expenditure has not been the greatest disturbing element of the existing film conditions throughout the country. To my mind it has been the lack of personal interest and personal touch in the relations of the branch managers and the exhibitors.

To the great bulk of exhibitors throughout the country the main office of the company is far off, and to a great extent unsympathetic with their problems and necessities. If readjustment of relationships is necessary, the branch manager has largely had no discretion to make that readjustment, but has been forced to communicate with the main office, receive instructions from there, and then follow those instructions to the letter. I know that this is a wrong method. I know that the men on the ground, the men familiar with the local conditions are the ones who should make such readjustments, up or down, as may be necessary, and that the manufacturing company should back these men and their judgment to the limit.

There is no doubt whatever in my mind that the new Triangle plan is one of the greatest possible benefits that has come to the film industry as a whole in recent years. I am glad to recognize that it is a return to right and just principles, and that we are now getting upon a sane and stable footing in our distribution work. One great thing that will make itself felt is the greater harmony of working that must ensue, and this will naturally improve all the conditions.

The manufacturers now contributing to the Triangle service will obviously be greatly benefited by the new arrangement, for they will now be permitted to give all their time and attention to the manufacturing of film, leaving the producers—and this includes myself—to devote all their time to the production of better pictures. While the public may not realize this, it is going to be of the greatest possible service in raising the quality of Triangle product from this time on. Speaking for Kessel & Baumann I can say that the new Triangle plan is most heartily endorsed by us.

"Plan Has My Approval," Says Ince

Thomas H. Ince, just prior to his departure for Los Angeles, gave his entire commendation to the new plan of the Triangle Film Corporation. As Mr. Ince is one of the prime cogs in the Triangle machine, his approval has definite and important significance. Mr. Ince said:

When I say that the new Triangle plan of distribution has my entire approval, I think I have said all that can be asked. My reasons are purely personal ones, in one way, and quite general ones from another view. I think that this return to a measure of independence in the exchanges and distribution is a marked step forward, and one that I have been hoping for

during some years. The tendency in the motion picture industry has apparently been quite away from this present Triangle plan, and I think I am not alone when I say that this has seemed quite opposite to the best interests, not only of the producers of film, but of the exhibitors and of the public.

We have reached a point of development in the picture industry that requires something more than the effort to monopolize all the details of our business. My own feeling is that a measure of profit sharing is the proper angle of approach to better business. I think we have just that in the new plan. I know that I am much encouraged over the outlook, and I hope this encouragement will manifest itself in better pictures for the new Triangle arrangement. There are things I have long wanted to do, and I think I have now the necessary enthusiasm to attempt them. We are now in a position to produce better pictures, and I feel quite confident that under the new circumstances we shall all work together with a greater degree of enthusiasm and with the knowledge that the public will have even a greater opportunity to see the work of our hands as exemplified in the product of our studios.

I have never been wholly at ease under the limited, and I may say, concentrated method of distribution. Now I do feel comfortable, and I think I return to Los Angeles with a feeling that Triangle quality will be higher than ever before, and speaking for the Culver City plant, I know that I am going to do my best to make it so.

Mack Sennett Gives Indorsement

Concerning the new Triangle plan as outlined by President Aitken, Mack Sennett, producer of the famous Keystone comedies, and who necessarily is a vital factor in the new arrangement, said:

I am heartily in accord with the new Triangle plan. While Keystone is comparatively a new development in the motion picture field, having existed only since 1912, I am not without experience in and knowledge of the independent exchange. I feel that the Triangle Film Corporation has made a long stride forward in making this move, and I believe it to be solidly in accord with advanced commercial practice, for the monopolistic tendencies that have been growing up in the film business are not at all in line, so far as my view goes, with the advance in business methods of recent years.

One of the features of the new plan that particularly appeals to me is the opportunity it gives me, as a producer, to get closer, not only to the exchange man, but to the exhibitor, and I am pleased to know that I am to consider now that the exchange is in reality my partner, that my success depends upon the success of the exchange men, and that both of us have a common interest, a common working point, that must inevitably produce better results for all concerned.

When I say this I do not confine myself to results of a financial nature, but to the production of better film. Thus the exhibitor and the public alike will benefit by the new arrangement. Co-operation in the film business has for years appealed to me as the great need. We have not had that to anything like the extent we should, and in this new plan, as put into operation by Mr. Aitken, I feel we have come nearer to the ideal relationship than anything that has been set forth before.

I am returning to Los Angeles with renewed hope for the future, and with a determination to lend my best efforts to improving the output of the Keystone studio, which, as heretofore, will be replaced only by the Triangle Film Corporation. The public will, I hope, readily detect that nothing has detracted from my personal intention to always place quality before quantity. I am in the new plan, in full accord with it in every way

Fulton Denies Merger Rumor

For the past month there has been a persistent rumor in Chicago which has it that "Morgan" interests have bought up all the larger supply houses in the country. The rumor does not state definitely who the "Morgan" is who is spending all this money.

F. E. Fulton, president of the "Fulco" company of Chicago, when questioned about it, said that he had heard about it, but assured us that he has seen no offer from "Morgan" to buy him out. Some time ago one of the film critics on a Chicago daily newspaper called attention to the chaotic condition of the film business and remarked that it was to be hoped that a "Morgan" would some day come along and put the film industry on a business basis. Evidently some ambitious publicity "hound" read this story and started this story.

Director Charles Swickard is nearing the finish of his production at Universal City of "The Lie," which features Hobart Henley supported by Gertrude Selby. C. G. Briden plays the role of a Chinese, while Henley enacts four different characterizations.

Screenshine

By Mel Ody

FATTY TELLS A STORY

WHEN Fatty Arbuckle was in Chicago on his way to the celluloid coast he told us the following dog-goned story on himself.

Mrs. Arbuckle one day passed a theater where her illustrous and capacious better half was shown on the bill. A little woe-begone neighbor boy stood at one end of a string and a little woe-begone pup sat at the other end. The boy was gazing round-eyed at the one-sheets and looked as though he wanted to go to the show.

"Do you want to see the show, little boy?" inquired Mrs. Arbuckle.

"I want to see Fatty," replied the urchin.

"Have you got any money?"

"Nope!"

"Would you sell your dog?"

"Sure!"—without an instant's hesitation.

And so the deal was made. The boy went in to see Fatty with fifteen cents to spare, and Mrs. Arbuckle went home with the dog.

The next afternoon Mrs. Arbuckle saw the boy again, "Well, how did you like Fatty yesterday?"

The reply was blunt and decisive.

"I want my dog back."

GUEST LIST

Dave Griffith, Tom Ince, Mack Sennett, directors of motion pictures, E. R. Seelye, a Pathe clerk, May Murray, Bess Bear'scale, Gracie Darmond, Ede Storey, Em Stevens, and Fatty Arbuckle, posers for the pictures, all of them and some more came to Chicago to spend seven or eight days last week. And yet,—and yet, there are some as say that our fair and well-ventilated village is not the *logical* center of the industry.

A FLOCK OF WORSHIP

As nearly everybody in the film business knows, September 28 is Rosh-Hashanah, the Jewish New Year. Theoretically, all that sacred day is spent in silent and continual Thanksgiving prayer. According to one of their number, ninety per centum of the film men of Chicago devoutly remained away from their offices that day and made pilgrimages to their neighborhood picture houses. These temples of silent melodrama then became the scene of their devotions.

POWERFUL BRITISH DRAMA

"From Hen to Hospital" is the title of a recent English screen drama described as a "play with a purpose." This powerful factory-to-consumer story deals with eggs. Her Majesty Queen Alexandra, is the patroness of the National Egg Collection Fund and is encouraging the egg drama because this great feature is proving to be of great aid in impressing upon the mind the importance of providing enough eggs for the hospitals of the wounded. This powerful drama deals only with fresh eggs otherwise, of course, it might be too powerful.

All work and no play brings Jack to the movies.

MISS, THE MISSES MISS

Marie Doro is playing in a September Morn [illegible] book it?) She and Director Young went down to the beach at five a. m. one September sunrise last week to [illegible] scenes in the mists of dawn. But the mist was [illegible] day so the scene was missed, midst great disappointment to Miss Doro, for she had missed two hours' sleep and would have loved to have played the [illegible] of the mist in the scene [illegible] the mist

A Chain of Children's Programs

BY MAX ASCHER

(Note—Ascher Brothers, Max, Nathan and Harry, operate a chain of fourteen motion picture theaters.)

WHY did we instruct the managers of our chain of fourteen motion picture theaters to run special performances for the children? Because we had to. Not that this compulsion was at all a hardship, for I am very fond of children and am only too glad to add to their pleasure in this way. But from the standpoint of good business policy we were forced to run in our houses a program which was primarily for the youngsters.



It was not competition that forced us to carry out this plan of catering to the kiddies, for our houses were among the first—in fact, were the first neighborhood theaters in the City of Chicago to take up this campaign for the children. We were forced into this because we saw the demand for it and our policy is to cater in every way to the desires of the motion picture public and give them the very best service possible in supplying these demands. We saw that there was a field for this work. We saw that the public wanted it. We saw that the children needed it—and so we bowed to their wishes. The will of the public is supreme with us. This was one time when someone else got ahead of us in realizing the demand, however, for I will admit the idea of these performances did not originate with us. They were brought to our attention by the Parent-Teacher Associations which are waging a campaign for these special matinees all over the country. And we are glad they did bring the matter to our attention. We were very glad to co-operate with them and try out the idea at least. And this trial proved that they were right. The largest proportion of the patronage of the motion picture theater is made up of women and children with the honors pretty evenly divided but a little balance on the side of the women. Managers have always striven to cater to the women, so why should they not also cater to the other predominating element—the children?

We do not interfere with the managers of our theaters. They are at perfect liberty to work out their own salvation and to originate their own ideas and carry out their own plans. We did suggest that they try the special program for children and they were very glad to give it a trial, as they are any idea offered for the betterment of their house. They not only experimented with this idea but made a success of it. And every man worked it out differently. Some gave over the whole afternoon to the children's matinee, one tried having it on Saturday morning, others gave an hour before the regular program for the little folks and then proceeded with the regular show; still others tried just choosing some feature for Saturday which was really produced for general use but contained nothing objectionable from the younger people's standpoint and then ran in an extra comedy, educational subject, or cartoon comedy to please the children.

Through the various methods used we gave the subject a pretty thorough all-around trial and found that what the club women had told us was true—there was a great demand for these selected programs and the mothers and children would uphold us in our endeavors by patronizing them. Now these kiddies' performances are part of the regular routine of the houses. All of our managers are not running them on the same plan on which they started, however. They have experimented and compared notes to find the most effective way of running these and the almost universal practice is to have the matinee for the children immediately precede the regular Saturday afternoon performance. One manager discovered that the morning entertainments bothered the mothers on making them stop their Saturday morning housework long enough to get the little folks ready to go to the theater. Another found that by giving over the whole Saturday afternoon to the children he spoiled his matinee business, which had always been exceedingly good. Still another found that just running in an extra picture for the children was not enough, and so the result of the various experiments led to the conclusion that as a general rule the children's hour immediately preceding the regular afternoon performance was the most psychological time for the theater manager to get the best results from the show for the younger members of the family. This gave the mothers time to get through their work and the youngsters dressed; it did not interfere with the afternoon performance in any way; and at the same time it was all for the children and so gave them just what they wanted.

It is a peculiar fact that the only one of the houses where the children's matinees were not a success was that conducted by my brother, Harry Ascher, one of the firm of Ascher Brothers. He tried the matinees the same as the other managers and kept it going long enough to give it a fair trial, but evidently the people of his neighborhoor did not want the special perform-

ance for the children. It was not because there were not enough children to draw from for there is no race suicide in that community, but they did not support the children's hour. In fact, the showing of the pictures suitable for the little folks killed his whole Saturday business. This was due no doubt to the class of people to whom he caters. He discontinued these, therefore, and compromised by giving the children some special picture each day in the week. In planning his program he aims to have one picture which will especially appeal to the children. It may be a one-reel comedy that will be sure to give them a good laugh, an educational, a travelogue, a cartoon comedy, or some film which the little folks will immediately recognize as theirs. This scheme he has found to work very well. The mothers appear to be perfectly satisfied with this arrangement and the children feel that the manager knows they are there and is trying to please them as well as their parents.

The whole afternoon devoted to the children is in too many cases a failure from the monetary standpoint and for this reason many exhibitors who have felt that there was a field for something of this kind and tried this method have given it up as a bad job. The scheme of having a children's hour, however, is not to be decried as a box office attraction when you can average from four to five hundred children a week, as a number of our exhibitors do.

As to the question which so many have asked as to the holding of these special performances bringing the neighborhood manager any great benefit in the form of gaining the good will of the people of the community I cannot say. I am sure it does not hurt his standing any, and with few exceptions you will find that the way to a mother's heart is through doing something to please her children. And undoubtedly the mothers must hold a very friendly feeling toward the theater which is catering to their children. There is in almost every neighborhood a Parent-Teacher Association or a Women's Club, and they are always anxious to work with the manager along this line. They help the manager by advertising his theater and he helps them in carrying on the community work which they have under consideration, so there is a mutual benefit to be gained. And every woman member of those clubs will naturally have a feeling of good will toward the manager who is helping them to accomplish the work they have set before themselves.

There are other indirect ways in which these performances benefit the exhibitor. For example, the patrons are not half as liable to find fault with the programs which the manager is running from the standpoint that some of the pictures have scenes which although not objectionable when viewed through adult eyes are undesirable for the children to see, in a house where a special performance is run for the children, for then they feel that it is their fault as much as the manager's if the children see those pictures. He is running a special performance with a view not only of giving the small people a good time but also giving them pictures which will be perfectly proper for them to see, and they can send the children to those performances instead of bringing them at night. So that half the strength of their argument is lost and they are really forced to share this responsibility with the managers.

I am most heartily in favor of special performances for the children. I believe in them. I also believe that it will not be very long before the theater which does not devote at least an hour a week to the children, their amusement and education, will be the exception instead of the rule. Who doesn't love the children and who would not give them pleasure whenever possible?

But aside from all feelings of sentiment toward the kiddies, aside from the desire to please the ladies by co-operating with them, the Ascher houses devote one performance a week to the children because they believe that every up-to-date motion picture house, every theater that is catering to the family, is an all-around, successful, well managed house, and is giving the public just the service which it desires, must include in their category a performance especially for the children.

"Charity?" Shown in New York

"Charity?", the first feature of the Frank Powell Productions, Inc., in which appear Creighton Hale, Linda A. Griffith and Sheldon Lewis, was given a private showing at Loew's New York Theater Roof on September 26 before an audience unusual in size and character. Present were not only practically every person of prominence in the picture world, but as well most of those interested in the recent charities investigation. Among the audience that packed the New York Roof were Mgr. J. J. Dunn, Archbishopric of New York, Father William B. Farrell, Dr. James J. Higgins, Rev. W. A. Courtney, Hon. John A. Kingsbury, commissioner of public charities of the City of New York, and Deputy Commissioners Henry C. Wright, Wm. J. Doherty, George G. Thomson, and Stanley H. Howe, secretary of the department of public charities, Dr. Ludwig B. Bernstein, of the Hebrew Sheltering Guardian society, Dr. R. R. Reeder of the orphan asylum of the City of New York, and John A. Sleicher, editor of *Leslie's Weekly*. Also present were Lillian Russell and Mme. Cross Newhaus, president of the Society of Beaux Arts.

Splendid music accompanied the presentation of the picture.

It is understood that "Charity?", written by Linda A. Griffith, has aroused intense interest among those concerned with the conditions considered in the picture "Charity?", which was directed by Frank Powell, will be released on a state rights basis.

Vitagraph Continues Comedies

Frank Currier has made "Billy's Melodrama," one of the finest comedies Vitagraph has yet contributed to the General Film program, which appears October 9. On the thirteenth of October, "The Mayor's Fall from Grace" will be released by the General Film exchanges. The mayor forgets his promise to his wife to attend a five o'clock reception when a delegation of politicians wait on him with the news that he is to be nominated for governor. A mild celebration follows and it is well after five o'clock when he recalls his reception engagement. We leave the rest to your screen.

The Ohio Board of Motion Picture Censors not content with barring "The Birth of a Nation" because some of the colored brethren near Xenia protested, cut the shears through a picture of Bandit Villa, and the latest action is to cut out pictures of bathing girls in the Selig news weekly. These pictures present a number of water nymphs, attired in perfectly proper bathing suits, passed by the Chicago Board of Censors. Verily, the policies of the Ohio censors passeth understanding.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.

Good Advertising Contest

J. D. MEYERS, of the firm of Meyers and Leiter, exhibitors in La Grande, Oregon, inaugurated a very clever medium by which they greatly increased their business in connection with the presentment of "The Clown," a Paramount picture produced by Lasky.

A week prior to the showing of this picture, Mr. Meyers announced to his patrons that he would award a month's pass to the Arcade Theater, for the best hand drawn pictures of clowns and a two weeks' pass to the second best, the drawings to be made by children under 16 years of age.

The mail was filled with letters in response to the announcement and more than 400 children drew their conception of clowns. These drawings were exhibited in artistically arranged sets in the lobby of the theater during the showing of the feature and created a great amount of favorable comment and interest among the older people of the community, as well as the youngsters.

Three Houses of the Middle West

Here are three theaters as representative of the cities in which they are located as is the Strand of New York or the Colonial of Chicago. They are the Alhambra of Milwaukee, New Garrick of Minneapolis, and the New Majestic of St. Paul. To say that these houses have installed innovations is the same as recording something new in the style book of motion picture theaters.

Everyone in the motion picture industry in the central west has heard of the Alhambra Theater of Milwaukee. Manager Fischer has a keen sense of showmanship and a wide knowledge of amusements and how to serve them. There perhaps is no other manager more keen for courtesy in his employes than is Mr. Fischer. With his ability he has made the Alhambra of Milwaukee the pride of the motion picture industry in his section of the country. He uses the Paramount program.



Under the guidance of Manager Calvert, the New Garrick Theater of Minneapolis has been offering Paramount pictures to Minneapolis' most critical photoplay fans. The house is noted not only for its superior attractions, but for the perfect manner in which the house is conducted. Mr. Calvert employs many original ways of procuring patronage, including splendidly enticing lobby displays, such as the one shown in the





Do you know of a more attractive lobby than that of the New Garrick Theater of Minneapolis shown above?—Your own house, of course, excepted. Note the care, taste and restraint used in the arrangement. At the left is another enticing entrance, belonging to the Alhambra of Milwaukee. On the right you glimpse the spacious and beautiful foyer of the New Majestic of St. Paul.

picture. Note the fine taste in the arrangement of the display.

At the New Majestic in St. Paul, Mr. Goldman not only manages the theater, but also manages to draw the biggest audiences of that critical city. He also runs the Paramount program. The New Majestic is in the midst of many photoplay houses, but enjoys a peculiar distinction because of the many careful plans Mr. Goldman makes and executes to attract favorable public attention to his house.

Children Flock to "Pink Slip" Show

By Harry E. Ascher

Manager, Columbus Theater, Chicago, Illinois.

More than 110 children attended one performance of "The Little Girl Next Door" when I was running it in my house, although it was advertised and shown under the "No Children Admitted" sign—and the city officials raised no objection at all. The policeman on the block walked up and down and saw all the children going in with their mothers but he said not a word to the mothers or to me.

No, I did not have any special dispensation. I was living up to the letter of the law to the best of my ability and trying to conform to the city ordinance because this was a film whose showing was watched very closely by the city authorities, but in this case I was helpless.

If you had walked by the theater on that afternoon you would have understood the situation in a minute—and like the policeman would have smiled and walked on.

A Hundred Baby Carriages

Lined up and down the sidewalk in front of the theater, extending along in front of the stores on either side, and grouped in front of the poster carrying a "No Children Admitted" sign, were 110 baby carriages. No, the babies were not in them—they had gone inside to the show with their mothers—and the Board of Censors never cared a bit.

There are always a goodly number of baby carriages parked in front of my theater and a number of young children of less than school age inside because the women of the neighborhood have no one with whom to leave the little ones and if they come they must bring the children along. So when the carts began to line up I did not think much about it. Then someone came in and remarked that I must be having a baby show this afternoon. I went outside and was confronted by seventy-eight baby carriages of every make and description. After that I kept count and the highest number reached during the afternoon was 110.

The drawing power of the film was, of course, exceptionally great on this afternoon, but there is little doubt as to who makes up the largest proportion of the patrons of the motion picture theaters, and this is a good point to be kept in mind by the managers in choosing their programs.

City Votes on Theater Bill

A unique election was held in Somerville, Massachusetts, recently, the question at issue being what motion picture service was to be maintained in the leading theater, the Cross Street Theater, for the coming season.

The house changed hands, and for service the new management retained what the former manager had installed but with little satisfaction. He decided upon an election by the people, and for them to decide what program he should run. In accordance with his idea he and his representatives visited 1,400 homes, rang the bell, told who they were, what their object was and had the dwellers in those homes vote on the following services: Paramount, Triangle, Metro and Fox.

As a result 1,120 families out of the 1,400 requested Paramount pictures. A goodly amount of publicity was given the unique idea by the newspapers of that community, and the result of the voting was looked forward to with the keenest interest.

Censor Stops Show and Clips Film

Evidently the censor board of Evanston, Illinois, has obtained the impression that the people in that model community are victims of pathologic suggestability to vice and crime, or that the standards of morals in that community are deplorably low. This town boasts a censor board consisting of two women.

Pauline Frederick, in "The Woman in the Case," a Famous Players drama, was recently played in the Hoyborn Theater, in that suburb. The story of the picture has to do with a baffling murder mystery. In the fourth reel of the picture, one woman plys another with wine in an effort to wrest a confession from her.

Here is what the Evanston censor board did. What would you have done if they had done the same thing at your theater?

After reviewing the picture in the morning they ordered about three hundred feet cut; this was done and the afternoon performance started. That afternoon one of the censors visited the theater while it was crowded with an enthusiastic audience.

After four reels had been run and the scenes in which the one woman plys the other with wine were flashed on the screen, the censor ordered the picture stopped and forced the manager to cut out the entire drinking scene. This consumed more than fifteen minutes, during which time a highly indignant audience sat looking at a white screen. The censor's insane action in this matter ruined a powerful climax.

Of course, one only needs to pick up almost any daily newspaper and find more crime and more scandal given publicity than will be found in any photoplay.

A Refined Argument

A mighty good example of exhibitorial argument is found on a page of the splendid house organ and program issued by the Victoria Theater of Buffalo. Observe the suggestion of refinement the article gives and the fine English in which it is expressed.

Broadening the Gap.

A photoplay is a combination of story, acting and photography.

A perfect photoplay is a delicate synchronization—blending together—of these ingredients.

Sometimes in the telling of a good story photography is slighted; sometimes the acting fails to reach the heights of the direction.

Far and wide the Victoria has gained an enviable reputation for the sureness with which it builds together the delicate structure called a photoplay.

Victoria photoplays have been termed the highest standard of photographic drama." The success of a visit on a photoplay is as consistently sound as the perfection of a timepiece marked "Swiss movement."

Those responsible for Victoria leadership are not satisfied to lead, the effort is to broaden the gap.

"In the Secret Service," with J. Warren Kerrigan, is being filmed at Universal City, prepared for production by William Parker of the Universal staff.

PAUL H. WOODRUFF, Editor

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If Your News Dealer Will Not Supply You—Please Notify Us

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The Right Kind of Publicity

PROBABLY the average man imagines that he is more intelligent than the average. That sounds like a paradox; but is is only a recognition of the commonest of human weaknesses, vanity and egotism. At any rate, the evidence indicates that most people underestimate the intelligence of those with whom they deal. To bring the moral home, it is quite likely that some producers (or their press agents) underestimate the intelligence of their exhibitors; and we know that a good many exhibitors do not make sufficient allowance for the perspicacity of the public.

Everybody is familiar with circus publicity, and loves it for its very ridiculousness—its violent hyperbole, its reckless alliterations, its general disregard for credulity. But nobody believes it. It is accepted as a part of the hiliarity and comedy of the occasion. There is no need for its credence; it serves its purpose in other ways.

Film publicity is different. It is a serious undertaking, demanding as thoughtful care as the publicity of a Marshall Field store or a Packard car. Superlative adjectives in the description of a feature picture fall without effect upon the calloused susceptibilities of the average reader. The press writers who use them fail to apply the test of their own approval. They judge their publicity efforts by the measure of clever writing, and not by the sensible appeal to their reason. Would the same effort, prepared by another writer, convince them? No, in a majority of cases. Then why assume that it will convince the public, or the exhibitors, unless the writer believes that his readers are less intelligent than he?

If the publicity writer for the manufacturer falls occasionally into this error, and serves his audience of exhibitors with a mess of adjectives in lieu of information, the exhibitor who prepares his own newspaper copy seems prone to attempt even the out-press-agenting of the press agent. Given an opportunity to get into the paper, he searches his brain—and the dictionary—for the most impressive words ever used to describe a picture. So highly decorated does his story become that its readers sense its origin at once; its very lavishness bespeaks a false and cold enthusiasm, of the kind that only the commercial spirit arouses.

Unless the exhibitor has, perchance, had newspaper experience himself, or is willing to make a conscientious study of advertising, the ready-prepared publicity supplied him by the film manufacturers is apt to be better than his own. Some of this still invites criticism, but a good deal of it is quite presentable, and in most cases is prepared by men thoroughly familiar with the habits of newspaper editors.

On this subject, a communication addressed to our "Forum" department asks why it is that the film manufacturer so gladly sends matrices, electrotypes, etc., free of charge and postage paid to any newspaper or magazine that asks, and then charges the exhibitor real money for the same supplies. It frequently happens, of course, that the exhibitor is in a better position to influence publication of this copy than is the manufacturer.

Since other exhibitors may have had the same thought, it may be worth while to point out that the primary purpose of the exhibitor is to advertise the theater and not the film. That is, he advertises the film only in connection with his own theater. The primary purpose of

the producer, on the other hand, is to advertise the film and not the theater. Any advertisement which impresses the name of a particular theater upon the public eye benefits the film manufacturer only indirectly. It is distinctly local publicity, and there is no more reason why the manufacturer should pay any part of its expense than there is reason why Messrs. Proctor and Gamble should supply the plates for the local grocer's advertisement of Ivory soap.

The exhibitor is under no obligations to use plate matter supplied by the film makers if he does not wish to do so. Exhibitor advertising is important enough to justify careful study by the most interested party, who is the exhibitor himself. Any man intelligent enough to run a successful theater can learn to prepare his own advertising copy, and to give it an individuality that cannot be injected at long distance.

And even for the "reading notice" that the magnanimous newspaper editor allows to accompany paid advertising, the copy supplied by the manufacturer is intended only as a help to the exhibitor. We agree with the editor of "The Triangle" that a frank review by a regular member of the newspaper staff is the best sort of accompaniment to theater advertising.

Dictating the Admission Price

QUITE a few exhibitors are questioning the right of film producers to dictate the admission prices at which their biggest features may be shown to an eager public. Some have gone so far as to refuse to book certain features on that ground alone. They have refused to change the policy of their theater at what they considered the mandate of a manufacturer, who could of necessity know nothing of local conditions.

The legislative bodies of the United States right now are considering the question of maintenance of retail prices, which means the right of the manufacturer to dictate the retail, or resale, price of his goods. A great many things of everyday use are sold on that basis at present. We might mention Eastman Kodaks, Victor Victrolas, and any number of toilet and proprietary articles as illustrative of this practice. While there are some who oppose it, a great many authorities on economics contend vigorously that the principle of price dictation is eminently fair to all concerned.

The producer of films who specifies a certain admission price below which he will not allow his picture to be shown is merely setting the retail price. It is our impression that the legislature will establish his right to do so. Even in that event there will be some exhibitors who hold to the privilege of setting their own admission price in all cases. That specific right no one can deny them. They have merely to avoid booking any features whose dictated admission price conflicts with the one they have established and intend to maintain.

The situation hardly calls for "resentment," which is the word some exhibitors have employed in connection with it. No exhibitor should allow himself to forget that he and his fellows are the real purchasing power of the industry. No producer can demand—and secure—a higher price than usual unless a sufficient number of exhibitors are willing to pay that price. And so long as there are enough exhibitors who refuse to raise their admission prices, there will be enough producers to supply them with films—they may rest assured of that economic truth.

Looking at the matter as judiciously as we are able, and believing in the justice and equity of the fixed resale price, we are strongly inclined to acknowledge the right of the manufacturer to set a minimum admission price on his product. Whether or not he can get away with it is another question—and that, of course, is up to the exhibitor.

We think no producer will contend that his product is so good the exhibitor must have it. If the exhibitor himself is in so unfortunate a frame of mind as to believe he cannot get along without a certain brand or a certain feature, he will probably meet, under protest, all the conditions imposed. It is against him that the resentment of his fellows should be directed, and not against the producer.

No theater can hope to show all the good features and no theater which intends to maintain a ten cent admission price is obliged to aspire to pictures which stipulate a higher price.

If the pictures that insist upon a raised admission price are worth it they will succeed in spite of those who object to the system. If they are not worth it they will fail in spite of those who support them. That is about all there is to the question.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

ADMISSION prices in Ontario will probably within a short time be raised from ten to fifteen cents. On account of the war taxes the Exhibitors' Protective Association has decided on that move.

The Exhibitors' League of Philadelphia at a recent meeting decided to become a member of the United Business Men's Associations.

President R. S. Hyer of S. M. U. University at Dallas, Texas, has warned students against attending pictures and vaudeville performances.

B. F. Lyon, recently appointed district manager of exchanges of the International Film Service, Inc., is in Boston, where he will remain several weeks.

A Saturday afternoon fire in the Bellwood theater, Atlanta, Georgia, recently burned out the entire projection room. The audience passed out of the house in good order and no one was injured.

The Screen Club of Cleveland, Ohio, recently held a midnight frolic at the Olmstead. Reservations for more than one hundred were made. A banquet, cabaret and dancing were the features of the evening.

Frank L. Newman, manager of the Regent theater, Kansas City, Missouri, reports that his safe had been broken into and $673 in money taken. The negro janitor, who has disappeared, is being sought by the police.

"Intolerance" at the Liberty theater, New York, closed the first month of the engagement with every evidence of remaining at that playhouse for a longer period than Mr. Griffith's other success, "The Birth of a Nation."

"I'd give $500 if I could see 'The Little Girl Next Door,'" was the sign a blind man wore as he ambled along the streets of Lyons, Nebraska. Manager Clinberg of the Magnate theater hired him to do the stunt and it paid out.

The Nugget theater of Hanover, New Hampshire, had the student body of Dartmouth College decide for the management what pictures it should run. The greatest per cent of students and professors requested Paramount Pictures.

The high cost of living strikes everything—the latest is admission tickets. On account of the increased cost of paper the price of motion picture theater tickets, which was formerly thirty cents a roll, has been advanced to thirty-five cents.

Suburban Garden, an old-time aristocrat of St. Louis legitimate houses, has been purchased by G. W. Helmrich, president of the Mississippi Valley Motion Picture Corporation. The plan is to use the house as a part of the company's studio for the production of films.

The E. L. K. Film Company of Minneapolis has moved into its new quarters in the Film building, 16 North Fourth street. This company will now be under the management of Ben Rosenberg, who has purchased the interest of Harry Sodini.

The New Pickwick theater of Baltimore will hereafter show no pictures until they have been given a previous examination by the manager, G. Horton Gaffney. Lady ushers and a new stringed orchestra are other innovations at the Pickwick.

Bismarck Gardens, Chicago's most popular summer and winter gardens, will soon inject pictures into their exclusive and high-class entertainments. Beginning October 21 they will show the Florence Rose fashion films and some Pathe educationals—Tropical Birds and the Spanish Pyrenees—in color.

Two of Chicago's motion picture theaters on Michigan boulevard have closed their doors on the pictures and will be turned over to other forms of entertainment. Orchestra Hall will start the winter season of concerts and travelogue series, and the Fine Arts theater will hereafter be called "The Playhouse" and will show legitimate drama.

The De Luxe Film Company of Minneapolis, distributors in that territory of "Purity," gave a private showing of the film at the Strand theater, St. Paul, for the benefit of the Institute of Art of that city and the city council. A private showing will also be given at the Strand theater, Minneapolis, for the benefit of the Institute of Art of Minneapolis.

"The Birth of a Nation" began its second Chicago run on September 28 at the Colonial theater with the following scale of prices: Matinees, twenty-five cents to $1; nights, twenty-five cents to $1.50. The production is in charge of N. E. Fields, the house manager. "Intolerance" will hold the Colonial screen following the indefinite run of "The Birth of a Nation."

The Strand theater of New York last week presented Marie Doro in "The Lash." An interesting feature of the bill was the appearance of Raymond L. Ditmars, curator of the New York Zoological Park, who delivered a lecture to his motion pictures illustrating the intimate life of the wild animal and the evolution from the highest to the lowest type.

According to the Hon. T. W. McGarry, Provincial Treasurer, the amusement war tax in force in Ontario has been bringing in so far an average of $50,000 per month. This is well up to expectations, and some are confident that in the winter months the treasury will benefit to an even greater extent. The treasurer's estimate at the time the graded tax was initiated was that the annual revenue from the source would be $600,000.

Here is another boost in admission prices. The Majestic of Detroit has begun to charge twenty-five cents to all parts of the house on Sundays and holidays. The

former prices were ten, fifteen and twenty-five cents. The advance in price did not result in the slightest decrease in patronage, and the receipts have been much higher since the change. The Majestic is one of the finest photoplay houses in the West.

Here is a novel method of attracting children patrons. Manager Samuel Greenberg of the Empire theater, Newark, N. J., secured the services of a ventriloquist and his talking dolls and distributed to the first three hundred children who were admitted to the theater toy wagons, dolls, horns, and other childish trinkets. The plan had the desired effect. Following the above introduction, the children like to come to the Empire.

"There has been a change in the kind of paper the public likes to see in front of a theater," says Samuel Sax, manager of the Princess theater of Portland, Oregon, and former manager of several other houses. He states that he finds even his foreign patrons of the laboring classes like clean and high-class films better than the blood and thunder type, and the old-time lurid posters do not pull the crowds as they formerly did.

The youngsters of Detroit won't kick on going to school after this. The board of education has authorized the purchase of five projection machines and a weekly film service will be given a try-out in twenty-five schools of the city. News films, travel pictures and those dealing with commercial and industrial subjects will be shown the pupils at regular intervals. The entire installation will cost $1,300. Non-inflammable film will be used.

Professor Firmin Swinnen, organist of the Antwerp Cathedral, one of the most celebrated edifices of its sort in Europe, has been engaged to play at the Rialto theater, New York City. Prof. Swinnen arrived in New York recently from England, where in a period of eleven months he raised $30,000 for the Belgian Relief Fund by a series of recitals in the noted English churches and cathedrals. Besides having perfect command of his chosen instrument, Prof. Swinnen is a composer and has published five books of Flemish songs.

Oliver Morosco will break ground next spring for a new picture theater in Chicago's downtown district. The new house is to be ultra-modern in every detail and will occupy a prominent corner, negotiations for which site are now being conducted with local real estate men. The proposed Chicago house is in line with Morosco's plan of controlling a string of theaters throughout the continent. He has already leased the theater in New York now in course of construction by Messrs. Lee and Schubert, and has also made plans to erect a theater in Boston.

The wage difference between the owners of moving picture theaters in Butte, Montana, and the operators of the film machines has been adjusted. The operators wanted $6 for eight hours' work and when they presented their demands the employers suggested a conference and several meetings were held with representatives of the union. The employers and the union representatives agreed upon a slightly higher rate than the present scale, but less than the union's request, and in turn, the operators made certain concessions desired by the owners of the theaters.

Eight hundred Ontario "fans" have promised to see at least one episode of "Liberty" in compliance with an idea worked out by the publicity department of the Universal Company of Toronto. Advertisements in the Sunday papers of Toronto notified the picture lovers that they could become members of the club without cost, and that in return they would receive a membership button and also be placed on the mailing list of the Bulletin, the Canadian weekly motion picture paper. Over 800 "fans" signified their intention of joining the club, agreeing to see one or more episodes of the serial, "Liberty" as an initiation degree.

Have you been introduced to the aucograph? This is an instrument for registering laughs—not provoking them, but counting them after they have been started. The aucograph is a machine with a sensitive needle which is set up in a motion picture theater chosen for a test, and which makes an accurate record of the duration and volume of laughter produced by a comedy film. The producer no longer has to trust to his own judgment. He can make a test of the mirthful disturbance caused by his comedy stuff just as the seismograph makes a record of the volume and duration of earth tremors in an earthquake.

Investigation of the strike of theater employes and actors at Oklahoma City, Oklahoma, by the state board of arbitration now in session, has developed that the strike in Oklahoma City was begun by the theater employes and operators of picture machines, and that the actors' organization, known as the White Rats, came into it after it was begun. F. J. Gilmore, traveling organizer of the actors' union, testified that the actors of the union's organization are contesting for fair contracts and elimination of evils in the booking offices. It is intimated by the actors that they are preparing to carry their cause to all the cities of the country, and that the beginning of the movement at Oklahoma City was because conditious were auspicious at this time.

In accordance with his usual custom of entertaining the kiddies at intervals, P. G. Cameron of the Crystal theater leased the Roseland theater at Dallas, Texas, September 16, and gave a free show to the school children. A suitable program was arranged and all of the little ones were made welcome from 9 A. M. till noon. In addition to an appropriate selection of comedy films, the first episode of the Universal special feature, "Liberty," was shown. This picture was very entertaining and pleased the children, as it showed Mexico as it is, and was, during the stirring times of war. The Roseland was packed to capacity and it was evident the youngsters enjoyed everything. The children all voted as having had the time of their lives.

Fire at Rolin Studio

Fire caused by spontaneous combustion came near destroying the new Rolin studio last week. The flames were discovered at eight o'clock in the morning by carpenters who were working on a new diffuser roof on the big stage. The alarm was sent in and several companies of Los Angeles firemen responded just in time to save the studio. All negative film was removed at the first cry of fire; however, one roll of newly made film was damaged by water.

The total damage amounts to about a thousand dollars.

First Aid to Theater Men

BY S. L. ROTHAPFEL

ARE you sure that your pictures are just as clear as they can be made with the facilities you have at hand? Are your patrons pleased with the service they are receiving in this respect? The clearness of the picture has a great deal to do with the popularity of your theater, much more than a great many exhibitors seem to realize. Have your projection machine thoroughly overhauled just so often to see that it is in perfect shape and no matter how good you know your operator to be watch to see that he gets the best results from the machine. Also have your screen cleaned now and then to help in this effort for the clearest pictures. The people come to your house to look at pictures and the easier it is to see them the more they enjoy the performance and the more often they will come.

74—Do you think it is safe to use these re-issued films they are offering quite a good many of now? They are a good deal cheaper than the new pictures and have the good actresses in them but I am afraid my people might think I was trying to put off old stuff on them and be sore about it.

I do not doubt but that as a steady diet your patrons might object to the re-issued films, but one shown now and then is a novelty and enjoyed as such. These films show some of the best actresses whose names are always good and will always draw, and then people are interested in comparing the work the players did two or three years ago with that they are doing now. It is also interesting to watch the photography and the settings and so forth and see how the industry has progressed in the last two or three years. You will find that there are a great many more people in your audience than you realize who are quite critical about these things, who like to analyze the films in this way and so enjoy an old one once in a while. I know a number of cases where these re-released pictures have been used and have drawn packed houses. This is not only because of the drawing power of the name of the star but also because of the curiosity to see how things used to be.

These films are very much cheaper than the new pictures in which these same players appear, but even at that they are much higher than they were at the time they were issued. In advertising these pictures in your program you might play up this very idea of coming to see the growth there has been in the talent of the actress and the handling of the production in two years.

It is not at all a bad idea either to use films which are rather old, in the way of having been out some time, as attractions on your program. Keep track of the pictures which draw the crowded houses and the audience seem to be especially enthusiastic about, and then after some time bring them back again. In almost every instance when this has been tried the people have received it with approval. It is like reading a good book over again after it has been laid aside for a while. All the pleasure of first seeing the picture is there and as is always the case on the second viewing many points are appreciated which were unnoticed before. You want to be very careful in trying this scheme, however, to bring back the films that you know will really be received with pleasure, for there are many that would not draw the second time.

75—I see that some of the picture houses in the city keep open all night. I have been wondering if that would be feasible in a small town. There are only two of us here and it is a pretty good sized town because there are a number of factories. There is not much for the young people to do except come to the theaters and they always stay until the last of the last performance. I used to close my house at ten o'clock but so many asked me to keep it open later that I now close at eleven, and they would stay until twelve every night if I kept open that long. And then the shifts in the factory are arranged so that the people are getting off all times of the night and I believe if I was open all night I could catch a lot of trade from these people. I believe they would be glad to stop in and have a little amusement on their way home from work or before they start in again. My theater is in a good location for this because a good many of the employees from two of the factories pass right by the door on their way to and from work.

When you first mentioned keeping a motion picture theater open all night in a small town I had visions of everyone in bed by ten o'clock and not a light in town except the blazing front of a motion picture theater which was running full blast to empty seats only. But under the circumstances I do not know but what you have hit upon a very good scheme and could make a good thing of this innovation. It certainly would be a novelty in the town and would attract a good deal of attention from that standpoint alone. If, as you say, the shifts are arranged so that the employees of the factories are coming and going all night so that the town itself is wide-awake at night, so to speak, I do not see why you could not keep the theater open to advantage, unless there should happen to be some city ordinance prohibiting anything of the sort. You are the one to judge whether or not the people are of a class that would spend the money to come to the show every night, or two or three nights a week, and whether they would care for the all-night show. The only way to tell for sure how it would work out is, of course, to try it. Give it a good tryout for a month—or even two—if it seems to be going along in pretty good shape.

Start out by distributing handbills to the workers as they leave the factories announcing that you are going to keep open all night to give pleasure to the factory workers. Get the town paper to give you a write-up on the novelty of the idea and also do some advertising in their pages. The very out-of-the-ordinary aspect of the scheme will give you a great deal of free advertising, for without a doubt everyone in the town will be talking about it. Give it a fair trial, long enough so that you will be able to judge whether the many that come at first out of curiosity will be steady patrons or not, and then estimate whether the added expenses deducted from your box office receipts leave you enough profit to make the plan worth while. Because you start is no reason you have to keep this up if it is not profitable. It is simple enough to close the theater at the regular time once more and simply state that there were not enough people to support the all-night proposition if such proves to be the case.

76—I do not believe any manager tries harder to please his patrons and give them just what they want than I do and yet I don't believe anyone has more kicks—or if they do they certainly have my sincere sympathy. It just seems impossible to please these people. First one comes to me and wants one thing and then another and wants something

entirely different until I don't know which way to turn. If one person is satisfied the next person is decidedly dissatisfied. I do not know what the trouble is whether my patrons are harder to please than others or whether the fault is with me and I do not know how to run a theater. I have a splendid patronage, the house is full every night and still they kick and kick—but they come just the same.

As long as the people keep coming to your house I should not worry very much about the fear that you do not know how to run a theater. People are bound to find fault, they seem to rather enjoy it, and I guess every exhibitor is faced by the same problem of trying to please everyone when everyone wants something different.

If you feel that the people really do not like what you are choosing for them, why don't you try the scheme of letting them choose the program themselves for awhile? It will probably please them greatly and make them feel that you are at last really trying to give them just exactly what they do want. Also in a short time it may prove to them that you really are more competent to choose a program which will please the majority of the people than they are themselves. The novelty of being allowed to have just what they please will wear off after awhile and they will get tired of trying to decide themselves what they do want and will be only too glad to let you run your own theater. It may also open their eyes to the fact that it is not the easiest thing in the world to furnish a new and a universally pleasing program every night in the week for seven nights.

This may become a very complicated matter if it is not conducted judiciously. There are a number of ways it could be handled. For example, you might let the people vote for the player they would rather see than any other and each week have one picture in which the actor or actress receiving the most votes appears, or perhaps one picture of each of the three receiving the highest number of votes. Another way is to have them vote for the pictures themselves. Let the people tell what picture they have heard about or seen reviewed that they would like very much to have shown at this theater and then by the same method the two or three receiving the highest number of votes could be shown. One very good scheme was tried out by one manager in this respect, was very simple and at the same time it meant that some of the old favorites could be rebooked at a cheaper rate. This scheme was to ask them to vote on the pictures which had already appeared at the theater which they would like to see again, or which they had missed seeing at the time.

To carry this out distribute handbills freely over the neighborhood telling what the scheme is and carrying a list of the principal features which have already appeared at the theater. Also have these given out by the doorman to everyone entering the theater. You might allow the people to vote on four or five which they would like to see, or even as many as nine or ten. Tell them to put a check against the titles of the favored ones and allow every person purchasing a ticket to the theater for the next week to hand in one of the bills with their favorite marked.

I think you will find that the people will respond very readily to any of these methods or others that you might devise yourself and at the same time it will put an end to a good extent to the objections which they raise that you are not giving them what they want, for this plan will prove to them that you are conscientiously trying to give them just exactly what they desire.

77—Do you think it is good policy to use the write-ups which the film companies sent out for your newspaper publicity work? Or would you use the space for advertising your own theater?

I must admit that a good deal of the material sent out by the publicity editors of the film companies is composed mostly of superlatives and chaff, but some of it is very fine. There are so many papers and magazines which run columns of notes about the plays and players that the public gets a good deal of this matter and I do not believe they are as interested as they used to be, unless it is real news, and told in a real information-giving manner. They are interested in the players and in little personal sketches of what they are doing and what they are interested in and also like to know something about the films which you are going to show at your theater, but I think the best place to use these items is to run a department in your house organ for them and not use up your newspaper space by running them in the reading matter. Of course, the publicity men have to send out just so much material every week and probably it is hard to always find enough to fill the allotted space, but if they would give us straightforward "dope" about the things and not have every film labeled as "the most wonderful film ever produced," and every actress the "best known actress," or "the most popular actress on the American screen," and the "largest sets constructed in producing this play ever put up in a studio," we would appreciate it. The public are as wise as we are and they know that these tales are a good share publicity hyperbole and so do not take much stock in the reports and are losing their interest in reading them. If you do use these items you have to tone them down a great deal to make them sound logical. It seems as though there must be a great many things of real interest happening around the studios relating to the players and the productions that would make interesting reading if we could only get this instead of so much chaff. Where the different scenes were taken, the vicissitudes of the company while it was being filmed, any news about the gowns worn by the actresses, or things of this sort are real news and do help to interest the people in the picture. For example, if a picture was taken in some part of the country which is scenically beautiful the people who had personally visited those spots would be more interested in the film if they knew it was taken in that location. If they knew that one of the players was nearly injured in some daring scene and just how it happened they would watch for that scene.

The hints which the companies send out to aid the theaterman in attracting people to his theater are splendid and can be made use of to good advantage. These are the real stuff. If you cannot use the "stunt" as suggested you can at least get ideas from it and adapt it to your own needs.

The advertising space which you have in the newspapers is best used in advertising your house in relation to the film shown. You know your people and what attracts them. Take this publicity matter which is sent out with the film and study it to see what information it contains which would add to the drawing power of the film in your own theater and embody that in your advertisement. The aim of the film companies is all right in this matter. They are striving to help the exhibitor in his publicity work and do to a large extent, but they could be more helpful by not being quite so enthusiastic in their descriptions and giving more facts and less fiction.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Submitting Synopses Only

BY GILSON WILLETS

Staff Writer Selig Company

WITHIN the past year the photoplay market has opened for the synopsis only. In other words, film editors are willing to consider and pay a reasonable price for plot ideas not prepared in regular scenario form. The prices range from twenty-five dollars to much larger sums, whatever the idea is deemed worth by the film manufacturer. Submitting your plot ideas by synopsis is not so easy as it would appear. There is art in preparing these synopses properly. They should be typewritten on good white paper and made as brief as possible, taking clearness into consideration. Fine writing should have no place in motion picture synopses. They should carry a title, a cast of characters (as few characters as is possible) and then the story should be plainly and clearly told. The climaxes and final ending should all be incorporated.

Above all, avoid "word paintings" when preparing motion picture synopses. The sun and the beautiful moon have performed noble service in short stories and novels, but descriptive writing cannot be photographed and so should be eliminated. Remember, also, that dialogue cannot be filmed and it is unnecessary to carry dialogue in your photoplay synopsis.

Submitting by synopsis is the easier way but if one wishes to learn the true art of photoplay writing, one should endeavor to write detailed scripts. They bring the most remuneration, if accepted, and necessitate the most skill.

The art of photoplay writing should be considered a distinct profession and as dignified and as difficult work as the writing of fiction. In fact, we know many novelists and short story writers who have failed at writing photoplays. They insist on word pictures when it is action pictures exclusively that are desired.

As I have previously stated, in order to learn to write one must practice writing. If you can join the repertorial staff of some newspaper the training will be beneficial. A majority of leading writers in every line were once newspaper men and women.

Copyrights and Adaptations

A GREAT many writers do not seem to understand the rules of the game regarding copyrighted work. Only too often is a letter received saying "I have just read a magazine story which would make a good photoplay and I am going to change it into one." They seem to have no conception of any infringement on the rights of anyone in so doing.

If these people were told of a man who saw a bench in a friend's house which he thought would make such beautiful chairs and could easily be changed a little and made over into two chairs and so took the bench home with him, sawed it in two, put on some arms, painted it a different color, and sold it as two separate chairs, they would be scandalized. They would say "Why, that man was a thief!" What else, to speak in plain language, is the person who takes another's idea, changes it a little, and sells it as something belonging to him—something which he created himself. The fact that a person pays fifteen cents for a copy of a magazine does not mean that he has a right to appropriate all the stories in that magazine, which probably represent the work of months and years on the part of the author, and a great expenditure on the part of the publishing company. If you consider yourself too upright and honest to steal a man's purse, then be too upright and honest to steal his plot.

If you do find a story that you believe would make a good adaptation then go about it in the right way. Write to the publisher and ask for permission to picturize the story, giving the author credit for the story and yourself credit for the adaptation. If the publisher has full rights on the story he will give you his price for the motion picture rights. If the author has retained the motion picture rights, as very many do nowadays, the publisher will probably refer you to the author or take the matter up with him themselves. Some publishers are kind enough, even though the author has not maintained the picture rights, to turn all extra revenue of this kind over to him, and in this case you would be referred to the writer direct.

If you have had published a short story which you would yourself like to adapt and on which you did not retain the motion picture rights, most publishers will be glad to grant you this privilege, simply requesting that if possible the magazine be mentioned on the screen as having printed the original story.

Works on which the copyrights have expired may be used by anyone. The stringent rule that you shall not take an idea outright or even take an idea and change it a little and call it your own must not be misinterpreted to mean that the thoughts which come to you when you are reading a story cannot be made use of. Every new idea which is brought to you while reading will probably beget a corresponding idea in your own mind. You have a perfect right to get themes from anything which you read, but those themes must be developed with your own original ideas and not those borrowed from the brain of another.

As a general rule adaptations are not for the outside writer. If a film company wants a picture based on a book or a short story they would in almost every case rather have the work done by their own staff writers, who are thoroughly conversant with their facilities, their limitations and their general ways of doing things. If the author himself wants to adapt his

story for the screen that is a different matter, but for the free lance writer to attempt to picturize the work of another is rather a hopeless task from the selling standpoint. What the film companies want from the free lance writers is not the ideas of someone else, but their own. What they want from the outside is original, fresh ideas. They have plenty of people on their own staff who can work over stories. Your value to the film company is as a creator of new themes, original situations and strong scenes.

In making an adaptation of a story or book every writer will have his own method of working it out. A very simple method is to read the story over carefully to become fully acquainted with the plot and the characters. Then go over it again and as you read jot down the principal situations; never mind the little ones leading up to these big situations but simply the crises of the plot. The next step is to see that the events are arranged in chronological order, which they very seldom are in a story and must be for the film. After these are arranged estimate the number of reels you think the action of the story will allow. Do not try to make as many as possible but decide on the number that will be absolutely necessary to show all the action of the plot and still have each reel full of strong, live stuff. The next step is to arrange the big situations so that they will be divided about evenly among the reels. You do not want the first two reels to be crowded with big crises, the third and fourth have nothing much happening, and then in the fifth one crises tumbling over another. Arrange them so that they will work up steadily and evenly to your climax. After this division of the story has been made the technique is just the same as applied to any photoplay.

It is not necessary in making an adaptation to follow closely the story as written; in fact, in many cases it will be found that so much description and conversation is used in a story that it is necessary to interpolate a good deal of action to make it move along quickly and with a punch. But do not spoil the story as so often is done by changing the climax entirely in an effort to make the proverbially they-lived-happily-ever-after ending which seems to be so universally popular on the screen. If the story was strong as written it will be strong as filmed, and why weaken it by changing the original idea?

Where to Sell

American Film Company, Santa Barbara, Calif.—In the market for only such stories as are capable of making feature plays of five reels or more. Do not care for worked-out scenarios, a detailed synopsis being alone sufficient. Not at present in the market for western stories nor those calling for costumes.

Arrow Film Corporation, Times Building, New York.—Arrow is committed to clean plays and does not believe in the exploitation of sex. Arrow does want clean, healthy, American dramas, portraying problems of every-day American life. Arrow is not committed to a policy of fitting its plays to its stars, but casts its pictures after they are completed in scenario form. It writes all its own scenarios, sometimes rewriting scenarios it buys from outsiders; but usually writes its own scenarios from start to finish from complete working synopses. Arrow also is committed to a policy of allowing its features to run their natural length, its scenarios not, in any case, being marked with reel endings. These divisions are taken care of in the final assembling and cutting of its pictures, not in the scenarios. Arrow will produce pictures from five-reel final length upward: it does not want shorter length pictures except in serial form. Comedies are not acceptable unless they are exceptional in character, slap-stick being utterly barred. To tell all this briefly: Arrow wants complete synopses of clean, American, modern drama, feature length, five reels and upward; no comedy or one or two-reel subjects except fourteen to sixteen-episode serials.

California Motion Picture Corporation, San Francisco, California.—Not at present in the market for photoplays of any description, as we are only doing adaptations of books and stage plays, and have enough material already contracted for to keep us busy for a long time to come, so far as our feature productions are concerned. However, this company is contemplating the production of one and two-reel comedies, and will probably have, at least, two comedy companies working here before very long; and then we shall be in the market for one- and two-reel comedies, and will pay really good prices for original, humorous plots; worked out into practical photoplay form and cleanly-told synopses. We shall not attempt any "slap-stick" or vulgar comedies, but only those of a grade that will appeal to normal, grown-up audiences.

Thomas A. Edison, Inc., 2826 Decatur Ave., Bedford Park, N. Y.—Not buying at present.

E. & R. Jungle Film Company, Inc., Los Angeles, Calif.—In the market for one-reel chimpanzee comedies written for Sally and Napoleon, also two-reel comedies and dramas. Also have a large collection of rare animals such as lions, leopards, pumas and innumerable kinds of monkeys and would like scripts in which they can be utilized.

Famous Players Film Company, 124 West Fifty-sixth street, New York.—In market for five-reel features suitable for their stars, Marguerite Clark, Pauline Frederick, Hazel Dawn, etc. A good working synopsis of the themes is sufficient. We give decisions promptly and pay the market prices immediately upon acceptance. Just now we are only in need of ideas which call for modern characters in American locations.

Fine Arts Film Company, 4500 Sunset Blvd., Los Angeles, Calif.—In market for five-reel stories suitable for any of its stars: Douglas Fairbanks, Mae Marsh, Bobby Herron, Lillian Gish, Norma Talmadge, Wilfred Lucas, Fay Tincher, Bessie Love, Olga Grey and Constance Talmadge. Two or three of these players usually appear in the same picture. Most of the feminine stars are ingenues, and stories in which the principal character is a young girl are especially desired. Each story should have an underlying theme of considerable power. Historical stories are not desired. Will also make two-reel comedies for the Triangle program. Light comedy-dramas are preferred. Simply synopsis of story desired, and in submitting same when possible state price desired for the story.

Fox Film Corporation, 130 West Forty-sixth street, New York, N. Y.—Always in market for good, strong, five-reel modern dramas, comedy dramas or good western stories, same to be submitted in five or six page synopsis form.

International Film Service, Inc., 729 Seventh Ave., New York City.—Are not considering any material from outside writers.

Juvenile Film Corporation, 110 West Fortieth street, New York, N. Y.—Are looking for wholesome children stories with a vein of comedy and in which all the principal parts would be taken by children. If grown-up support is necessary it should be limited to as few characters as possible.

Pallas-Morosco Company, Los Angeles, Calif.—Offers to pay $1,500 each for complete stories adapted to its needs or upon which a complete photoplay may be founded. Story may be either in synopsis form of from 500 to 2,000 words each, or may be in the form of a book, magazine or short story. Especially desirous of obtaining stories adapted to Vivian Martin, Dustin Farnum, Myrtle Stedman, Kathlyn Williams and Lenore Ulrich.

Pathe Exchange, 25 West Forty-fifth street, New York, N. Y.—In the market now for ideas for serials and is willing to pay a liberal price for any ideas that meet its requirements. Pathe looks to the trained writer for material for the young writer has only a vague idea of the great amount of action that is required for a thirty-reel serial.

Rialto Film Corporation, 218 West Forty-second street, New York, N. Y.—In the market for synopses only for five-reel feature photoplays dealing with modern life or sociological and psychological subjects. After reading the synopsis and if acceptable, will then arrange for the reading of the complete scenario.

Vitagraph Company, E. 15th Street and Cortelyou Avenue, Brooklyn, N. Y.—Are bought up far ahead on three, four and five-reel dramas and are in the market at the present time for one-reel comedies only.

World Film Corporation, 130 W. 46th Street, New York City—In the market for good stories of any kind with sufficient material for five reels. Synopses preferred.

Richard Bennett in a New One

MUTUAL SCHEDULE FOR OCT. 9 HEADED BY BENNETT AND FLORENCE TURNER



Richard Bennett in "Philip Holden—Waster," a Mutual Star production, released [illegible] to first run houses October 9.

THAT eminent actor from the stage, Richard Bennett, in a finely handled screen production, "Philip Holden—Waster," heads the schedule of Mutual Film Corporation's releases for the week beginning October 9. This Mutual star production appears on Monday of that week.

"Philip Holden—Waster" is a re-title for the drama, "His Brother's Keeper," which was written for Mr. Bennett by Kenneth B. Clarke before the star's journey out to the coast, and which, from the first announcement of Mr. Bennett's present contract with the Mutual, was named as the vehicle for his second Mutual star production.

"The Sable Blessing," which was intended for Mr. Bennett's premier in Mutual star productions, and was announced as such, was delayed before release, however, and postponed until a later date. Thus "Philip Holden—Waster" will mark the popular player's first appearance in pictures since the famous "Damaged Goods," over a year ago.

In "Philip Holden—Waster," Kenneth B. Clarke, the author, has contrived for Mr. Bennett one of the most delightful character portrayals and some of the most naively charming situations, which at the same time contain all the thrill, the suspense and surprise element necessary for a compelling drama, which have ever found their way to the screen.

"Philip Holden—Waster" is the story of a young litterateur, who finds himself suddenly confronted with a love affair and the necessity for earning his own living at the same time. The success which meets his efforts at bread winning, when once he gets his mind turned in that direction, is most unique and startling. He plays rousing revenge on the friends who had laughed at his absent-mindedness before his business awakening.

Mr. Bennett is supported by an exceptionally able cast, including Rhea Mitchell, Adrienne Morrison (Mrs. Richard Bennett), George Periolat, Clarence Burton and Orral Humphrey.

A second Mutual star production will go out from the Mutual during the week of October 9. Florence Turner, whose previous Mutual productions have charmed the country, will appear October 12, in "Redeemed."

"Redeemed," as the former of Miss Turner's Mutual releases, was produced by Larry Trimble, the capable master of production detail, who began his career as a writer, then used his knowledge and the results of applied study on psychology to the larger field of motion picture art.

The plot of "Redeemed" contains all the elements of drama which bring out the best and strongest response from Miss Turner. It is a vital story of throbbing human interest, tense moments, big surprises. In it is reflected the best work of both Miss Turner and her director.

On Monday, October 9, a very unusual drama of two-reel length, featuring Winnifred Greenwood and Edward Coxen, entitled "Citizens All," will be released.

In this screen story is combined a touching plot with an amusing combination of whimsical characters, colored by the good old red, white and blue of its patriotic background.

It is the story of the reconciliation of a stubborn old German music teacher and of a still more obstinate French fencing master over the cradle of their grandchild, the young parents of which had run away and married in spite of their fathers' objections. The cause of the disagreement of the two old foreigners had been the merits of their native lands. With the reconciliation, the hatchet is buried in the good old U. S. A., and they become citizens, all.

Miss Greenwood and Mr. Coxen, in the roles of the younger members of the respective families, are supported by Clarence Burton as the German music teacher, George Field as the French fencing teacher, and Louise Lester as the landlady.

On Friday, a second two-part drama will find its way to the public.

"At the Edge of the Aqueduct" is its title, and in picturesqueness of setting and in convincing plot, it is one of the best dramas of short story length which has ever proceeded from the studios of the Thanhouser Company.

The story deals with the love affair of a young school teacher, the engineer at work on the aqueduct, and a jealous farmer, president of the school board.

The regular weekly Beauty comedy of the week appears on Tuesday, October 10. John Sheehan, Carol Halloway, John Steppling, Vera Sissons, Robert Klein,



"Citizens All," a new American-Mutual with Winnifred Greenwood and Edward Coxen.



The quaint and lovable characters of "The Crisis," come to life in Selig's big production, owned by Harry Sherman.

Dick Rosson and Earl Montgomery, old favorites of the Mutual will be seen in this two-reel funny picture entitled "That Sharp Note."

It is a picture mix-up of diplomatic relations between a group of warring and neutral nations, with a note to the "Flyser," which gets sadly tossed and turned in the sending.

Ben Turpin and Rube Miller, up to their usual high water mark in the perpetrating of funny comedy situations, will be seen in a two-reel Vogue on Saturday, October 15, entitled, "Ducking a Discord."

There are funny situations a plenty, as well as the real thrill, which always accompanies these "slap sticks with a reason," which come from the hands of these two popular comedians.

There will be three one-reel comedies of "Cub" brand on the Mutual's program for the second week in October. "Inoculating Hubby" will appear on Friday, October 13. "Those Primitive Days" and "Their College Capers" will go to the public on Saturday, October 14.

The usual release of Mutual current news, Mutual Weekly, No. 93, will appear on Wednesday, October 11, as will "See America First" and Harry Palmer's Kartoon Komics, in split reel.

The Mutual's magazine in film, "Reel Life," will be released on its regular day, Sunday, and will contain interesting material of pertinence to today's business and educational activities.

Thanhouser to Release "Hidden Valley"

A different sort of a drama, with beautiful and absorbing scenes laid in South Africa, is "Hidden Valley," starring Valkyrien (Baroness DeWitz), which will be released by Thanhouser through Pathe in November.

Valkyrien, the beautiful Danish dancer, plays the part of the "white goddess" of a wild tribe of ostrich hunters. The "goddess," an American girl, has been captured by the natives, who are about to sacrifice her to their water god when aid arrives in the person of a young New Yorker, played by Boyd Marshall.

The feature was directed by Ernest Warde and the South African scenes, notable for artistic photography, were made in Florida. Mr. Warde himself plays the part of the high priest of the savage tribe.

Owing to the frequent necessity of making vision scenes for the photoplays at Universal City, in order to save time, trouble and expense, a special vision stage has been constructed at the well-known motion picture plant.

"The Crisis" a Record Production

The judgment of H. A. Sherman, president of Sherman-Elliott, Inc., in paying $250,000 for the entire rights for the United States and Canada for "The Crisis," has been more than vindicated by the number of applications that have been received for the state rights to this remarkable picture.

"The Crisis" already has created a stir among the film men who have seen this remarkable screen drama. Winston Churchill, the author of the book and the screen drama, has expressed himself as more than delighted with the production given his mind creation, and the master drama of the screen is bound to equal the book in popularity. The novel has been re-issued by Grossett and Dunlap of New York in a fifty-cent edition, illustrated with stills from the Selig production.

Unicorn Releases Three Reel Dramas

On October 9 the Unicorn Film Service Corporation will again start releasing three-reel dramas as well as two-reel comedies of a superior type. The major portion of the new program will be made up of new films while the smaller portion will consist of re-issues.

J. E. Willis, who is giving the Chicago office his personal attention, when seen by a representative of Motography, said: "To insure exhibitors booking our service, a program of select pictures all uniformly balanced, we insist upon a screen showing of each picture before we purchase it; in this way we are able to separate the sheep from the goats, keeping the operating costs down, which is reflected in the low rental price we ask."

"Ike" Schlank, formerly vice president and general manager, has secured absolute control of the corporation and is planning to make a number of changes in the policies of the company, purposed to give a more complete service to exhibitors than has before been available to them.

J. E. Willis advises that he has received the first consignment of new paper and invites all exhibitors to call and inspect it at the offices on the fifth floor of the Mallers building, Chicago.

Vosburgh and Allen with Morosco

The two latest acquisitions to the Oliver Morosco Photoplay Company studios are Alfred Vosburgh, the handsome leading man, and Estelle Allen, the clever ingenue whose work under Vitagraph, Ince, Edison and other trade marks will well be remembered.

Vitagraph Purchases "Within the Law"

16,000 NEW YORKERS SEE FIRST SHOWING OF SOTHERN IN "THE CHATTEL"

GREATER VITAGRAPH promises another treat for the motion picture loving public and another big money-getter for the exhibitor in its announcement that it has purchased from Selwyn & Company, the producers, the motion picture rights of "Within the Law," the big melodrama which was such a wonderful stage success.

"Within the Law" opened the Eltinge Theater in New York in September, 1912, and ran two solid seasons. The following year twelve road companies went on tour with the play, with such stars as Jane Cowl, Margaret Illington and Helen Ware playing the same part at the same time. It was produced in London and remained on the boards there for a solid year, and also was a great success in Spain.

"Within the Law" is a dramatic exposition of the subtle manipulation of the laws to serve evil ends. It shows how criminal parasites, criminally disposed live successfully and affluently and still remain "within the law." Cropping out from the main story is a preachment against a capital that underpays its hirelings and forces them into dishonesty. Mr. Veiller, the playwright, has not hesitated to take his fling at department store methods, whereby shop girls are compelled to stand on their feet nine hours a day for a wage too small to allow them ordinary necessities.

Sothern at Showing of "The Chattel"

"The Chattel," the Greater Vitagraph production which marks the first appearance on the screen of E. H. Sothern, was shown to five capacity audiences, 16,000 people in all, at the Strand Theater, New York.

On Sunday evening after "The Chattel" had been presented, the spotlight was turned on Mr. Sothern seated in a box with Commodore and Mrs. J. Stuart Blackton, Miss Julia Marlowe, Miss Peggy Hyland and her mother. Mr. Sothern arose and paid a wonderful tribute to the motion pictures as an art and to the Vitagraph Company as one of the most efficient organizations it has ever been his pleasure to come in contact with. He quickly disposed of the theory that the actor who steps from the stage on to the studio floor has nothing to learn, and in this connection lauded the work of Miss Hyland, who plays the part of Mr. Sothern's wife in "The Chattel," and also publicly thanked Fred Thomson, his director, for valuable lessons gained in motion picture acting.

The Stillman Theater, Cleveland, Ohio, was opened on September 29 with "The Chattel." The opening of this fine new theater was by invitation only, no tickets being sold. The Stillman has contracted for the three Sothern pictures which Greater Vitagraph will release.

W. H. McCoy Supervises Camera Experts

Recognizing the importance of photography in the production of fine motion pictures, the Vitagraph Company has appointed W. H. McCoy superintendent and put him in charge of its score of expert camera operators. Mr. McCoy is an expert qualified to work out some great improvements in service and equipment for this company. He joined Vitagraph nine years ago as a mechanic and has been constantly rising until he attained his present position. As both an artistic and mechanical expert Mr. McCoy is depended upon to make constant improvements in the camera department. He is not only a student of lenses and camera mechanism, but of lighting effects and opportunities for novelties in working out the spirit of photoplay manuscripts.

Magazine Approves Productions

In keeping with its policy of offering the public clean, wholesome entertainment and never making a film of which it is ashamed, the Vitagraph Company of America has the honor of receiving the stamp of approval of the Better Films Department of *The Woman's Home Companion,* conducted by Miss Helen Duey.

Among the Vitagraph films which Miss Duey has endorsed in the *Woman's Home Companion* during the last three months are: "Fathers of Men," "Hesper of the Mountains," "His Wife's Good Name," "The Alibi," "The Kid," "The Dawn of Freedom," "The Chattel" and "The Blue Envelope Mystery."

Although totally lacking in sensual scenes, every one of the above named productions afford interesting entertainment and have proven good box-office investments to the exhibitors who have shown them.

Conan Doyle's Story to Be Filmized

"The Firm of Girdlestone," by Sir Arthur Conan Doyle, is the first of several excellent London-made productions to appear on the Greater Vitagraph program. This will be released October 9 as a Blue Ribbon feature, with Charles Rock and Edna Flugrath as the stars.

Mr. Rock, well known through his stage successes in "The Whip," "Grumpy," "The Sins of Society," etc., plays the part of John Girdlestone. Miss Flugarth, who has had a stage career that began when she was quite a young girl, and is an old Edison player, takes the role of Kate Harston, Girdlestone's ward.

Harold Bolster Made Business Manager

President Albert E. Smith has appointed Harold Bolster as business manager of the Greater Vitagraph Company. Mr. Bolster will relieve President Smith of much of the detail involved in the increased responsibility of the enlarged company. The new business manager has been with the company for over a year engaged in constructive work as assistant to the executives.

H. D. Naugle, formerly Los Angeles manager, has been appointed to the position of coast division manager and will have under his jurisdiction the V-L-S-E offices in Los Angeles, San Francisco, Denver, Seattle, and the sub-office at Salt Lake City.

H. M. Lentz, Los Angeles salesman, has been appointed to the position of assistant branch manager and will take entire charge of the Los Angeles office whenever Mr. Naugle is visiting the other division exchanges.

G. A. Faris has been made branch manager at Seattle.

"Eleven to One" is the title of a two-reel drama being filmed by Director George Cochrane at Universal City.

Big New Helen Holmes Serial

In "A Lass of the Lumberlands," the fifteen-chapter photodrama of timber life, which Signal is making for release by the Mutual Film Corporation, October 23, Helen Holmes says she has found the biggest and best of all the vehicles which have conveyed her acts of daring to the moving picture public. President Hutchinson of the Signal Corporation says it is the most pretentious effort thus far made by that producing house.

The setting of the story is something new in photoplay—the lumbering industry in its native home, the great, snow-mantled pine woods. From that silent scenery the action of the story extends out into the world of Big Business, on to the Capitol at Washington, and even invades the grave precincts of the Supreme Court of the United States.

"A Lass of the Lumberlands" abounds in realism. The audience sees giant trees of the forest crashing to the lumberman's axe, watches the laying down of a corduroy railroad on the frozen snow, the loading of the huge logs and the hauling of them to the stream side, there to be floated down to market. Real log jams form before the spectator's eyes, and he sees the key-log blown up with a charge of dynamite set off beneath the water. Helen is seen leaping with her babe from log to log of the big jam—to be hurled into the stream with the going off of the dynamite.

In the closing scene of the first episode of this remarkable picture Helen is whirled away in the rapids, clinging with one arm to a log and holding with the other her baby. She is carried swiftly past a rocky point where the widowed squaw of Lazy Dog, Indian chief murdered by Holmes and hurled over a cliff, mourns with her infant son beside the broken body of her dead.

Another big scene in this Mutual picture shows Helen Holmes, her hand on the throttle, guiding a logging locomotive at express speed over the swaying rails of the corduroy, the snow bed bending beneath.

"Daughter of the Gods" Shown

After three months' labor expended in titling and assembling the picture and arranging and timing the elaborate musical score, "A Daughter of the Gods," the big Fox production in which Annette Kellermann is featured, will be presented for the first time on October 17, at the Lyric Theater, New York. Mr. Fox yesterday decided definitely on this date.



One of the delectable Jamaican scenes in "A Daughter of the Gods."

By the time of the first performance the picture will have been fourteen months in the making. The scale of expenditure was staggering, and the results were so remarkable that the mere rumor of them has caused extraordinary public curiosity. Although twenty times as much film was taken as is usable in an evening's entertainment, nevertheless the scenes showing each of the sensational feats of Miss Kellermann have been retained. "A Daughter of the Gods," it is said, will offer the quadruple themes of Greek myth, Oriental romance, marine adventure and land battle, but developed in a strongly unified story instead of in parallel streams of action. It will thus add a further contribution to the bewilderingly new technique of the motion picture.

SERIAL NOW A FEATURE

Billie Burke-Kleine Serial Can Now Be Booked by Exhibitors as Feature Attraction of Four to Eight Reels

A brand-new plan for the booking of the George Kleine motion picture novel "Gloria's Romance" is now in effect at all the Kleine exchanges. Exhibitors, instead of booking the picture in twenty chapters, are now permitted to play the attraction as a feature offering, running four chapters or eight reels per night, for a period of five weeks.

One Kleine manager in talking of the new booking plan said: "Several houses in my territory are doing twice the business they did on the first run of the picture by staging a Billie Burke Revue. I have found that the film as a revue offers a most attractive 'buy' for the exhibitor who never runs serials but is a strong believer in big feature shows. By booking the "Gloria's Romance Revue" he can give five of the best feature shows he could obtain anywhere and each night advertises those which are to come, thus reducing his advertising expense, for he can spend more money on his first announcement of the booking of five such tremendous features and cover all five showings of the picture. The mere announcement of Billie Burke in five eight-reel performances is a sure box-office magnet and the most optimistic estimates of the business which can be done are far exceeded in almost every case. Of course for the exhibitor who has not previously shown Billie Burke in 'Gloria's Romance' the opportunity for big money is just as great as for the man who has already run the picture as a twenty-chapter picture novel and is now re-showing it as five eight-reel features."

Better Pictures for Cleveland

The Cleveland Federation of Women's Clubs has started on its new year of work and will put its main strength on the better film movement again this season.

Neighborhood groups pledged to help by supporting motion picture programs arranged by the federation committee, will be formed in twenty-five localities, to give the work a city-wide character.

Besides the working for better pictures the women will also turn their attention to the city's methods of cleaning sidewalks, the building restriction code, and working out a practical plan to keep in touch with city legislation.

Pearl White in New Military Serial

PATHE'S BIG SERIAL "THE SHIELDING SHADOW" BREAKING RECORDS

PATHE will present a new serial of a military character on November 12 when Pearl White will be seen as an American Joan of Arc in "Pearl of the Army." To obtain the true atmosphere of Uncle Sam's land forces in the picture Guy W. McConnell, the author, has spent a great deal of his life studying army conditions from the viewpoint of the enlisted men, of the officer and also the departmental men. In the preparation of his story he has had the active co-operation and advice of some of the country's greatest military experts. This military aspect will prove especially important just now, when everyone is interested in war in all its phases.

In the cast supporting Miss White are Ralph Kellard, whose excellent work in "The Shielding Shadow" and several Pathe Gold Rooster plays is attracting widespread attention, Theodore Friebus, W. T. Carleton, and Marie Wayne.

The serial is being produced by the Astra Film Corporation under the direction of Edward Jose. Mr. Jose is in no small measure responsible for the success of the Astra Film Corporation. Every Astra official is capable of doing his share of the work. This is the principle on which the company is built. That its ideas are sound can be seen in the following statement from Mr. Gasnier:

"In line with the policy of Pathe, we are adding to the forces of the Astra Company some of the best directors and actors in the country. We have also constantly in mind the importance of good stories. The better class of motion pictures being produced today has educated the public to expect higher and higher standards. We are making every effort to meet the demand and we feel safe in saying that in 'The Shielding Shadow' and 'Pearl of the Army' we have produced two serials which do so."



According to the policy set down by J. A. Berst, vice-president and general manager of the Pathe Exchange, a national newspaper and billboard campaign will be inaugurated to create business for the exhibitor. The *National Sunday Magazine* with a circulation of over 2,000,000 will publish the story in addition to scores of other newspapers throughout the country.

"The Shielding Shadow"

J. A. Berst is greatly pleased with the reports received from Pathe's thirty branches on the bookings for "The Shielding Shadow." He says this serial which was released October 1, was booked in advance to better houses at higher prices and with longer runs than any previous serial issued by "The House of Serials." The reports of advance bookings are almost exclusively those in the larger houses of the country. With the first-run houses lined up for the showing of this picture, under the direction of C. R. Seelye, business manager, all of the exchanges are now booking the second and third run theaters.

Pathe Program for October 8

The Pathe Program for the week of October 8 contains a five-part Gold Rooster play "The Pillory," made by the Thanhouser. Florence La Badie is the star in this production and shares her honors with Nellie Spaulding; the second episode of "The Shielding Shadow," two reels, which is remarkable for the scenes in which Jerry Carson is dragged into the depths of the sea by a giant octopus; the 13th chapter of "The Grip of Evil," two reels; "The Sword of Damocles," a two-reel drama; "Heinie and the 400," a rough and tumble comedy; "U. S. Customs Inspection," one reel educational; and Pathe news Nos. 82 and 83.

"The Test" Booking Heavily

"The Test," the Pathe Gold Rooster Play directed by George Fitzmaurice, and produced by Astra, is being booked very heavily by the various Pathe Exchanges. The critics are lauding this play in their reviews which is contributing to the success of the film. Louella A. Parson, critic of the *Chicago Herald* says: "'The Test' is one



Rather chilly for mermaids? Oh, not at all, out along the sunset edge of the Sunshine State. Below on the sand is "Luke" surveying his sirens, all of whom you have had in your house—on your screen, of course—in the Pathe-Rolin comedies. May Cloy is the blonde blusher at the left, and Bebe Daniels is playing right end on this All-Mermaid eleven.



of those plays which makes one feel thankful for moving pictures. It is an A. H. Woods production with a theme as revolting as one can imagine but after I had seen the Pathe production I marveled at the beautiful screen play which had sprung from a muddy, unwholesome idea. It was almost like an exquisite rose bursting into full bloom in a dirty alley filled with rubbish."

"The Challenge" an Astra Adaptation

Donald Mackenzie, director for the Astra Film Corporation after almost a year's work on "The Shielding Shadow," Pathe's serial, is beginning work on "The Challenge," a five-reel adaptation of A. H. Woods' play of the same name by Bertram Millhauser. The lead of this feature will be played by Helen Chadwick, a "find" made by Louis J. Gasnier, president of the Astra. The cast will include Charles Gotthold, Montagu Lose and Ben Hendricks.

Big New England Bookings

In line with Pathe's policy of expansion, E. J. Farrell, the new manager of the Boston office has started to put into execution his campaign for one hundred per cent efficiency in service to New England exhibitors. He has booked "The Shielding Shadow" and all Gold Rooster Plays, beginning with "The Test," into the 4,000-seat Boston Theater. Also at least fifty houses in Boston will run "The Shielding Shadow."

In Springfield, he has booked all Gold Rooster plays to Fox's Theater, and "The Shielding Shadow," first run to the big Broadway Theater.

He has also closed New Britain for "The Shielding Shadow," Gold Rooster plays, and single reel service and expects to close Portland, Worcester, Manchester, Lowell, Portsmouth, Bangor and Augusta immediately. The advance bookings on "The Shielding Shadow" in the Boston territory are larger than on any serial ever released.

Thanhouser Directors for Pathe

In accordance with the statement made by Edwin Thanhouser, president of the Thanhouser Film Corporation, when the announcement was made of Thanhouser's release through Pathe, that he intended to produce one quarter the quantity of pictures but make them four times as good, especial attention is given to the directors of the pictures made by this company. Frederic Sullivan is Florence La Badie's director and has been with Thanhouser since 1913, which is a long record of service with one house in the motion picture business. Eugene Moore, who has been with Thanhouser since 1912, has been particularly successful in producing dramas based upon big life problems; Ernest C. Warde has had twenty-five years' stage experience, and O. A. C. Lund, the most recent recruit to the Thanhouser staff of directors, has directed many features for Metro, World and Eclair companies.

New Sherry Exchange Opens

The Wm. L. Sherry Feature Film Company offices opened September 26 at 729 Seventh avenue, New York, corner Forty-ninth street, the entire ninth floor of the new Godfrey Building.

Mr. Sherry began business March 15, 1913, in the Times Building. He opened with the Famous Players "Prisoner of Zenda" as his first and only production at that time.

The office is the largest exchange headquarters in New York City, and so far as we know in the world.

The William L. Sherry Feature Film Company handles the Paramount Program exclusively in New York State. The office staff consists of forty-one employes and Mr. Sherry at their head. For the opening the office was beautifully decorated with flowers on every desk and a huge display of flowers sent with good wishes by friends of the firm and Mr. Sherry's.

Among the more prominent persons to attend the opening were: James Steele, Mitchell Mark, Harold Edel, Hiram Abrams, Raymond Pauley, Carl Pierce, Kenneth Hodkinson and Miss Lenore Ulrich.

S. R. O. FOR "CIVILIZATION"

Success Greets the Ince War Spectacle All Over the Country Where It Is Being Distributed on the State Rights Basis

S. R. O. signs attend "Civilization" all over the country where it is being distributed on the state rights basis. The reasons for this are the unique nature and timeliness of the theme and the excellence and splendor of the production. Other big films have been made which were popular in one territory and unsuccessful in others, but "Civilization" is popular in every section, and the reason for this contrast may be summarized by the statement that the other pictures were of individual or special interest but Thomas H. Ince's spectacle is of general interest.

A misfortune befell "Civilization" in Boston. Right at the height of its showing at the Tremont Theater it was found that the house would have to be given up for another attraction. The New England Film Distributors, who were exploiting the war spectacle in this territory, were taken by surprise, as they had counted on the picture running almost indefinitely at the Tremont, where it was playing to capacity twice a day. They are looking around for new quarters, however, and expect to announce these in a short time.

Thomas H. Ince tried in every way to make "Civilization" realistic and to have all the technical details accurate. He was very much gratified to receive a call the other day from several soldiers fighting on the side of the Allies who were discharged on account of not being further fit for military duty. They had seen the production and wanted to compliment the producer on the fidelity of the trench and battle scenes in "Civilization."

"Civilization," which is approaching the fifth month of its New York presentation, and nearing its three hundredth performance, is still playing to capacity at the Park Theater, Columbus Circle, New York. The spectacle seems to be firmly placed at the Park Theater for a winter's run. In the calendar of this season's New York offerings it is nearly the oldest and by imminent effluxion will soon be at the head of the list. This great success at the Park is a tribute to the foresight of Mr. Ince, whose showmanship is something more than art, more than a vocation, and certainly more than a profession. It is an instinct. He always knows when to do the right thing at the right time in these presentations.

The Universal Film Company wishes to call the attention of the motion picture industry to the fact that Hal Reid was not an employe of that organization at the time he produced a political film for the Republican Natinonal Committee attacking the present administration. The picture was a private venture of which the Universal had no knowledge until it learned of it through the columns of the New York World.

Paramount Features Three Stars

EFFICIENCY CONTEST INAUGURATED AMONG PARAMOUNT EXCHANGES

THE big and little features on the Paramount Program for October 16 offer a variety of subjects. The big features show Fannie Ward in "Witchcraft," produced by Lasky; and Owen Moore and Marguerite Courtot in a comedy-drama, "The Kiss," produced by the Famous Players. This is Miss Warde's first production since her return to the Lasky players, and it marks the second appearance of the co-starring of Mr. Moore and Miss Courtot.

For the same week, the "little features" that Paramount will distribute are the 36th edition of the magazine-on-the-screen, the Paramount Pictographs, the 37th of the travel series of "Trips Around the World," conducted by Burton Holmes; a Paramount-Bray Cartoon, "Farmer Alfalfa Sees New York," from the pen of Paul Terry, and the second Black Diamond Comedy released by Paramount called "Bridget's Blunder."

Burton Holmes in his "Trips Around the World" this week takes the travelers to Italy visiting Naples and taking a trip across the Bay of Naples to Sorrento. Intermingled with the pictures are shown the modes and customs of the Italian people and their children, particularly those of the women whose work in Italy is especially strenuous.

Paramount Pictographs, the magazine-on-the-screen, has four exceptionally interesting pictorial articles for this week. "A Newspaper in the Making" shows every stage of the making of a newspaper from the time that the reporter is given his assignment, has written his story, gone through the editors, set in type, printed and distributed for the reading public. "Queer Jobs for the Motorcycle" shows the hundred and one ways in which the motorcycle is enabled to do things. "Checking Up the Umpire" proves that in nine out of every ten close decisions on the ball field, for which many an umpire has been "beaten up" the umpire was right. "Controlling an Oil Crusher" shows the manner in which oil is gotten from the earth.

With every feature as well as every single reel that Paramount is issuing to its exhibitors there are special mediums of exhibitors' aids also issued, thus enabling the exhibitor to put "across" his pictures in a way that is distinctly unique and decidedly up to the standard set by the Paramount Pictures Corporation.

Prizes for Exchange Efficiency

In connection with the exhibitors co-operative campaign inaugurated by Paramount Pictures Corporation two months ago an efficiency contest had now been instituted among its exchanges throughout the country for a grand prize of $2,500, the winner of which will also become the possessor of the director's silver cup, now held by the Progressive Motion Picture Company of San Francisco.

During the past two months Paramount has distributed thousands of dollars worth of aids to exhibitors through its exchanges and because of the added business and added work these have brought to the exchange managers and assistants prizes have been offered to the exchanges that show the highest efficiency in every department at the end of ninety days, beginning October 1.

In addition to the prizes offered by Paramount, there will be many thousands of dollars in prize money offered by the managers of the different exchanges providing their exchange pulls down one of the big prizes. Additional prizes will also be given each month for special events. It is estimated that the grand total of the prizes during the entire contest will approximate $10,000.

Within the Pittsburgh Exchange, which has four branch offices, a separate contest will be held, for a $1,000 prize, for the office showing the highest percentage of efficiency in its sales, exhibitors co-operating and the like, based upon similar terms as the great contest. This special prize will be distributed to the manager, the publicity director and the salesman, who are continually in direct contact with the exhibitors in their district, and who are responsible for the best co-operation an exhibitor can obtain.

A quota has been worked out for the different exchanges which they must maintain each week to secure their points entitling them to an efficient standard. To receive 100 per cent perfection, an exchange must do everything possible to aid his exhibitor through its every department.

Contest Magazine Issued

In connection with this contest there will be a weekly magazine issued at the New York office, called "Paramount Pep," edited by Charles E. Burr and the following associates: Charles E. Moyer, "Father Confessor;" William W. Hines, "Ad-Visor;" H. I. Day, "Pepper Shaker;" and C. W. Streeter, "Short Reel Booster." A weekly feature of this magazine will be the articles contributed by Philip Goodman, president of the Philip Goodman Company, advertising agents, who has taken over the trade advertising campaign for Paramount and its producers, Famous Players, Lasky, Morosco and Pallas. The magazine is printed in red and black and is illustrated with clever cartoons. It will keep the forces of the exchanges advised each week of the progress that is being made everywhere and the articles will be peppery stimulants for better work.

President Hiram Abrams will also send a weekly message to the exchanges. His first message is "that it is certainly gratifying and encouraging to see how the entire Paramount organization jumped into the traces at the first sign of the contest, and the figures on the telegrams received from the exchanges in response to our request as to what increase each exchange would make in the three months bids fair to greatly out-distance the record of efficiency hung up by Mr. Wobber, at San Francisco, last year. My best wishes to you all. May the best exchange win."

With Burton Holmes in Italy

After having made a thorough tour of Germany, England, Ireland and Scotland, in the weekly "trips-around-the-world," Burton Holmes takes the Paramount travelers to Italy, and first shows them Naples. There is always "something doing" in Naples and Mr. Holmes gets you there just in time to see the Duke of Aosta reviewing enormous military and naval parades; the tumultuous return to Naples of the pilgrims from Monte Vergine; and a trip to Sorento, noted for its Tarantella dancers.

Goldfish Resigns Chairmanship

Samuel Goldfish has resigned as chairman of the board of directors and also as a member of the executive committee of the Famous Players-Lasky Corporation. Mr. Goldfish, however, retains his position on the board of directors and his interests in the company, which are understood to be very large.

In response to a request for a statement regarding this decision, Mr. Goldfish said:

I have contemplated retiring from the active management of the Famous Players-Lasky Corporation for some time in order to mature certain personal plans which are of great importance to me and which I could not mature if I continued as one of the executives of the company. I could not, however, see my way clear to resign as an officer of the corporation until the grave matters arising out of the adjusting of details between the two corporations which merged only recently into the Famous Players-Lasky Corporation had been completed. It is, of course, a matter of great regret to me that serving the corporation and going on with these plans of which I can say nothing definite at the present time, became inconsistent. From the time of the beginning of the Lasky Company to now, my heart and soul were in the work which I started quietly and unostentatiously only about two and one-half years ago. I am very proud of what has been accomplished first by the Lasky Company and since by the larger and more important corporation into which it merged with the Famous Players Film Company a few months ago, and proud, too, of such share of its success as my associates have been good enough to credit to my endeavors. My confidence in its future is amply evidenced, I think, by my retention of all my stock interests in it.

After receipt of Mr. Goldfish's resignation as chairman of the board of directors and a member of the executive committee of the Famous Players-Lasky Corporation, the board of directors issued the following statement:

Although Mr. Goldfish's resignation did not come as a complete surprise, it was received with great regret and accepted because the board felt that any request that Mr. Goldfish continue longer as an executive of the company would be unfair to him in view of his statement that his work with the company would interfere with the maturity of his personal plans. Mr. Goldfish's earnest and conscientious efforts on behalf of the Lasky Company and, since its organization, on behalf of this company, have earned for him the esteem and good will of all his associates, and in accepting his resignation, the board, collectively and as individuals, expressed to him their best wishes for and confidence in his future.

Central Film Expanding

The fourth floor of the building at 110 South State street, Chicago, is being remodeled to take care of the growing business done by the Clara Kimball Young Corporation, whose productions are handled by the Central Film Corporation of Chicago.

F. E. Whitmer has been added to the city sales force.

Harry Weiss, general manager of the Central Film Corporation, has just returned from a second automobile trip of ten days' duration. Mr. Weiss closed up contracts in Valparaiso, Indiana, South Bend, Indiana, North Manchester, Indiana, Champaign, Illinois, Springfield, Illinois, Quincy, Illinois, Bloomington, Illinois, and Peoria, Illinois. Mr. Weiss states that quite an improvement in conditions is noticeable since his last visit through this territory last July. Exhibitors are more optimistic, business is exceptionally good and there is a demand for big features.

The entire coal mining district of northern Illinois is at present tied up with infantile paralysis. Notice has been served on all theaters in Princeton, Ottowa, Peru, and La Salle, Illinois, forbidding them to allow any children in their houses, until the present epidemic is over. This caused a great deal of hardship amongst the theaters there as parents who come with children and find that children are not admitted, walk away. This condition is expected to adjust itself within the next few weeks.

"King Lear in December"

Edwin Thanhouser announces that the Frederick Warde production of "King Lear" is nearly ready and that it will be released through the Pathe exchanges, probably early in December.

Rumors that "King Lear" is not to be released through Pathe have no foundation whatever, Mr. Thanhouser asserts.

Mr. Warde, who has been on a lecture tour through New England, will return to the Thanhouser studios in a few weeks to begin work upon "The Vicar of Wakefield" which will be directed by his son, Ernest Warde.

The next feature in which Florence La Badie, the Thanhouser star, will be seen is "Divorce and the Daughter," directed by Frederic Sullivan and written by Agnes C. Johnston. It is a different sort of a story, discussing in a new way the problems of married life and the effect of divorce upon the children.

Fay Tincher In New One

At the Fine Arts Studio director Eddie Dillon has started to produce "The Lady Drummer" (temporary title), a two-reel Triangle Komedy featuring the inimitable Fay Tincher as the Lady of the Grip.

Director Dillon, aside from directing the production, also plays opposite to the Fine Arts Comedienne. Max Davidson and Kate Toncray play important parts in the production.

In "The Lady Drummer" Fay and Dillon are rival drummers but the latter gets all the orders from a cranky old spinster lady who has set her cap for him and hopes to hasten matters by showing him partiality in her business dealings. She snubs Fay. The old town sport falls in love with Fay but loses out and the two drummers finally bury their hatchets and go into a life partnership via the marriage route.

New Branch Manager

C. G. Kingsley, the present manager of the Fox Film Corporation at Cincinnati, Ohio, has been appointed the branch manager of the Famous Players Film Service, Inc., distributors of Paramount Pictures in Western Pennsylvania, West Virginia, Ohio, Kentucky, Indiana, Illinois and Michigan.

Mr. Kingsley, who is a well known figure in the motion picture business in the middle west assumed his new responsibilities on September 21, succeeding R. C. Schmidt, who will be the company's special traveling representative from the Pittsburgh branch. The new manager has had a wide experience in the film industry and during the past year he was in charge of the Fox interests in Detroit and Cincinnati.

There is a gold medal salesmanship contest on at the Chicago Pathe office. The contest applies to the "Who's Guilty?" series and was inaugurated by Manager Bunn to be effective during the month of September. Eight salesmen are in on the race and the winner will be dolled up with a nugget plate.

There are eighty-three extras in "Dulcie's Adventure," the second of the Mary Miles Minter pictures for the Mutual.

Jane Grey and Frank Mills in Feature

INTERNATIONAL RELEASES SECOND GOLDEN EAGLE, "THE FLOWER OF FAITH"

THE International Film Service, Inc., released its second Golden Eagle Feature, "The Flower of Faith," on October 2. This is a five-reel drama written by Charles T. and Frank Dazey. It was produced for the International by the Superb Pictures Corporation. Jane Grey is starred in the production and Frank Mills is featured. Others prominent in the cast are Percy Helton and Albert Travernier.

International's first Golden Eagle "Jaffery" bears the distinction of being the only best seller that has been reserved exclusively for the films, as no dramatic version has ever been made of this story.

Soon after "Jaffery" was written, William Randolph Hearst secured the serial rights to the story, and it was published in *Harper's Bazar*, duplicating the enormous success it had made in England. The Frohman Amusement Company was then given permission to screen the story for the International Film Service, Inc. There was an understanding with the author that the story should not be dramatized, Mr. Locke specifying, however, that his friend, C. Aubrey Smith, should play the title role in the photoplay.

The scenario was made by Anthony Kelly, although Mr. Locke supervised this part of the work, too. "Jaffery" is now being presented in more than 1,000 theaters throughout the country and there is every indication that it will be the "best seller" as a motion picture as it was as a book.

Exclusive motion pictures of the arrival at Bremen of the German super-submarine liner Deutschland are contained in the Hearst International News Pictorial No. 75, just released.

The latest pictures of the Deutschland were made by Nelson E. Edwards, staff photographer of the Hearst International News Pictorial in Germany. Edwards had the special permission of the German government. His pictures show the Deutschland, decorated with German flags, ascending the river to Bremen, the crowds along the banks cheering madly. The lens of his camera also caught the welcome extended to Captain Koenig, the intrepid commander of the Deutschland, and his heroic crew as they landed.

Grace Darling, the International star, says she never knew there was so much romance in the world until she began to impersonate Beatrice Fairfax on the screen. Miss Darling is receiving scores of letters and they are not all from lovelorn girls. Every mail brings epistles from business men, bankers, brokers, manufacturers and merchants, who seek advice on the subject nearest their hearts. Of course the greater part of the letters come from girls. Some of them are full of joy and many are filled with sorrow. But in every one there is a world of romance.

Olive Thomas, who is now appearing as visiting star in support of Harry Fox and Grace Darling in several episodes of the International series "Beatrice Fairfax," is becoming wedded to the screen. Miss Thomas' previous theatrical experience has been acquired in musical comedies but now she has conceived a growing ambition to become the greatest motion picture actress in the world.

In speaking of her dancing before Queen Mother Alexandra, of England, Mrs. Vernon Castle says at first she was badly frightened at the thought of appearing before royalty but she had just arrived in London after being separated from Mr. Castle for six months and was so happy gliding over the floor once more in his arms that she forgot all about who was watching her. The Queen Mother was very cordial in her congratulations and Mrs. Castle found her to be just a charming, most gracious, sweet woman.

"LITTLE MARY" A SYSTEMATIZER

Mary Pickford Planning Methods of Efficiency in Artcraft Studios to Produce Better Films and With No Wasted Time

Mary Pickford is developing into quite a director. Although she has only made one picture since she decided to be an independent star she already has found places for improvement in the efficiency and economy of her producing organization. The plan is simple and may be briefly described as a system of interlocking directors. Mary Pickford's theory is that there is an unnecessary waste while the director after the completion of a picture spends two or three weeks cutting and assembling it, then takes a short rest and time for preparation of a new scenario for production. She intends to have alternating directors. Under the new system Maurice Tourneur will direct the second Pickford release for Artcraft Pictures Corporation, while John Emerson is cutting and assembling the first, "Less Than the Dust," for release in October.

In emphasizing the practical side with its tremendous saving, Mary Pickford is keenly aware of the altruistic angle to the problem. She feels that she is now practically assured of being able to make at least six of the kind of superior productions which she is ambitious to present through Artcraft each year, and thereby Artcraft is enabled to be insured against failure to keep faith with the hundreds of exhibitors who have signed contracts for the



William Nigh, the Metro director and star, and Mrs. Nigh about to test the motor in their new Mercer.

bigger and better Pickford pictures. Many of these progressive exhibitors have revised their policy at considerable expense to book the Mary Pickford pictures released by Artcraft. They are now assured that the quality of these plays will not be variable because of the necessary haste sometimes demanded under the old system in the making of elaborate and expensive film features.

William Szarka, proprietor of a circuit of motion picture theaters in Australia, visited the offices of the Artcraft Pictures Corporation last week and reported that Mary Pickford continues to be the most popular star in the Antipodes. He was allowed to inspect the East Indian city erected on Long Island for the filming of many of the biggest scenes of "Less Than the Dust" and congratulated Miss Pickford on the remarkable fidelity of the atmosphere of the place to the real thing in India, which he has often visited. Mr. Szarka asked for the privilege of being the first Australian exhibitor to present the new superior Mary Pickford-Artcraft productions in his part of the world.

August in New Mutual

Edwin August, Ruth Bair, Iva Howard and William Bailey will appear in three charming dramas of two-reel length for the Mutual.

The first one, "The Law of Nature," in which Mr. August, the star, plays the role of a wealthy man of home-loving habits, appears on October 17. "Canned Curiosity" and "The Folly of Fear" will follow.

Mr. August himself directed these pictures in which he plays the leading role. They are produced with the characteristic August regard for detail and are delightful in every way.

Stars Still with Universal

Ella Hall has not, contrary to reports, left the Universal Company. Nor has Warren Kerrigan left the Universal fold. Reports were bruited about last week that he intended to start producing with a company of his own.

The World Two Years Old

WILLIAM BRADY ADMITS HE IS PROUD OF THE COMPANY'S ACHIEVEMENTS

ALTHOUGH no great celebration heralded the event nevertheless it remains a fact that the World Film Corporation was two years old on September 21. Everybody connected with the company was too busy to pay any attention to the birthday and for the moment it slipped by unnoticed.

Yet the arrival of such an occasion must have been in the nature of a surprise to a considerable number of persons who had viewed some portions of the infancy of this now decidedly husky and vigorous youngster. For there had been moments when the baby wobbled somewhat in its attempts to stand up. But the World kiddie was fortunate enough to outgrow this at the very beginning, so that at a point of development where most human struggles are severest, this lusty youth finds life serene and rosy and every prospect a new allurement.

"To carry out the details of the picture," said William A. Brady, director general, "I might say the World two-year-old is nourished with the very cream of exhibitors' patronage from every quarter, that the young one is soothed by the music of praise arising from great numbers of delighted associates; and that for playthings such as never have been enjoyed by any other child of whatever age or parentage, the World possesses completed releases five months in advance.

"If I may borrow one of the idioms of the newspaper headlines, the World Film is the millionaire kid.

"But there was no inheritance back of this. The possessions of the corporation were assembled by hard work along carefully drawn lines. I do not claim any special credit for what has been accomplished. Nothing could have been done without co-operation of the sort that exists in this concern. Team work is the idea.

"For months before I took hold of the task of pulling the business together I had been on the board of directors and in a position to see that the concern had reached a point where it would either go backward or forward—a situation that arises at some time or other in every commercial undertaking.

"I never had a moment's doubt as to the outcome, and neither did my associates. We all started pushing, and kept on pushing, and the ball began to roll—not much at first, but enough to show us we had budged it. That was the hardest part of it—the first move.

"Then, after the momentum had reached a satisfactory stage, came the task of control—and this also was overcome. At present we have a big machine that moves as smoothly as a Tiffany watch. It produces our pictures on the minute and distributes and advertises them without the loss of a second.

"All this is worth being proud of, but to me the biggest accomplishment of the lot is the one that is the very foundation—the recognition that World Pictures have grown better and better with every release. Yes, I certainly take pride in the achievements of the two-year-old World Film."

Forthcoming World Releases

"Without A Soul" is the title of a forthcoming World Film photoplay with Clara Kimball Young in the central role. The story, called "Lola," was written by Owen Davis, and the release will be made early in November.

In "The Honor of the Waynes," starring Robert Warwick, the male character of second importance will be played by Henry Hull, the young actor who has attracted remarkably favorable comment by his interpretation of the leading part in "The Man Who Came Back," at the Playhouse. This will be Mr. Hull's first appearance as a motion picture player. Emile Chautard is directing "The Honor of the Waynes" for the World Film Corporation.

"The Gilded Cage," new World-Brady picture with Alice Brady in the star role, recounts the stirring adventures of a young princess reared in a convent and on a moment's notice called to the throne through the assassination of her father and mother, the king and queen. Pictorially the play contrasts scenes of imperial splendor with simple country life, and there are several episodes in which great numbers of men and women participate with vivid effectiveness.

In "The Hidden Star" Holbrook Blinn and Ethel Clayton will be starred. In this play Miss Clayton takes the part of a cabaret dancer—a role very unusual for this modest star.

Sixty-Seven Exchanges for Fox

WINFIELD SHEEHAN PREPARES FOR WORLD MARKET AND FOREIGN PRODUCTION AFTER WAR



As Keats said: "Heard melodies are sweet, but those unheard are sweeter." This silent selection from Fox's "Where Love Leads," with Ormi Hawley LOOKS *sweet anyhow.*

SIXTY-SEVEN Fox film exchanges organized in every town of any size in England, Scotland, Ireland and Wales, is the record which Winfield R. Sheehan, general manager of the Fox Film Corporation, brought back with him after an extended stay abroad. With the completion of this work William Fox now has a well established organization giving his product a world market. With this market and a distribution system complete in every detail, he can go ahead building up better productions, not productions based on the individuality of some high priced star, but pictures which in every department are the best that money and brains can make them.

In speaking of his work abroad Mr. Sheehan said:

The work of establishing the Fox pictures in the British Isles has been complete in every detail. The country is covered with exchange centers as complete or possibly even more so than in this country. Every part of the distribution work will be done in England, including the supplying of all of the advertising matter used for the exploitation of the pictures. In the near future a complete developing and printing plant will be built so that we will only have to ship our negatives to the other side.



Valeska Suratt in Fox's "The Straight Way."

I hope as a result of establishing the Fox pictures in England, that in the near future it will result in a more general exchange of pictures between the two countries, a sort of reciprocity arrangement, whereby the English manufacturers will be able to show their pictures in this country with the same facility and with just as much profit as American pictures are shown over there.

There are many difficulties in the way of bringing this about, the principal one being that the English pictures have not as yet reached the American standard of quality. They have most excellent writers and actors, but have not as yet been able to utilize them to the best advantage. With so many first class American pictures now before them, however, it should not take them long to reach this stage of quality production.

If plans which are now being discussed are put into execution the Fox Company will begin producing and manufacturing in Europe as soon as war conditions will admit. Studios will be equipped in England, France and Italy.

The war has not seemed to affect the motion picture business in England to any great extent in spite of the fact that most of the men are at war. The business is booming and all the theaters are open. No new houses are being built because of the government restrictions, but the old ones are running full swing.

The main office of the Fox Film Corporation abroad is in London, and is composed of five stories and basement.

The Fox Film Corporation now has offices circling the globe. The office in Rome covers Italy, Egypt, and the Balkans; the one in Paris covers France, Switzerland, Portugal, Spain and North Africa; the one in Moscow, all of Russia; the Australian offices in Sidney, Melbourne, and Wellington, also take care of Japan, the Philippines, and the Far East, while South America is covered by offices in Rio de Janeiro, Buenos Aires, San Paula, Montevideo and Santiago, Chile.

William Russell in Indian Role

Never before has the handsome William Russell, Mutual star, been more interestingly cast, perhaps, than in the Mutual Star production, "Lone Star," which is just being started at the studios of the American Film Company, in which Mr. Russell is to play the role of an Indian. "The Indians have always offered a curious fascination to me," says Mr. Russell. "Al-

though I was educated in New York University, far away from the haunts of the Red Man, I often spent my vacations near reservations, where I had an opportunity to study them. I am delighted with my role of 'Lone Star,' as well as with the story by Kenneth Clarke, which offers something very new and different from most of the current dramas."

McCLURE'S LUCKY SEVENS

McClure Pictures Will Show "Seven Deadly Sins" in Seven Five-Reel Features with Seven Famous Stars

The number, seven, is the mascot of the McClure Pictures. This magic number, which has proved to be the lucky number so many times in history, has been picked as the emblem of this company, and consequently everything is done by sevens. There are "Seven Deadly Sins;" seven five-reel feature plays; and seven capable stars.

Time and again "seven" takes on a peculiar significance in Hebrew and other ancient literatures, and at a comparatively modern period of theological history the "Seven Deadly Sins" were subjects of profound discussion among the church fathers.

The use of the title "Seven Deadly Sins," it is needless to say, was adopted by McClure Pictures with due reverence for its sacred connections, and the films themselves, while not in the slightest degree "preachy," nevertheless convey a strong lesson to motion-picture audiences.

They show in an intensely dramatic manner a beautiful heroine tempted by the "Seven Deadly Sins" in the guise of men and women whose lives are the personification of such evils.

Thus, while the theme itself is such as one would look for on the stage of Oberammergau or Bayreuth, the McClure conception lends itself admirably to motion picture production because of the vivid and concrete way in which the various sins are depicted, and the manner in which such stars as Ann Murdock, Nance O'Neill, Charlotte Walker, Holbrook Blinn and other players portray the characters.

VITAGRAPH STAR VISITS CITY

The Reel Story of Edith Storey's Two Days in the Windy City—Vitagraph Entertains Exhibitors

Reel 1. Sidney Abel, Gordon Lawrence, and others of the Chicago Vitagraph offices, several prominent exhibitors and many fans and press people meet Miss Edith Storey, October 3, upon her arrival in Chicago from New York on her way to the sunshiney coast to work in several big new Vitagraph features.

Reel II. Miss Storey and her mother arrive at the Sherman House and are dined by Manager Abel of Chicago.

Reel III. "The Tarantula" star swings round a circle of several of the chief Chicago photoplay houses, is introduced by Mr. Abel and makes speeches to the audiences. When asked by Morecraft why she said, replied "I don't know."

Reel IV. Dinner to the star and her mother at the College Inn. Exhibitors, local Vitagraph officials, press people and friends present. A good time, etc.

Reel V. Following day spent by Miss Storey and party in state penitentiary at Joliet, visiting Chicago theaters and bidding farewell as the star motors toward the coast.

Praise for Clara Kimball Young

FIRST SELZNICK PRODUCTION MEETS WITH GREAT SUCCESS AT PRE-SHOWINGS

With the presentation of Clara Kimball Young in "The Common Law," a feature received with enthusiastic praise in New York and Chicago, the new "Selznick-Pictures" at once won an important place in the film world, and arrangements are being completed for the producing and marketing of future products under the management of Lewis J. Selznick. For the business phase of the enterprise, twenty-six branches have been organized throughout the country to handle the output, while the artistic force of the new organization has turned its attention to the next feature, the Herbert Brenon production of Nazimova in "War Brides."

In New York "The Common Law" was screened simultaneously at eight of the Marcus Loew theaters. In point of attendance the picture topped the highest week-day receipts in the history of the Loew houses. Miss Young gave additional zest to the occasion by a personal whirlwind tour of the city to appear before the audience in each theater.

The story of the Chicago pre-release showing at the Studebaker theater where the picture is being given a sixteen-day run, is concisely stated in the following telegram received from Mr. Selznick from his midwestern associates, Messrs. Jones, Linick & Schaeffer, of Chicago:

"Clara Kimball Young, in 'Common Law' did biggest business in the history of Studebaker theater. Over two thousand on the two days. Everybody well pleased. All three morning papers, *Tribune*, *Herald*, *Examiner*, give picture wonderful criticisms. Accept our congratulations."

Plans have been perfected to make the pre-release showing of the picture at the Globe Theater in Boston another gala occasion. Miss Young will visit Boston to appear before her opening audiences and arrangements for her entertainment by civic and official society have been made.

The regular release date for the picture will be October 16, and so great has been the demand for first showings that the Selznick organization has been forced to make practically 100 prints.

Work is progressing on the first production of the Kitty Gordon Film Corporation, the latest of the producing companies organized to provide features for the Selznick Pictures. "Vera, the Medium," an adaptation of a story by Richard Harding Davis, will be the first vehicle for Miss Gordon. This subject affords the actress a splendid chance to array herself in the usual number of beautiful "Kitty Gordon gowns." The play will be produced under the supervision of G. M. Anderson, the "Broncho Billy" of Essanay fame.

Current Releases Reviewed



Three "stills" scenes from "The Power of Evil."

"The Power of Evil"

Five-Part B. S. Moss Drama Released October 1. Reviewed by George W. Graves.

TO give the exhibitor the simple information which mostly concerns him and his patrons here at the outset, this society drama by George Bronson Howard thrills, entertains and satisfies. In its splendid dramatic structure are to be found situations of great power, depicting faithfully the operation of evil as seen on every side. Snobbishness and society butterfly-ism may be exaggerated somewhat, but this only lends to the mirrored image more power to impress. The picture's argument, which might be expressed in the truth, "the flesh profiteth nothing," is brought out in a striking manner at all times, hence its excellent moral effect. The story follows the fortunes of three people, the honors for acting being evenly distributed between Henry King, Marguerite Nichols and William West. The picture was effectively produced by H. M. and E. D. Horkheimer.

Inspired by the love of his sweetheart, a man successfully fights down an inherited desire for drink. Hardly has he married the girl, however, when she, an apt pupil of her vain mother, enters the maelstrom of fast society. Gradually her love for her husband, along with her nobler desires, burns out. One day she airily appears with her traveling bags, kisses her husband perfunctorily, and informs him that she is going to a fashionable house party—to return in three or four weeks.

During his wife's absence King houses under his roof a girl whom he has run down in his automobile and seriously injured, doing his best to bring her speedily back to health. When his wife hears of the strange woman, she hurries home at once, misinterprets (perhaps intentionally) her husband's motives and repudiates him, without giving the man any chance for explanation.

After this calamity, King's resisting power is quite broken, and he yields to his once-conquered enemy, drink. Some time later he is brought out of the depths by the girl he has befriended —now a Salvation Army worker. King becomes interested in her work and he himself becomes an ardent worker. One day his divorced wife, with a party of slummers enters the little chapel where King is preaching. Following the meeting she shows her cold indifference to him and his work, and after she has departed with the rest, King takes the worthy girl in his arms and realizes to what extent he reciprocates the feelings of his divorced wife.

"A Corner in Colleens"

Bessie Barriscale Delightful in Triangle-Ince Comedy. Reviewed by Thomas C. Kennedy

"A CORNER IN COLLEENS" is a rather bright and light Irish comedy by C. Gardner Sullivan. In fact, it is an admirable little play even for the skilful Mr. Sullivan to write. In spite of some good humorous situations, it is, however, one of those scenarios that depend largely upon the star to make or unmake. Bessie Barriscale is the leading colleen of "A Corner in Colleens," and a surer way to make the story a success when it reached the screen could not be devised.

Miss Barriscale does this comedy role quite as wonderfully as she has so many highly dramatic ones. Last week's audiences at The Rialto found Miss Barriscale fascinating and amusing. She is the pretty, charming and self-reliant Irish miss who lives with her mother and several sisters on a small farm owned by a wealthy American. Taylor pays a visit to Ireland, and the land-agent expresses fears that the family may have to move out, because there is no telling what this Taylor person may decide to do with his property.

Because he is not Irish, Taylor has a hard time of it in winning the confidence of the girl. But finally he does, and for her he is perfectly willing to be Irish to the extent of being arrested as a rebel by the English soldiers. Taylor does not remain in prison long, however, for his lovely colleen sees to that.

Charles Ray is attractive as Taylor, who admits that once-upon-a-time his name might have been O'Taylor. There are many other remarkably capable players in the cast. In fact, the support given Miss Barriscale both by the actors and the particularly fine production permit her to appear to marked advantage in this comedy. "A Corner in Colleens" is light and airy, but it is an irresistibly appealing bit of film pleasantry.

"The Straight Way"

William Fox Drama Featuring Valeska Suratt. Released October 2. Reviewed by George W. Graves

"THE STRAIGHT WAY," written and directed by Will S. Davis, presents Valeska Suratt in a role in which she does a great deal of emotional acting. The story has good material in it, but there are too many incidents which "just happen," and the whole thing has been put on in a way which creates as much dizziness in one's mind as appreciation for its dramatic values. Within the space of the first fifteen hundred feet there are at least four violent accidents resulting in the death or injury of as many members of the cast, and this is not convincing. In the fifth reel there is a climax of good strength, and this, and the events immediately leading up to it, is where the real dramatic value of the picture is to be found. Here also the direction is best.

As stated above, Valeska Suratt's acting is highly emotional, and she is bound to please those who enjoy her work, as well as make new friends. But why, many spectators with a normal aesthetic sense will ask, that insufferable coiffure? It is not by any means a requirement of the part. In a large cast are Herbert Heyes, Glen White, Claire Whitney and Elsie Balfour.

Mary Madison is cast off by her husband, who unjustly suspects her relations with another man. Mary is in a railroad wreck and word comes to her husband that she is on the point of dying. Later John Madison believes that his wife is dead, and without bothering to find out for sure, he

seeks out the child, Nell, and brings it to his home to rear. Mary recovers from the accident, that is, physically. Mentally, she is oblivious to the past.

Fourteen years later Mary's recollection is restored.



"The Straight Way."

Madison has married again. Learning that his daughter is his pride, and believing it to be the child of his second wife, Mary plans to ruin the girl to punish her father. Later, to her horror, Mary learns that the girl is her own, her plot of revenge adjusts itself with harm to no one, and a reunion of the little family takes place.

"The Straight Way," while not among the best Fox offerings, will very likely go well with a large class, because in it are things that the public has devoured with avidity in time past.

"The Dark Silence"

Clara Kimball Young in Five-Reel World Play. Reviewed by Genevieve Harris.

THE present European War forms a dramatic background for this Peerless production released by World. The story however deals only indirectly with things military, and concerns itself mostly with a tragic misunderstanding between a young American art student and the man to whom she is engaged. Clara Kimball Young as the artist, Mildred, heads a cast of uniform excellence. The play is well acted and photographed, and the sets are good. Albert Capellani is responsible for the direction of the picture, from a story by Paul West.

While the acting and the technicalities of the offering are satisfying and the drama entertains, a number of improbabilities in the plot itself bring the whole down to only average merit. There are too many coincidences in the story. Too often we feel that one word of explanation from one character or other would have dissolved the trouble (and incidentally the story). But the explanation is not given and the players wander blindly on, doing things which frequently seem motiveless. All ends well, however; in fact, the ending is the best part of the play. There is a relieving touch of heroism on the part of the villain of the story which provides a pleasant after-taste.

Beside Miss Young, the cast contains Edward T. Langford as Derwent Ainsworth, the hero, a young English sculptor, and Paul Capellani as Martinex, the villain, a surgeon. Barbara Gilroy and Jessie Lewis have important roles also.

The Story: Mildred, studying painting in Paris, meets Ainsworth, an English sculptor. The two fall in love and are engaged to be married. Then the sculptor is called home to England by the death of his father. Although the father has been seriously ill since the beginning of the story, Ainsworth seems never to have mentioned the fact to the girl he was to marry, or to have disclosed the fact that he had a sister, Sybil, so dear to him that her framed portrait held the place of honor on his desk. Therefore, when he leaves for England, after giving an explanatory letter to Martinez to be delivered to Mildred, Martinez, in love with Mildred, has little trouble inducing the girl to believe that Ainsworth has returned to a former sweetheart named Sybil. After that, luck aids him in intercepting letters from England until Mildred, her love for Ainsworth killed, consents to elope with the surgeon.

Ainsworth returns to Paris in time to check Martinez's plan of elopement, but, believing Mildred false to him, he joins the army. Mildred becomes a Red Cross nurse under an assumed name, and when Ainsworth is wounded the two meet. Ainsworth is blind and does not recognize Mildred. Later he marries her, still ignorant of her real identity.

Sometime later, in England, Martinez meets Ainsworth's sister, who begs him to use his skill in surgery in an effort to restore her brother's sight. Martinez agrees, and there is a dramatic situation when the surgeon meets Mildred. Mildred fears that, should her husband recover his sight, he will cast her off because of her deception. Nevertheless, she hopes for the recovery. The operation is a success, but the surgeon, repentant, has told the true story to Ainsworth and Mildred's fears are not realized. We leave Ainsworth and Mildred happy in a final understanding. The reformed villain, while aiding the wounded soldiers, is killed, a martyr.

"The Crisis"

Selig's Production of Remarkable Novel Has Many Merits. Reviewed by Thomas C. Kennedy

THE film adaptation of Winston Churchill's "The Crisis," which was produced by Selig under the direction of Colin Campbell, lures the describer into the dangerous channels of superlatives. In all truth and honesty, "The Crisis" is a great photoplay production. Small wonder that the author expressed himself as delighted with the visualization of his most successful novel. The book will naturally stimulate interest in the picture, but we feel that it will not be disproportionate to the numbers who will read the book after seeing the picture.

Colin Campbell has been producing pictures for a number of years and during the time he has brought forth some excellent ones but it remains for "The Crisis" to attract the attention to him which he so richly deserves. In the picturization of this novel he has accomplished really wonderful things. It is easy enough to sit back and say that the director had a mighty good story to work on, but as a matter of fact there are many others that would seem to offer the producer far fewer difficulties. He has remained faithful to his story and at the same time faithful to his own art. The result of this is a picture which carries the charm of the novelist's work expressed differently. It is a case of words made, not changed, into action.

The most remarkable thing is that Mr. Campbell was able to make it a ten-reel production with all the power and grip a confirmed picturegoer could desire without sacrificing everything to the spectacular. There are some very impressive spectacular battle scenes but they are not used as a support to the main action of the play. They could be left out of the reckoning and still "The Crisis" would be a great picture. These scenes all will be glad to see. They are big and they thrill, which is the very reason for their presence here. Moreover they do add to the story which tells of the Civil War and the magnificent heroism of those Americans it affected.

The "thriller," which shows a horse and rider fall down a steep cliff, finds the fondest hopes for its startling effect upon the spectator fully realized. But we are not prepared to say that it thrills more than the simple picture of Abraham



One of the many powerful human scenes in the big Selig production "The Crisis."

Lincoln standing before a window and after receiving word that he has been elected to the presidency lifting his eyes and hands in an appeal for guidance in discharging the great responsibility he will soon assume. Other stirring instances can

be pointed out; there are many, among them being the Lincoln-Douglas debate. Every American will thrill at these realistic scenes which the director led up to so effectively and which quicken the action of any heart that realizes what that debate really meant to future of this nation.

"The Crisis" tells of that period in the history of the United States when the question of slavery threatened to destroy the Union. The characters in the play depict the utter hopelessness of any settlement other than that resorted to. They are charmingly and humanly drawn characters and the interpretations given by the members of this cast are equally admirable. The story is filled with moments of deep pathos. These characters are at once so real and lovable that we would be inclined to judge that person who is not moved by them a cold and abnormally unsympathetic individual.

Bessie Eyton is a lovely Virginia, Thomas Santschi a convincing and in every way admirable Stephen Brice and Marshall Neilan makes Clarence Colfax a most attractive character. George W. Fawcett, as Judge Silas Wright, gives a performance that is a credit to one of many accomplishments in a long career on the stage and several successful appearances on the screen. Eugenia Besserer and Matt B. Snyder are also excellent. Sam D. Drane, Frank Wood, Will Nachin, Cecil Holland and all the other members of the cast deserve the highest praise. It is a cast of uniform excellence that enacts "The Crisis."

This production is one that will advertise itself. It is bound to become a sensational success, or so it seems to us. "The Crisis" deserves success if ever a motion picture production did. The story holds one interested, the production is technically splendid, the photography all that it should be and the direction is the work of an artist.

"Lost Twenty-four Hours"

Essanay Comedy in Three Acts, Released October 14. Reviewed by Genevieve Harris

A CLEVER cast of players interpret this comedy drama which, without being too farcical, contains many situations which will amuse any audience. Richard Travers, Marguerite Clayton, Harry Dunkinson, Warda Howard, Gertrude Glover and John Junior form the very well balanced cast and the work of each is noteworthy. The photography and settings are good, and the picture as a whole will entertain. The theme has possibilities not especially well brought out. There is a lack of effectiveness in presenting the story, but the result is nevertheless pleasing, although one has the feeling that with a cleverer, brisker treatment, it could have been made more humorous.

The Story: Dick Swift (Richard Travers), in the absence of his wife, Milly (Marguerite Clayton), sets out to have a good time with his friend, Adolphus Smiley (Harry Dunkinson). The complications which result from this good time furnish the theme of the play. For the two friends fall in with a dishonest dealer in automobiles and his partner, Mrs. Dacre (Warda Howard). Dick, who becomes intoxicated, drives Mrs. Dacre's



The adventuress poses as a long lost sister

car. Through a trick, the schemers substitute an old car for that of Mrs. Dacre, wreck it and hold Dick responsible.

Dick goes home and sleeps twenty-four hours, completely forgetting the events of the night before. He is bewildered when he is later confronted by a bill for damages to the car. He is also filled with alarm when his wife returns and finds Mrs. Dacre at their home. He presents her as a long lost sister, and the woman, taking advantage of the situation, accepts Milly's invitation to make her home with them, to the consternation of Dick and his brother.

But everything is settled when the damaged car is recognized as one sold previously by Milly and really valueless. And Mrs. Dacre and her partner are arrested as blackmailers.

"The Conquest of Canaan"

Booth Tarkington Story Produced by Frohman Amusement. Reviewed by Thomas C. Kennedy

THE Frohman Amusement Corporation follows up its successful production of "Jaffery" with a film adaptation of Booth Tarkington's "The Conquest of Canaan," that is in



One of the most artistic screen plays ever offered to the exhibitor.

the truest sense of the word excellent. "The Conquest of Canaan" may honestly be recommended as one of the most artistic screen plays ever offered to the exhibitor. On the other hand, it will be found an immeasurable delight by screen patrons, both discriminating and otherwise, though those of the former classification are in a better position to appreciate its true worth.

That this charming story of a boy's triumphant battle with hostile influences could be brought to the screen with all the human appeal characteristic of Booth Tarkington's creations is indeed a credit to Director George Irving and Anthony Kelly, who scenarioized the novel. Between Mr. Irving and Mr. Kelly there is little to choose when it comes to apportioning credit for the achievement. Evidently these two worked in harmony. For there is no other way to account for the striking display of real art and keen intelligence found in the visualization of "The Conquest of Canaan." Talent and skill of a rare quality made "The Conquest of Canaan" the wonderful picture it is.

The offering is far superior to the average good production and all for the simple reason that it is human. Its characters are life-like, they are normal beings. "The Conquest of Canaan" is a charming story, as the countless numbers who have read the novel will agree. But to bring this story to the screen was an ambitious attempt, for it seems to us a story that could easily be made into one of the poorest of pictures. It is only natural, therefore, for one to pay the highest compliments to George Irving.

Jack Sherrill appears as Joe Louden, the youth, who, like numbers of others, is for some unaccountable reason made the object of all the unkindness all the so-called "better" people of a small town must unburden themselves of. Joe, a conscientious, ambitious and big-hearted boy finally decides to leave Canaan. He travels about and earns his living as best he can, all the while studying law faithfully. He returns to Canaan an accredited member of the legal profession but his only clients are the habitues of Beaver Beach, a dancing and drinking resort. Joe takes to drink and he is on the downward path when his loyal friend, Ariel Tabor, returns from Paris. Ariel encourages him and after many adventures Joe wins over the entire town.

Mr. Sherrill puts so much sincerity into his work and the part given him is so sympathetic that there can be only

praise for the player. It is sincerity more than skill—something that will come to Sherrill when he has had the experience necessary—that enables him to make so favorable an impression. Edith Taliaferro as Ariel brings to light the fact that producers of pictures are not doing their best by picturegoers when they fail to engage her for as many productions as possible. In this offering she has a very important but not large part. Her scenes are not many but they are of a high order of quality and effectiveness. Yes, Edith Taliaferro should be seen often in pictures!

The other parts are rendered in good style by Walter Hiers, Jack Hopkins, Marie Edith Wells, Ben Hendricks, Ralph Delmore, Gene La Motte and Thomas Ward. The settings are splendid and the atmosphere of the small town has been most cleverly and effectually suggested by the director. Photography is the other important factor which deserves commendation. "The Conquest of Canaan" pleases mightily.

"The Firm of Girdlestone"

Five-Part Vitagraph Feature Released October 9 on V-L-S-E. Reviewed by G. W. Graves

SIR Arthur Conan Doyle's story as translated into the language of the screen by Bannister Merwin will entertain the spectator and keep his interest, although its action is none too exhilerating and its dramatic form sometimes gives place to the narrative. Interpreting the piece we have a cast of which all the members are competent. Edna Flugrath has the



A jolly little spot in "The Firm of Girdlestone."

largest apportionment of dramatic scenes and she turns most of these to very good effect. The two heavies who ruthlessly pursue her are Fred Groves and Charles Rock. The spectator becomes quite imbued with the disagreeableness of their parts and quite worked up over their arch-villainy, which reflects credit on their acting as well as on the author's conception. And as for the hero, there is none—that is, there is no active hero. The girl is saved solely by her own intuition and her enemies are consumed in the heat of their own wickedness. There was a young man present who might have been a hero, but his part does not ascend above just being a lover. This negative male role is taken by Hayford Hobbs.

Harold Shaw, who directed, has worked for realism and "class," and has not fallen short of his ambitions. Bits of the city of London used from time to time as settings, serve excellently to accentuate the English atmosphere which pervades the story. Sir A. Conan Doyle's spirit is well maintained. The picture will easily find favor with the majority of people.

The main plot of the story has to do with the diabolical persecutions of a girl by her sordid guardian, whose will it is that she marry his son. This will bring a large piece of money to the tottering "firm of Girdlestone," of which he is the head. Kate's persistent refusal to succumb to his mesmerism (for it is all of that), and his own realization that her death will be the solution of his troubles, leads him to resort to subtle and uncanny methods to gradually undermine her health and mental resistance. She is held in captivity in Girdlestone's country house and is led to believe that her lover has forsaken her; a lie and scheme invented by the wicked father and son to further their purposes.

Finally old Girdlestone, realizing the inefficacy of his methods, tries other tactics. He has his son, Ezra, write a note to her, saying that in spite of what has happened, he (Ezra) is her friend, and will help her to escape if she will meet him at a certain place that night. Kate senses the true purpose of this and does not venture out. Her jealous maid, however, secretly reads the note, misinterprets it, makes up as Kate and goes in her place. Thus the poor maid goes to the slaughter. Soon after the killing, aid arrives, due to a call for help Kate previously managed to send out. When the murderers have dragged the body to the railroad track they are there confronted by Kate, followed closely by a rescue party. At the sight of what they think is an apparition the murderers flee in terror and meet their death over the brink of a cliff.

Selig Releases of the Week

"Converging" Paths" and "A Mistake in Rustlers" for October 9. Reviewed by Genevieve Harris

THE Selig drama released on the General program of the current week is a re-issue, a two-reeler, "Converging Paths," written by Hettie Grey Baker and directed by Burton L. King. Robyn Adair and Virginia Kirtley have the leading roles, with Eugenie Forde and Leo Pierson in important parts. The theme, very simple and treated simply, is of the "up-lift" type, the conversion of a young criminal who chances into a rescue mission while escaping from the police. The element of probability never enters the story for a minute, but very uncritical audiences may follow the events with the interest which attach to a clearly presented narrative.

The "converging paths" mentioned are those of Nell, a country girl adrift in a great city, and Dan, a product of the city slums. Nell has lost her position and is friendless and penniless. Dan is wanted by the police, when the two by chance meet in the mission. The minister and his wife give them aid and good advice which changes their lives. Dan decides to be honest and later he and the girl are married.

"A Mistake in Rustlers" is a one-reel western drama released in the same week. It was written and produced by Tom Mix and is a pleasing offering of the type which has grown popular. The photography is good, the horses spirited and their riders clever. The action is brisk, and the picture is full of the vivid outdoor life in which lies the eternal fascination of the film "western."

The Story.—Vicky (Vicky Forde) has consented her betrothed, Tom, with a silk kerchief. One of the men on the ranch, who engages in cattle "rustling," steals the kerchief and with it binds one of the calves he has stolen. Suspicion of the theft is therefore directed against Tom, but Vicky plays detective and discovers the guilty one.

"Philip Holden—Waster"

Richard Bennett in Mutual Star Production. Reviewed by Genevieve Harris.

THE first scenes of this picture, introducing Richard Bennett in the character of the whimsical Philip Holden seem to greet the viewer with a promise. "This picture is going to be great," and then the production goes about keeping its promise very well. A more entertaining, delightful, wholesome comedy is seldom seen. It is also a very interesting story told briskly and clearly. Its production is satisfactory in every way. Kenneth B. Clarke, the author, has provided Bennett with a subject in which he has an opportunity to draw an original and wholly pleasing character, and the star has taken full advantage of every situation. The direction by George Sargent is good.

The thoroughly delightful work of the star is aided by the excellent supporting cast, which includes George Fawcett as Philip's elder and very practical brother, Adrienne Morrison who plays with distinction the role of the brother's wife, Rita Mitchell as the girl with whom Philip falls in love, and Clarence Burton as the girl's father. Orral Humphrey has an effective part, also, as Philip's dishonest employer.

One could go into detail regarding many scenes in the play humorous and dramatic, but it will be perhaps sufficient to say that it is a film no exhibitor need fear to show and advertise, whether his patrons are the good natured, unsophisticated class which likes an interesting story with plenty of laughs or a high brow group which is delighted by the subtle humor and extreme character portrayal.

The Story.—Philip Holden, dreamy, impractical but very likeable, spends his time writing poetry and living some of

which he sells. He lives at the home of his elder brother, a prosperous financier. At a reception given by his brother's wife, he meets Louise Holden and falls in love with her. Thereupon complications begin, for Philip decides to win a fortune in order to marry Louise. He has a hard time at first even winning a job, but at last he is appointed a salesman of mining shares, taking his commission in the mining stock. The mine is believed worthless by its backers, but Philip, who is innocent of any dishonest motives, is able, through his engaging personality, to sell an enormous amount of the stock.

Then the mine becomes productive, and Philip, who occasionally is shrewd, is able to enforce his claim and that of his clients to a share of the riches. He uses his money to play the stock market, interferes with his brother's schemes in this field, multiplies his fortune and endangers that of his brother, and creates in general a large amount of excitement before he places his fortune in charge of his brother and gives his attention to playing troubadour to Louise.

"The Old Folks at Home"

Triangle-Fine Arts Production of Rupert Hughes' Novel. Reviewed by Thomas C. Kennedy

THE Fine Arts picturization of Rupert Hughes' novel "The Old Folks at Home," features Sir Herbert Beerbohm Tree. Mr. Tree's presence in the production of course gives it added importance as a box-office attraction. Also, it may be said that the celebrated English actor contributes a goodly share toward the appeal of "The Old Folks at Home." His



Sir Herbert Tree in "Old Folks at Home."

performance as John Coburn, a Yankee farmer whose intelligence and knowledge of State politics takes him to the State Senate, is wholly admirable. Mr. Tree lays aside the poise and gesture of a costumed romantic character and acts the part of a rural American with grace and dignified effectiveness.

"The Old Folks at Home" contains no little charm. It is an old story, this one of the young country boy who visits the city and plays the city's game of life with disaster as the profit. But it is productive of pathos and a quaint sort of humor that seldom fails to bring response. Parental devotion can be beautiful and then again it can become mere sticky sentimentality. In the case of "The Old Folks at Home" there is much warming beauty to the mother's and the father's love for the prodigal but the director did not permit it to become sticky, as such things go. It is left to the mother to make a pathetic appeal to the jury sitting in judgment upon her son, who is being tried for murder. As a consequence the jury disregards more or less the evidence and acquits the defendant, so there is a happy conclusion to the story. This is as it should be. It is the last pleasant touch to an evening of really enjoyable entertainment.

Chester Withey wrote the scenario and directed the production. Mr. Withey acquitted himself splendidly in his dual role. The story runs smoothly and the production lends an air of genuineness to the pretty tale. It was not essential to use five reels of film to unfold this play.

"The Old Folks at Home" could be done in less than that. But as long as filling was necessary it is well that Mr. Withey supplied the want with attractive material. As the picture is we doubt that anyone will express the desire that it were shorter.

Josephine Crowell has some good opportunities and she makes excellent use of them. Elmer Clifton gives a performance of merit and Mildred Harris is pretty and engaging as the country girl who remains faithful to her contrite sweetheart. Lucille Younge, W. E. Lawrence and Spottiswoode Aitken complete the cast.

"Beatrice Fairfax"

Episodes 8 and 9 of International's Beatrice Fairfax. Reviewed by George W. Graves

BOTH of these episodes must be numbered among the liveliest and most interesting of these natty little Beatrice Fairfax stories. In episode eight, entitled "At the Ainsley Ball," Miss Fairfax receives a letter from a young man who asks, "Is there any way an honest man can prevent his girl from falling in love with a fascinating foreigner?" Of course the picture does not try to point out how any young man thus embarrassed may set about solving his problem, but the situation gives Jimmy and his companion, Beatrice, a chance to do a little sleuthing and to catch the thieving fortune-hunter in a nicely prepared trap. At a bal masque Beatrice attends in the same costume as Martha, the woman in the case, is wearing. Thus she is mistaken for Martha by the foreigner, who actually kidnaps her and whirls her off in his automobile. Jimmy convinces Martha of her foreign suitor's duplicity and the two pursue. After a prolonged chase the fleeing automobile is overtaken, and Beatrice saved. The count, who has incidentally appropriated all of his sweetheart's jewels, is turned over to the police, and Martha solemnly promises never to flirt more.

In the ninth episode, "Outside the Law," the two young newspaper comrades save Madeline Grey, a young married woman, from the hands of an unscrupulous individual, the publisher of a weekly paper devoted to scandal. He blackmails Mrs. Grey for an enormous sum on the threat that he will publish some foolish and compromising letters she wrote to another man, before her marriage. The method which Beatrice and Jimmie adopt to force the old scandal-monger to relinquish the letters, makes an interesting tale.

Some comedy touches are found in "Outside the Law" through the medium of Harry Fox's bright personality. Grace Darling, as Beatrice Fairfax, never fails to charm completely. Mae Hopkins' performance in both pictures is commendable.

"The Wheel of the Law"

Five-Reel Rolfe-Metro Drama Released September 18. Reviewed by George W. Graves

HERE is another play which takes as its theme the injustice of circumstantial evidence. However, its quality, its excellent production and intense situations set it high above the majority of the pictures which bring in the discussion of this subject. George D. Baker has directed the picture in a highly effective and artistic manner, in fact, his painstaking, skilled methods have placed it among the finest directed pieces yet appearing on the Metro program. Especially worthy of laud is a scene taken from "La Tosca," reproduced on the screen with wonderful accuracy and effect.

The standard of acting in "The Wheel of the Law," is also very high. Emily Stevens gives an altogether appealing polished rendition of the part of the woman whose cleverness and daring are sufficient to prove to her ambition-maddened husband that he is in the wrong. Supporting Miss Stevens is a large cast, including Frank Mills, Raymond McKee, Edwin Holt and Roma Raymond. The story was written by Katherine Kavanaugh.

Norton, whose amazing ability to convict solely on circumstantial evidence is far-famed, succeeds to the office of district attorney when the latter falls ill. His brilliance wins for him many a case and sends many innocent men to the chair—a fact which he realizes fully, but one which does not deter him from the path which his ambition has marked out. If it is his business to prove guilty and his opponents are not clever enough to disprove his intricate webs of circumstantial evidence, wherein has he failed of his duty?

Finally Tommy, Norton's brother-in-law, becomes involved in a murder. Ryan, the political boss, is the murderer. He promises Norton that if he convicts the boy he will make him governor of the state. For reasons pointed out, Norton does not know Tommy is his brother-in-law, and when his

wife tells him the truth, it has little effect on his determination. Finally, in a desperate state, the wife hits upon a scheme whereby she can bring home to him forcefully the fact of the wickedness of his course. She arranges evidence which will condemn Norton and then pretends to be dying from poison administered secretly by him. When the law has laid its hands on him and he is passionately imploring his wife to live, promising to save Tommy, she suddenly comes to life, and explains to Norton and the others the significance of her ruse. Ryan later makes a death-bed confession which easily releases Tommy.

"The Battle of the Somme"

British War Pictures Offered by Patriot Film Corporation. Reviewed by Thomas C. Kennedy

IN view of the several war films this country has already been presented with it is only natural to suppose that by this time a film giving pictures of military operations in Europe must have something really to show if it expects a favorable reception from the public over here. "The Battle of the Somme" is more like a war picture than any of the others we have seen. It is, in fact, the best film to come from Europe in that it gives pictures of actual fighting.

Some of the other pictures in which nothing but marching men and an occasional picture of a big gun being fired made us wish to see some real fighting on the screen. In "The Battle of the Somme" we saw the fighting and the men being killed, others carried in desperately wounded and all the other hideous activity that goes with war and we wonder at ourselves for ever desiring to see more of war than we did in the past. The pictures are well worth seeing and it is to be hoped that they will be viewed by every person in the country. This, because they preach the most powerful sermon against war that, perhaps, the screen has ever held.

The pictures were taken by the British Government and were brought over here by Charles Urban, who is representing the government in distributing the film in this country. They are the first pictures of a battle at what might be called close range. There have been many pictures of battles but the party of the second part to the engagement was so far away that there was no "thrill' because the camera man could catch pictures of shots being fired only. Here the camera was able to register on the film some of the shots received, and while it is not pleasant, in fact, wholly terrible, to see men wilt to the ground never to rise again, this very thing makes one say that "The Battle of the Somme" is the best war film so far offered.

These pictures almost make one feel that Henry Ford is right. Of course, he is not. But war sends up such fumes of terror and horror that one can see ahead to the victory to be gained only at the expense of a prodigious effort to discern the paramount issue. Blood being spilt in such quantities is enough to take any mind off on a tangent.

"The Battle of the Somme" is in four reels. The photography is particularly good and the film well assembled. We have already said that we think it the best film of its kind we have seen, so there is no reason for further description of the picture here.

"Somewhere in France"

Triangle-Ince War Drama Adapted from R. H. Davis' Story. Reviewed by Thomas C. Kennedy

A DRAMA of interesting and satisfying phases is offered in this screen adaptation of "Somewhere in France," by the late Richard Harding Davis. "Somewhere in France" deals with the present war and it is not as unneutral as might be expected, for the romance of intrigue and the characters center all the interest in the action and whether the hero be French and the villainous German is of second consideration. The fact that the war concerned is still grimly flourishing has no remarkable effect on the spectator.

Louise Glaum as Marie Chaumontel appears in gowns that are as interesting as those she usually affects and, too, Miss Glaum excites attention in the viewer for the character. Marie sympathizes with Germany. In the opening scenes she is professing love for a French officer, but at the first opportunity she steals some prodigiously important documents and sells them to agents of Germany.

The young officer is tried before a military court and is sentenced to imprisonment for neglect. But Captain Ravignac does what all of his class believes the more honorable—he commits suicide. The captain's brother then resolves to clear the family name by revealing Marie as the cunning, deceitful creature she is. There is a lapse of time and we next see Marie living in a cottage within the German lines. Still there is a man in the case. A wireless operator transmits and



The Ince Vamp, Louise Glaum, in "Somewhere in France."

receives important messages for her. He is introduced as a soldier of fortune, an Italian, and he always wears an eyeshade, even while speaking to Marie.

The woman receives orders to move closer to Paris. She remains with the Italian and her aunt in a chateau captured by the Germans, who are now retreating. Though she shows great resource and nerve, Marie and her schemes are discovered by the French general, and after her departure for the prison the supposed Italian reveals himself to the general as Lieutenant Charles Ravignac, brother of the captain who suffered disgrace at the hands of Marie.

Howard Hickman is commendable as Charles Ravignac and Jerome Storm does remarkably well as the unfortunate captain. Joseph J. Dowling, Fanny Midgley, George Fisher and Carl Ullman are also in the cast. Charles Giblyn produced the picture.

NO WAR IN "WAR BRIDES"

Herbert Brenon Has Unique Idea of Creating War Atmosphere Without Fighting Scenes in Trenches in Play Featuring Nazimova

Those who are looking for spectacular battlefield scenes with death and destruction vividly portrayed in Herbert Brenon's production of "War Brides" in which Nazimova will make her first appearance, are doomed to disappointment. To present all the vital elements of the great drama of war without a shot being fired, is the unique idea which Herbert Brenon has evolved for his production of Marion Craig Wentworth's play.

This is not because Brenon is afraid of battles, for in "A Daughter of the Gods" he staged scenes of warfare in which several thousand fighting men participated on each side. He decided to avoid the depiction of actual combat in "War Brides," because he believes that too many spectacular episodes detract from the story, and in this photodrama the personal interest is so intense that he does not intend to permit anything to detract from it.

"We are just beginning to realize," says Mr. Brenon, "that the greatest dramas of warfare are not those of the trenches. There, all is confusion, chaos. The drama must always be personal, and in the clashes of armies, the individual is lost. Therefore, while maintaining the atmosphere of wartime as a background, I shall try to show what war means, through its effect

upon the lives of simple people, their sufferings, their blasted hopes, their shattered romances. The world has read a great deal about the war brides idea as it was developed in European countries at the outset of the present war, and I shall try to make the tragedy of that idea clear to everyone."

Only a few more scenes of this picture remain to be made, and early in November there will be a New York showing of the work. The photodrama will be released through Lewis J. Selznick. Mr. Brenon is now closing negotiations for his next picture, which will be taken from a novel by one of America's greatest living authors.

VIVIAN MARTIN IN NEW ONE

Popular Star to Be Seen in Next Oliver Morosco Subject on Paramount Program, Released October 12

As its next release on the Paramount Program, the Oliver Morosco Photoplay Company will present Vivian Martin in "Her Father's Son," by Anna Fielder Brand, and staged under the direction of William D. Taylor.

"Her Father's Son" is the second Paramount release starring this winsome little favorite and offers a drama of heart interest together with quaint situations dealing with the period in the South just prior to the Civil War. In this production Miss Martin disguises herself as a boy and as a result encounters many difficulties which are straightened out only when the climax of the play is reached.

In addition to Director Taylor's usual delicate touches, Miss Martin's new vehicle displays various spectacular scenes of unusual realism, including a series of immense battle scenes. One of the largest interior sets ever erected at the Morosco studios is also shown, representing a massive ball-room with a high balcony and grand stairway. It is expected that this and other sets presented in "Her Father's Son" will establish a new record for elaborate beauty and excellence, even exceeding anything that Morosco has yet offered in this regard.

The supporting cast discloses another typical Morosco company and includes such sterling players as Herbert Standing, Alfred Vosburgh, Helen Jerome Eddy, Joe Massey, Jack Lawton, Lucille Ward, and Tom Bates, the last mentioned portraying one of the most remarkable negro characters ever seen upon the screen. Homer Scott supervised the camera work.

Special advertising boosters have been prepared for this production and big returns are expected by exhibitors throughout the country, particularly in the many cities in which "Vivian Martin Cooking Chatter" series is being published by local newspapers. Miss Martin's articles have won her many new friends who will be anxious to see her in her next photoplay, which will be released through the Paramount commencing October 12th.



The boy here is a girl—and not just a girl either, for it's Vivian Martin in her newest play, "Her Father's Son."

TRIANGLES MADE AND MAKING

Norma Talmadge and H. B. Warner Starred in October 22 Releases—Numerous Dramas and Comedies Keeping Stars Busy on Coast

Triangle releases for the week of October 22 will feature Norma Talmadge and H. B. Warner.

Miss Talmadge appears in "Fifty-fifty," a Fine Arts production recently made in the east under the direction of Allen Dwan. Mr. Warner's vehicle is the Triangle-Kay Bee drama, "The Vagabond Prince," written by J. G. Hawks and directed by Charles Giblyn.

Dorothy Dalton plays Fluffy in support of Mr. Warner in "The Vagabond Prince," while J. W. Johnstone is leading man for Miss Talmadge in "Fifty-fifty." Marie Chambers and Dodson Mitchell also play with Miss Talmadge.

At the Triangle coast studios Dorothy Gish is working on the production of "Atta Boy's Last Race" and Wilfred Lucas is busy impersonating a doctor in his new vehicle "Bugs."

Mae Marsh plays a little violinist in the new play "The Wharf Rat." Robert Herron is featured in this production while Spottiswood Aitken is prominently cast as a musician.

The Triangle Ince studios have been centering attention upon stellar combinations these days. Raymond B. West is directing Dorothy Dalton, Louise Glaum and Charles Ray, with Robert McKim, J. Barney Sherry, J. J. Dowling and Margaret Thompson in the supporting cast.

Frank Keenan is playing in a drama of sixty years ago depicting life on the Mississippi. William S. Hart has started work on a new western and is again a bad man, a two-gun expert with a record.

At the Triangle Keystone studios Fred Fishback has started a new Ambrose comedy in which Mack Swain is assisted by Tom Kennedy and Luella Maxam. Chester Conklin has been devoting himself to a water comedy, "A Tugboat Romeo."

Slim Summerville and Bobby Dunn are featured in a comedy of artist life. "A scoundrel's Toll," featuring Mary Thurman, Dale Fuller, Gene Rodgers, Ed Kennedy and Ray Griffith, will shortly be finished. Ora Carew and Baldy Belmont are starring in "The Twins," a farce full of strenuous stunts.

Burton Holmes, the world's greatest traveler, whose motion pictures are released exclusively through the Paramount Pictures Corporation, as weekly "trips around the world" will begin the middle of October to make his lecture tour of the big cities of this country.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Mabel Taliaferro as Sunshine Girl

Metro-Rolfe Release "The Sunbeam" in Which Mabel Taliaferro and Gerald Griffin Are Starred—Metro Popular in Canada.

METRO-ROLFE'S next five-part wonderplay will be "The Sunbeam" in which Mabel Taliaferro plays the part of the girl who brings sunshine into the lives of all with whom she comes in contact. Edwin Carewe, who has directed all Miss Taliaferro's photoplays at the Rolfe studio, will again be her director in this picture.

With the introduction of Metro features in three of the leading theaters in British Columbia, under most auspicious circumstances, the connecting link of Metro theaters in Canada from coast to coast, has been consummated. Herbert Lubin, who has charge of Metro plays in Canada, reports Metro's offering of Mme. Petrova in "My Madonna" brought out such crowds that hundreds were turned away and traffic was blockaded for several hours in front of the theater. At Vancouver in spite of a heavy downpour of rain and strong counter attractions, on the opening night of Metro's offering of Mme. Petrova, these did not detract from the opening. In Nanaimo, Metro's first offering was Edmund Breese in "The Shooting of Dan McGrew," and it played to capacity business despite the fact that the counter attraction was a big carnival. In Victoria the Metro program was presented for the first time and hundreds were turned away.

Gerald Griffin, known as "the globe-trotting actor," has been engaged to play opposite Mabel Taliaferro in the Metro-Rolfe production of "The Sunbeam." Mr. Griffin has played in stock in all parts of the world. His motion picture experience includes the leading role in "Feathertop," a Gaumont production, and "Blood Will Tell" for the Serial Film Company.

Universal Program for Oct. 9

Two Universal special features and a Red Feather will be released on the Universal program for the week of October 9. Carter De Haven will be seen in "Breaking Into Society," a two-reel episode of the "Timothy Dobbs—That's Me" series, while Marie Walcamp, Eddie Polo and Jack Holt star in "A Daughter of Mars," the latest two-reel episode of the new Universal serial "Liberty." In "Breaking Into Society," ninth of the "Dobbs" series which have been produced by Wallace Beery from the story by Bess Meredyth, Carter De Haven is supported by Robert Milash and Margaret Whistler. Besides the principals, the cast of "Liberty" now includes Bertram Grassby, Neal Hart, G. Raymond Nye, Maud Emory and L. M. Wells.

The Red Feather release on October 9 is "A Romance of Billy Goat Hill," a five-reel drama featuring Myrtle Gonzalez, Val Paul and Fred Church. On October 10 Mary Fuller will be seen in "Cheaters," a Gold Seal three-reel underworld and society drama. On the eleventh the L-Ko two-reel comedy "Lured But Cured," with Gertrude Selby, Dan Russell, and Charles Inslee in the principal roles, will be released. No. 41 of the Universal Animated Weekly will be released on the same date. There will be no release under the Laemmle brand on this date.

The Universal Special Feature, Flora Parker De Haven in "Behind Life's Stage," a two-reel human interest drama, will be released on October 12. Virginia Corbin, Charlie Cummings, Margaret Whistler and William Welch, appear in support of Miss De Haven. On the same day the Dorsey travel picture, "The Beautiful Temples of Ceylon," will be released as a Powers educational. There will be no release under the Big U brand on this date.

William Garwood and Lois Wilson will co-star on October 13 in "A Soul at Stake," an Imp two-reel Oriental drama. On the same day "Pat" Rooney is featured in "It's All Wrong," a Nestor comedy produced by Roy Clements. Ed. Sedgwick, Yvette Mitchell and Jean Hershott play in support of the versatile Pat. There is no Rex release on this date.

"Night Shadows," a two-reel western drama written by Willis Robards, will be released on October 14. "The Oil Smeller," a Joker comedy written by Charles J. Wilson, Jr., and produced by P. C. Hartigan will be released on the same date. "When Little Lindy Sang," a juvenile drama featuring Ernestine Jones, a little colored girl, will be released with "Diplomacy," a cartoon, as a split reel under the Powers brand. "When Little Lindy Sang" was produced by Lule Warrenton. Little Nora Dempsey, and Margaret Whistler also play important parts in the picture. There will be no Rex nor L-Ko releases on this date.

The Universal also will release during the week a Rex two-reel drama, a Big U one-reeler, a Laemmle one-reeler and an Imp one-reeler, the titles of which have not yet been decided upon.

Julius Stern, president and general manager of the L-Ko Comedy Company has returned from his vacation in the White Mountains. He will spend a few weeks in New York preparatory to his return to the coast studios. Louis Jacobs, business manager of the L-Ko company, arrived in New York bringing with him details of the activities at the studios, where Francis Ford and Grace Cunard are working on something new.

Alice Howell, Dan Russell, William Irving, Phil Dunham and all the other popular comedians and comediennes are also on the job.

Thompson Resigns

Wallace Thompson has resigned as director of publications and advertising of the Paramount Pictures Corporation and left the Paramount office last week. He was brought to Paramount by W. W. Hodkinson last April, when the latter was president of the company, and was placed in executive charge of publicity, advertising, house organs, and Pictographs. He left the managing editorship of the *Popular Science Monthly* to join Paramount. Previous to his connection with the monthly, Mr. Thompson was managing editor of *Town and Country*, and before that was in magazine and newspaper work in the West, Mexico, and France.

Mr. Thompson handled the recent convention of exchange managers and publicity men for Paramount in Chicago last July, and planned and put under way the Paramount scheme of a publicity manager in each exchange which was the backbone of the Paramount drive of co-operative publicity and trade advertising.

Mr. Thompson will remain in the motion picture business, but does not care to discuss his plans at the present time.

Ochs Books "Yellow Menace"

The Unity Sales Corporation believes it is scoring a record number of bookings on its sixteen episode serial "The Yellow Menace," which is now being released to exhibitors throughout the United States. One of the most important contracts which has been closed, books "The Yellow Menace" for the six theaters owned and controlled by Lee A. Ochs, National president Motion Picture Exhibitors League of America.

When asked to express his opinion in regard to the value of serials for a program, Mr. Ochs said: "For the coming season I have booked serials for all my theaters, because to my mind serials are the best two-reel propositions that the market offers. Generally speaking, more money is spent on serial productions and the tremendous publicity behind them is of inestimable value to the theaters. Another factor of utmost importance that must not be overlooked, is the fact that when patrons become interested in a serial, it means continued patronage from fourteen to sixteen weeks as the case may be, and furthermore by bringing the patrons to a theater, an exhibitor, through the medium of the screen, has the opportunity to keep them posted as to the excellence of his other attractions.

"In regard to how 'The Yellow Menace' appeals to me, my best answer is—I have booked this tremendous soul-stirring serial for all my theaters. This is the best evidence in the world that I consider it an A1 drawing card."

The Bartola Company has just sold the fourth Bartola to be installed in Omaha theaters in the past two months.

Sifted from the Studios

ATLANTIC COAST NOTES

Jack O'Brien, who directed **Mary Pickford's** last four pictures, has been engaged by Metro to take charge of **Emmy Whelen's** future screen plays.

Arthur MacHugh has been re-appointed as publicity manager for the B. S. Moss enterprises.

Roy Fernandez, winner of the Universal "handsomest man contest," has been occupied since his arrival in New York in serving as model for **Harrison Fisher** in a series of magazine covers made by the latter.

Murdock MacQuarrie is in New York as the representative of the Directors' Association of Los Angeles.

Pauline Frederick has returned to town after a brief vacation at Mountain Lakes, stolen between the completion of "Ashes of Embers" and the beginning of her next Famous Players-Paramount picture.

Louise Huff, who will co-star with **Jack Pickford** in the Famous Players version of **Booth Tarkington's** novel, "Seventeen," will play Lola, the flirtful, baby-talk lady, and not Jane, the champion all-around apple-sauce-and-sugar-and-bread consumer.

Ann Pennington has departed from New York with the Ziegfeld "Follies," which have gone on tour.

Portland Headlight, a lighthouse off Fort William, Maine, was reproduced within doors in the Metro-Rolfe studio for **Mabel Taliaferro's** next five act play, "The Dawn of Love." The original lighthouse was used for most of the scenes of the photoplay, but the government would not permit the actual switching on and off of the light necessary for the action of the play, and so Metro was compelled to reproduce the lighthouse in its entirety for the sake of a few scenes. **Edward J. Shulter,** technical director, made the plans, and the lighthouse was built, the exact size of Portland Headlight, by **Patrick J. Carey** with five assistants.

W. T. Carleton, the operatic baritone, having completed a seven months' engagement with **George Kleine,** playing Pierpoint Stafford, father to Gloria Stafford **(Billie Burke),** in the photoplay, "Gloria's Romance," has been engaged for a period of twenty weeks by the Astra Film Corporation to appear as Colonel Dare, U. S. A., in the serial, "America First," which will be released by Pathe. The serial is directed by **Edward José.**

Having completed "Ashes of Embers" **Pauline Frederick** bid a cheerful farewell to the Famous Players studio, hopped into her car and sped away to Mountain Lakes, New Jersey, for a two weeks' vacation. Miss Frederick believes that the rest is doubly earned as she played a dual role in this Paramount Picture.

PACIFIC COAST NOTES

George Melford is producing "The Year of the Locust," with **Fannie Ward** as his star. **Jack Dean** and an all-star company are supporting. Melford's last feature was "A Woman's Victory" with **Blanche Sweet.**

Max Dill, of the team of **Kolb** and **Dill,** finds picture clowning rather strenuous. To date, he has broken both ankles and arm twice, caught cold from being soused with water and not being able to change his clothes, had his shoulder blade cracked and suffered cuts and contusions galore.

Henry Otto, Metro director, and **Harold Lockwood,** his star, first ocupied similar positions over five years ago, when they took a little studio at Glendale and put on a one reel picture which Otto wrote. They sold it to the Great Northern and then closed shop.

Carmen Phllips, now playing opposite **Hank Mann** in Fox comedies, is versatile. With one company she played ingenue leads, with the next "heavies," then appeared in two prominent character parts and is now in comedy roles.

John Steppling, Joseph Harris and **Jack Mower** are working with **Harry Pollard,** who is producing Mutual five-reelers starring **Marguerita Fischer.**

Nell Shipman, who has just completed a Fox play opposite **William Farnum,** has been engaged by the Lasky Company to play opposite **Lou-Tellegen** in a feature entitled "The Black Wolf."

Frederick McMonnies, the celebrated sculptor and artist, accompanied by his wife, **Mrs. John P. Jones,** wife of the late United States Senator from Nevada; and Mrs. Robert Farquhar, wife of a noted architect, were the guests of **Phillips Smalley** at Universal City a few days ago.

Kolb and **Dill** are about to start a film version of their stage success, "Lonesome Town."

Rea Berger, director of "Flying A" features, was married recently in Los Angeles to **Miss Norma Martin.**

George Fisher has become a brunette instead of a blond. The reason for the change is that he is playing the part of a young Italian illustrator in support of **Clara Williams** in the current Ince-Triangle drama by **C. Gardner Sullivan.**

William Stowell, who is leaving the American studios at Santa Barbara, was given a farewell dinner at the Arlington.

Richard Stanton, Fox director, is still at El Paso, Texas, where he is obtaining some startling scenes for the feature in which **Alan Hale** and **Gretchen Hartman** have the leading roles.

Myrtle Stedman, Pallas and Morosco star, has been "loaned" to the Lasky company to appear in the leading feminine role in an Oriental drama with **Sessue Hayakawa.**

Rhea Mitchell will appear in an important role in the sequel to "The Diamond From the Sky," which, it is announced, will be in eight reels.

William D. Taylor is directing **Kathlyn Williams** in her first picture for the Morosco Company. **Thomas Holding** has the leading man's role.

"The Tides of Barnegat" is the title of the **Blanche Sweet** picture which **Marshall Neilan,** who recently joined the Lasky forces, is directing.

"The Grip of Evil" serial, featuring **Jackie Saunders,** with **Roland Bottomley** playing opposite, will probably reach completion this week. **Sherwood MacDonald** is its director.

Two interested visitors at Universal City a few days ago were **Mr.** and **Mrs. Henry Barber,** of Oshkosh, Wisconsin, old friends of **Pres. Carl Laemmle** of the Universal Film Manufacturing Company who were his guests at the film capital for an afternoon. Before Mr. Laemmle became an important figure in the film world he was in business in Oshkosh.

Carter DeHaven, the Broadway comedian who is working under the direction of **Wallace Beery** at Universal City, has commenced work in a new two-reel comedy in which he will play the featured lead. It is being made under

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.
Exclusive to Motography.

	Bid	Asked
American Film Co., Inc.	82	92
Biograph Company	3	25
Lone Star Corp., pref.	92	100
Lone Star Corp., com.	40	45
Mutual Film Corp., pref.	35	40
Mutual Film Corp., com.	30	37
North American Film Corp., com.	26	38
New York M. P. Corp.	30	39
States Film Corp., com.	34	45
Randolph Film Corp., pref. (with 50% common)	97	105
Thanhouser Film Corp.	1¾	2½*
Universal Film Mfg. Co.	150	..

*Par $5.00.

States Film Corporation: Now that the preferred stock has been redeemed, the common is in some demand. Reports of business in "The Girl and the Game" series are very favorable.

Randolph Film Corporation: Market shows a slight improvement over last week. Trades are unusually made of the preferred carrying 50 per cent bonus in common stock.

Lone Star Corporation: Announcement is made of the retirement of 25 per cent of the preferred stock issue on November 15th. Also a dividend on the preferred stock at the rate of 7 per cent, payable October 1. Another announcement is expected at an early date and it is believed that the balance of the issue will be taken up before April 1. This has resulted in a strong demand for the common stock, which seems to have a consistently rising market.

Mutual Film Corporation: After several months of inactivity, the trading in this stock seems to have somewhat revived, due perhaps to the persistent reports of resumption of dividends some time this winter.

the working title of "The Perils of the Parlor."

Mme. Schummann-Heink, the famous diva, paid her second visit to Universal City in September, and sang for the entire population of "the capital of the film world" from the main stage. Mme. Heink had her picture taken by both moving and still cameramen while she fondled two large lions in the Universal zoo.

Alfred Vosburgh has just finished a two-picture engagement with the Morosco Company, in which he played opposite **Vivian Martin** in one five-reeler and with **Lenore Ulrich** in the other.

After a week's illness, **Eugenie Besserer** has returned to the Selig studio where she is playing an important part in "The Garden of Allah," under the direction of **Colin Campbell.**

"The Light of Western Stars," Selig production, is the second picture in which **Frank Campeau,** stage star, has apeared.

Helen Ware, who stars in "The Garden of Allah," is a native daughter of California, although most of her theatrical life has been spent in the east.

Bessie Eyton and **Tom Mix** are playing together in a picture for the first time in their careers. They have the leading roles in the Selig production of "The Light of Western Stars," written by **Zane Gray. E. A. Martin** is in charge of this production.

Franklyn Farnum, who recently joined the ranks of photoplayers after wide experience as leading man on the speaking stage, is playing in "The Regeneration of John Gray," directed by **Harry Millarde** at Universal City.

Four new baby lions were added to the list of members of the Selig zoo last week.

Marie Doro will be seen shortly in a film version of "The Lash," a **Paul West** story which **James Young** is directing.

Theodosia Harris, well known scenario writer, was married last week to a San Francisco business man.

The next play for **Dorothy Gish** is "The Best Bet," a race track story written by **Tod Browning. George Siegmann** will direct. **Raymond Jerome Binder,** recently engaged by Fine Arts, will play opposite Miss Gish. Others in the cast are **Adele Clifton, Carl Stockdale, Loyola O'Connor, F. A. Turner, Joe Neery** and **Tom Wilson.**

"An Old Soldier's Romance," a three-reel Universal drama is being made under the direction of **William V. Mong. Nellie Allen** and Mong play the leads.

Lester Scott, assistant to **Director Apfel,** and his bride, **Irene Hunt,** have returned from their honeymoon.

In his first month of directing at Universal City, **Douglas Gerrard** has produced three one-reel pictures and one three-reeler, "The Idealist," "The Gunman," "Italian Love" and "Billy's Birthday."

The Joker comedy, featuring **Gale Henry,** entitled "You Want Something," was awarded the $100 prize offered by the Associated Advertising Clubs of the World.

Among **Francis Ford's** collection of dogs are the following: An English bull, a Scotch collie, a Russian wolfhound, a French poodle, a Japanese spaniel, an Irish setter and a Mexican hairless canine.

Hazel Page and **Irene Aldwyn** are being featured with **Roy Stewart** by **Director Phillips Smalley** at Universal City in one of **Brand Whitlock's** stories, "The Girl That's Down."

Another Universal baby has been named after **Lois Weber,** the talented woman director, playwright and actress. Little Miss Marjorie Lois is the daughter of **Al Zeigler,** the cinematographer of Miss Weber's company for more than a year.

Frank Borzage, director and leading man at the American Film Studios at Santa Barbara, severs his connection with this company in a few weeks.

Margaret Shelby and **Mary Miles Minter,** sisters, are playing together for the first time on the screen in **Director James Kirkwood's** picture "Faith," now being made at the American Film Studio at Santa Barbara.

Louise Lester and **Jack Richardson,** for six years members of the "Flying A" Company at Santa Barbara, will sever their connection with this company in the very near future. Thus departs the last contingent of the original "Flying A" Company.

Roy Stewart has the leading male role in **Phillips Smalley's** five-reel feature, "The Girl That's Down," at Universal City.

Julian Louis Lamothe, who has put into scenario form the first **Marguerite Fischer** vehicle on the Mutual Star Program, has gone to San Diego with **Harry Pollard** and Miss Fischer to arrange for the making of the majority of the scenes for this picture in that city.

Vola Smith is recovering from the injuries she received recently in a runaway accident which occurred during the filming of **Director Harry Millard's** picture, "The Regeneration of John Grey."

Eleanor Crowe is the only stock member that remains of **Director Oscar Apfel's** company at the Fox Studio. She has already been cast for two roles in the next Fox-Apfel feature, and nobody else is chosen as yet. This will be the third appearance with the Fox Company of this newest Fox "find."

The last scenes of "Rummy" starring **Wilfred Lucas,** have been photographed at the Fine Arts Studio and **Director Paul Powell** is about to start rehearsals on a scientific detective story written by **W. E. Wing,** author of "Sold for Marriage," and other Triangle productions. **Wilfred Lucas** will play the principal part with **Constance Talmadge** opposite him. The supporting cast will consist of **Winfred Westover, James O'Shea, G. M. Blue. F. A. Turner** and **Doc Cannon.**

Charles Ray, who answers personally every letter he receives from his admirers, is thankful for the brief vacation from pictures which he is enjoying, which has given him a chance to catch up in his correspondence.

The wardrobe department of the Ince-Triangle studios is working overtime this week, in its efforts to complete on time some nine hundred Austrian military costumes to be used in the current Triangle drama by **C. Gardner Sullivan,** in which **Thomas H. Ince** will present **Clara Williams.** This play is being directed by **Reginald Barker** and has **Charles Gunn** and **George Fisher** in its cast. The costumes are for use in the making of several tremendous battle scenes necessary to the action of the story.

William Garwood, who recently resigned from the Universal Company, has returned temporarily to the speaking stage. He has signed a contract with the Oliver Morosco stock company in Los Angeles and is rehearsing his part in "On Trial," soon to be given at the Morosco theater.

"Peck O'Pickles," which was a starring vehicle for **Kolb** and **Dill** on the speaking stage and which the comedians are filming at the American studios, was put into synopsis form by the author, **Frank Stammers,** and given continuity by **Al. Santell** of the American Company.

Dorothea Farley, who played the lead in the Century feature, "Inherited Passions," is at present making a spirited attempt to bring about the release of the author of the story, **"Jack Wolf,"** who is a convict in San Quentin prison.

The newest Clune production, "The Eyes of the World," a picturization of **Harold Bell Wright's** novel, has been completed by **Director Donald Crisp. Monroe Salisbury,** the "Allesandro" of "Ramona," the first Clune picture, again has a leading part.

Constance Talmadge is again at work at the Triangle Fine Arts studio. She is co-starring with **Wilfred Lucas** in the comedy drama, "Bugs," written by **W. E. Wing.** This is her first picture since she appeared in **D. W. Griffith's** "Intolerance," as the mountain girl.

Helen Holmes, the original railroad girl and featured leading woman of the Signal Film Co., had a narrow escape from drowning at Arcata, Cal., where the company is taking scenes for "A Lass of the Lumberlands." She was rescued by **Director-general J. P. McGowan,** who swam to her assistance.

Colin Campbell, Selig director, who produced "The Crisis," was once stage director for a Chicago stock theatrical company.

Edward Sloman is progressing with his production of the sequel to "The Diamond From the Sky" serial at the American studios. **William D. Taylor** directed the original serial.

Monroe Salisbury is again acting under the direction of **Oscar Apfel** at the Fox studios. Mr. Salisbury acted in his first picture with Mr. Apfel with Dustin Farnum in "The Squaw Man," the Lasky feature.

Lamar Johnstone, who played an important role in the American serial, "The Secret of the Submarine," has signed a contract to support **Tyrone Power** in "The Planters." Johnstone has been in pictures since 1911, when he joined the Vitagraph Company, following a speaking stage and vaudeville career. He has appeared in Kalem, Majestic, Selig, Pallas and American pictures.

Charles Hill Mailes has a strong role in the production by **Lois Weber** of a feature based on a celebrated murder case in New York City. Little **Lena Baskette** and **Evelyn Selbie** also have important roles.

The next American Mutual five-reel production by **Frank Borzage**, who directed and played the lead in "Land O' Lizards," will be "Immediate Lee." Borzage has the title role, with **Anna Little** as leading woman.

Richard Bennett's next picture, a five-reel American Mutual feature, "The Lawmakers," contains a preachment against capital punishment.

Myrtle Stedman is at present acting with the famous Japanese artists, **Sessue Hayakawa** and his wife, at the Lasky studios.

A new serial, written by **Will M. Ritchie**, has been completed at the Balboa studios. **Ruth Roland** is the star.

Oscar Apfel, director at the Fox Edendale studio, has completed the ninth production in which he has directed **William Farnum.**

Irene Hunt, well known on the screen, and **Lester Scott**, studio manager at the Fox Edendale studios, were married recently at San Diego.

Three of **Director George L. Sargent's** productions are enjoying present popularity. "The Fall of a Nation," in which he directed the battle scenes, the American serial, "The Secret of the Submarine," and "The Sable Blessing," first of the new **Richard Bennett** American features.

Frank Lloyd has finished directing his first picture for the William Fox Company. **Gladys Brockwell, Herschel Mayall** and **William Clifford** have leading roles in the picture, whose working title is "The Undesired."

Edith (Edythe no longer) **Sterling** is going to Guatemala to work in scenes for "The Planters," the ten-reel feature starring **Tyrone Power.**

"The Yellow Girl," the novelty picture which **Edgar M. Kellar** directed, has received its premiere in Los Angeles. **Carmen Phillips**, who has the lead, is said to have done excellent work. The treatment of costumes and decoration of stage by Director Kellar is so striking and out of the ordinary that Miss Phillips' talents are enhanced.

Richard Stanton, the Fox producer, has returned from El Paso with his company, which includes **Gretchen Hartman, Alan Hale** and **Frances Burnham.** Stanton used eighteen hundred cavalry in some of his scenes and in one or two instances had as many as twenty-two hundred people. He obtained some remarkable battle stuff. The company were at work before eight each morning and often kept at it until late at night.

"My idea of heaven," said **Hampton Del Ruth**, assistant manager of production of the Keystone company, "is a place where everyone is so happy that no one needs a comedy motion picture to cheer him up—where perfect scenarios could be had for the asking—in short, where worries of a studio could never exist. At that I think I enjoy the constant striving for something new which we have here at Keystone."

Leona Hutton's Hollywood bungalow was the scene of a recent week-end house party, at which a number of Miss Hutton's former fellow-workers at the American Film Studio were the guests.

Charles Clary signed a contract last week with the Fox Company, upon completion of a big role with **Geraldine Farrar** in the Lasky feature, "Joan of Arc."

Maxfield Stanley, one of the leads in the Griffith picture, "Intolerance," will also be seen shortly in the leading role in a **Smalleys**-directed feature made at Universal City.

Ruth Stonehouse, having finished the five-reel feature "Kinkaid-Gambler," a Universal production, has commenced work on a single reel comedy drama of the "Mary Ann" series.

In an effort to avoid running over a little Japanese baby in her high-powered roadster, **Betty Schade**, prominent Universal leading woman, smashed into a trolley car. The actress was thrown out and badly bruised, but she saved the baby.

The first picture made by the Christie Film Company and entitled "The Seminary Scandal" had its debut at the Strand Theater, New York.

Frank Campeau, who portrays the role of "Sheriff Hawe" in the ten-reel western feature, "The Light of Western Stars," in course of production by the Selig Company, has departed for New York City where he will be featured in one of the season's successes of the spoken stage.

Director William Robert Daly and his leading woman, **Fritzi Brunette**, have severed their connection with the Selig Company.

Franklyn Ritchie and **Helene Rosson** have finished "Esther of the People," a five-part sociological drama to be announced soon on the American Mutual program.

The eight-reel feature, "Inherited Passions," made by the Century Company and featuring **Dorothea Farley**, is to be released by the Ella Wheeler Wilcox Photoplays, Inc. **Gilbert P. Hamilton**, managing-director of the production, is to film some of the **Ella Wheeler Wilcox** poems as feature photoplays.

William D. Taylor, having fully recovered his health, is at work with the Pallas-Morosco companies, directing **Kathlyn Williams.** In the cast supporting Miss Williams are **Thomas Holding, Wyndam Standing** and **Herbert Standing.**

Cleo Madison has an unusual and striking role in the newest Bluebird feature, "Black Orchids." The story, directed by **Rex Ingram**, is laid in France and the faddists and art colony are characterized forcibly.

In order to get scenes of cotton picking for "Big Tremaine," **Director Henry Otto** of the Yorke Company, took his players to Calexico, on the Mexican border. **Harold Lockwood** and **May Allison** are featured in this picture.

Charles Gunn has been cast in the **William Desmond-Enid Markey** feature at the Ince Culver City studios, following the completion of a picture in which he played opposite **Clara Williams.**

"The Honorable Friend," **Sessue Hayakawa's** latest screen success, was written by **Elizabeth McGaffey** and scenarioized by **Eva Unsell.**

Rena Rogers has been cast for the role opposite **Richard Bennett** in the fourth Bennett feature at the American studios. Miss Rogers has appeared with the Ince, Universal and Fox companies.

Eddie Ring Sutherland, a nephew of **Blanche, Frances** and **Julia Ring**, has been cast in the leading role in a light comedy at the Keystone studio.

Jewel Carmen, who played opposite **Douglas Fairbanks** in "American Aristocracy," has returned to Los Angeles from the New York studio and will soon be working in another Triangle Fine Arts feature.

Henry Otto, who is directing **Harold Lockwood** and **May Allison** in the Metro production of "Big Tremaine," is also playing the role of the villain in the story. Otto formerly played heavy roles in pictures with Lockwood when both were with Selig. Before entering picture work, Otto was on the speaking stage for nine years. He was with **Richard Mansfield** for two seasons, was in the original company that produced "The Devil," and appeared in vaudeville with **Minnie Seligman** in "The Drums of Doom."

Director Oscar Apfel is producing an underworld picture at the Fox Edendale studio. **R. W. Heustis**, publicity man for the Fox Company on the coast, is the author.

The return of **Margarita Fischer** and **Harry Pollard** to the Mutual program will be made in "The Pearl of Paradise," soon to be released.

The marriage is announced of **Max M. Dill**, of the comedy team of **Kolb** and **Dill**, and **Miss Josephine Clark**, of San Francisco.

Juanita Hansen has finished her work opposite **George Walsh** in the Fox feature directed by **Otis Turner.** In it she plays a mountain girl.

With **Wedgewood Nowell** as her chief support and **Rex Ingram** as director, **Cleo Madison** has begun work on her third Bluebird feature, a Russian story full of color and romantic novelty. **Nicholas Duneau**, a Russian dancer, has been specially engaged for the picture.

Neva Gerber is being featured in a three-reel Universal drama, "A Serpent's Tooth," under the direction of **Stuart Paton.**

Billy Fay has returned to the Rolin studio, after a month spent in the hospital. He was injured when he fell while making a picture.

Lillian Hayward, formerly with the Selig Company, has been engaged to appear in a series of Yorke productions for the Metro program, her first appearance being with **Harold Lockwood** and **May Allison** in "Big Tremaine." Miss Hayward, who has been in pictures for five years, is a recruit from the speaking stage.

Vola Smith has been cast in a Bluebird feature to be directed by **Joseph De Grasse.**

Bennie Suslow has just finished an important role in the eight-reel Universal picture, "Destiny," directed by **Lloyd Carleton.**

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	10-2	An Indian's Loyalty	Biograph	1,000
D	10-2	In the House of the Chief	Selig	3,000
T	10-2	The Selig-Tribune, No. 79	Selig	1,000
C	10-2	Getting By	Vitagraph	1,000

Tuesday.

D	10-3	An Old-Fashioned Girl	Essanay	2,000
C	10-3	One Step Too Far	Kalem	1,000

Wednesday.

D	10-4	Under the Gas Light	Biograph	3,000
C	10-4	The Fable of "The Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure"	Essanay	1,000
D	10-4	The Girl from Frisco, No. 8	Kalem	2,000
C	10-4	A Grain of Suspicion	Vim	1,000

Thursday.

T	10-5	The Selig-Tribune, No. 80	Selig	1,000
C	10-5	Royal Blood	Vim	1,000

Friday.

D	10-6	A New Day	Knickerbocker	2,000
C	10-6	Stolen Plumage	Kalem	1,000
C	10-6	Strictly Business	Vim	1,000

Saturday.

D	10-7	His Little Wife	Essanay	3,000
D	10-7	The Blocked Track	Kalem	1,000
D	10-7	The Canbyhill Outlaws	Selig	1,000

Monday.

D	10-9	A Tale of The Wilderness	Biograph	1,000
D	10-9	Converging Paths	Selig	1,000
T	10-9	The Selig-Tribune, No. 81	Selig	1,000
C	10-9	Billy's Melodrama	Vitagraph	1,000

Tuesday.

D	10-10	A Pueblo Legend	Biograph	2,000
C	10-10	Money to Burn	Essanay	2,000
C	10-10	The Love Magnet	Kalem	1,000

Wednesday.

C	10-11	Canimated Nooz Pictorial, No. 17: Scenic	Essanay	1,000
D	10-11	The Girl from Frisco, No. 10	Kalem	2,000
C	10-11	Their Installment Furniture	Vim	1,000

Thursday.

T	10-12	The Selig-Tribune, No. 82	Selig	1,000
C	10-12	The Candy Trial	Vim	1,000

Friday.

D	10-13	From the Deep	Knickerbocker	3,000
C	10-13	The Battered Bridegroom	Kalem	1,000
C	10-13	Watch Your Watch	Vim	1,000
C	10-13	The Mayor's Fall from Grace	Vitagraph	1,000

Saturday.

C	10-14	Lost Twenty-four Hours	Essanay	3,000
D	10-14	To Save the Special	Kalem	1,000
D	10-14	A Mistake in Rustlers	Selig	1,000

V. L. S. E. Program

	8-28	The Kid	Vitagraph	5,000
	8-29	Selig Athletic Series, No. 10	Selig	1,000
	9-4	The Return of Eve	Essanay	5,000
	9-4	His Wife's Good Name	Vitagraph	5,000
	9-4	Selig Athletic Series, No. 11	Selig	1,000
	9-4	Phantom Fortunes	Vitagraph	5,000
	9-11	Selig Athletic Series, No. 12	Selig	1,000
	9-11	His Wife's Good Name	Vitagraph	5,000
	9-18	The Combat	Vitagraph	6,000
	9-18	The Fall of a Nation	Vitagraph	7,000
	9-25	The Chattel	Vitagraph	5,000
	10-2	The Scarlet Runner, No. 1	Vitagraph	2,000
	10-2	Through the Wall	Vitagraph	6,000
	10-9	The Scarlet Runner, No. 2	Vitagraph	2,000
	10-9	The Firm of Girdlestone	Vitagraph	5,000

Mutual Program

Tuesday.

C	10-3	Slicking the Slickers	Beauty	1,000

Wednesday.

T	10-4	Mutual Weekly, No. 92	Mutual	1,000
S	10-4	See America First, No. 55	Gaumont	700
C	10-4	Kartoon Komics, No. 55	Gaumont	300

Thursday.

D	10-5	Fantomas, No. 5	Gaumont	3,000

Friday.

D	10-6	Arabella's Prince	Thanhauser	2,000
C	10-6	Oh! For a Cave Man	Cub	1,000

Saturday.

C	10-7	Won by a Fowl	Cub	1,000
C	10-7	That Wonderful Wife	Cub	1,000

Sunday.

C	10-8	A Touch of High Life	Vogue	2,000
T	10-8	Reel Life	Gaumont	1,000

Monday.

D	10-9	Citizens All	American	1,000

Tuesday.

C	10-10	That Sharp Note	Beauty	1,000

Wednesday

T	10-11	Mutual Weekly, No. 93	Mutual	1,000
S	10-11	See America First, No. 56	Gaumont	700
C	10-11	Kartoon Komics, No. 56	Gaumont	300

Friday.

D	10-13	At the Edge of the Abyss	Thanhauser	1,000
C	10-13	Incubating Hubby	Cub	1,000

Saturday

C	10-13	Those Primitive Days	Cub	1,000
C	10-13	Their College Capers	Cub	1,000

Sunday

C	10-14	Ducking a Dissolute	Vogue	2,000
T	10-14	Reel Life	Gaumont	1,000

Universal Program

Monday.

C	10-2	With the Spirit's Help	Nestor	1,000
D	10-2	Liberty, No. 8	Universal	2,000
D	10-2	Timothy Dobbs, That's Me, No. 8	Universal	2,000

Tuesday.

D	10-3	The Heart of New York	Gold Seal	3,000
	10-3	No Release This Week	Victor	

Wednesday.

	10-4	No Release This Week	Laemmle	
C	10-4	Safe in the Safe	L-Ko	1,000
T	10-4	Animated Weekly, No. 40	Universal	1,000

Thursday.

	10-5	No Release This Week	Victor	
D	10-5	The Eternal Way	Big U	1,000
E	10-5	Pen and Inklings In and Around Jerusalem	Powers	1,000

Friday.

D	10-6	Somewhere on the Battlefield	Universal	2,000
D	10-6	No Release This Week	Laemmle	
C	10-6	A Charming Villain	Victor	1,000

Saturday.

D	10-7	Pinkey's Bull's Eye	Rex	2,000
	10-7	No Release This Week	Laemmle	
C	10-7	Father Gets in Wrong	Joker	1,000

Sunday.

D	10-8	The Human Gamble	Rex	2,000
	10-8	No Release This Week	Imp	
	10-8	No Release This Week	L-Ko	

Monday.

C	10-9	Almost Guilty	Nestor	1,000
D	10-9	Liberty, No. 9	Universal	2,000
C	10-9	Timothy Dobbs, That's Me, No. 9	Universal	2,000

Tuesday.

D	10-10	Cheaters	Gold Seal	3,000
	10-10	No Release This Week	Victor	

Wednesday.

	10-11	No Release This Week	Laemmle	
C	10-11	Lured But Cured	L-Ko	2,000
T	10-11	Animated Weekly, No. 41	Universal	1,000

Thursday.

D	10-12	Behind Life's Stage	Universal	2,000
	10-12	No Release This Week	Big U	
E	10-12	The Beautiful Temples of Ceylon	Powers	1,000

Friday.

D	10-13	A Soul at Stake	Imp	2,000
	10-13	No Release This Week	Rex	
C	10-13	It's All Wrong	Nestor	1,000

Saturday.

D	10-14	Night Shadows	Bison	2,000
C	10-14	The Oil Smeller	Joker	1,000

Sunday.

D	10-15	When Little Lindy Sang	Powers	500
C	10-15	Diplomacy	Powers	500
	10-15	No Release This Week	L-Ko	

Miscellaneous Features

The Yellow Menace	Unity Film	3,200
The Crimson Stain Mystery	Consolidated Film	3,200
Tom and Jerry in Dreamland	Emerald M. P. Co.	2,000
Casey's Ghost	Reserve Photoplays	1,000
Where Are My Children?	Universal	6,000
Tom and Jerry Divorced	Emerald M. P. Co.	2,000
Casey, the Farmer	Reserve Photoplays	1,000
The Human Orchid	Florida Feature Film	5,000
Casey's Pals	Reserve Photoplays	1,000
Pages from Her Life	Great Northern	5,000
Casey's Monkey	Reserve Photoplays	1,000
Casey, the Cop	Reserve Photoplays	1,000
Casey, the Bandmaster	Reserve Photoplays	1,000
Kismet	California M. P.	10,000
War Brides	Herbert Brenon	5,000
Common Law	Lewis J. Selznick	5,000
Charity	Frank Powell Prod.	5,000
The Prima Donna's Husband	Herald Film	5,000
Around the World in Eighty Days	Herald Film	6,000
The Woman Who Dared	California M. P.	7,000
The Passion Flower	California M. P.	5,000

Bluebird Photo-Plays, Inc.

8-21	Little Eve Edgarton	Bluebird	5,000
8-28	The Girl of Lost Lake	Bluebird	5,000
9-4	The Unattainable	Bluebird	5,000
9-11	Saving the Family Name	Bluebird	5,000
9-18	Behind the Lines	Bluebird	5,000
9-25	The Evil Women Do	Bluebird	5,000
10-2	Wanted a Home	Bluebird	5,000
10-9	The Chalice of Sorrow	Bluebird	5,000

Fox Film Corporation

Released Week of

7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000
7-31	Under Two Flags	Fox	5,000
8-7	The End of the Trail	Fox	5,000
8-14	Sporting Blood	Fox	5,000
8-21	Daredevil Kate	Fox	5,000
8-28	Little Miss Happiness	Fox	5,000
9-4	The Unwelcome Mother	Fox	5,000
9-11	Her Double Life	Fox	5,000
9-18	Where Love Leads	Fox	5,000
9-25	The Fires of Conscience	Fox	5,000
10-2	The Straight Way	Fox	5,000
10-9	The Ragged Princess	Fox	5,000

International Film Service, Inc.

9-26	International News Pictorial, No. 77		1,000
9-29	International News Pictorial, No. 78		1,000
10-2	Flower of Faith		5,000
10-2	Beatrice Fairfax, No. 8		2,000
10-3	International News Pictorial, No. 79		1,000
10-6	International News Pictorial, No. 80		1,000
10-9	Beatrice Fairfax, No. 81		2,000
10-10	International News Pictorial, No. 81		1,000
10-13	International News Pictorial, No. 82		1,000

Kleine-Edison-Selig-Essanay.

Released week of

	The Sting of Victory	Essanay	5,000
10-2	The Country That God Forgot	Selig	5,000
10-16	The Return of Eve	Essanay	5,000

Metro Features.

Released week of

8-28	The Pretenders	Metro	5,000
8-28	Papa by Proxy	Metro	1,000
9-4	The Light of Happiness	Metro	5,000
9-11	Mister 44	Metro	5,000
9-18	The Wheel of the Law	Metro	5,000
9-25	The Dawn of Love	Metro	5,000
10-2	Life's Shadows	Metro	5,000
10-9	The Iron Woman	Metro	5,000

Mutual Master-Pictures.

Released week of

8-14	A Wall Street Tragedy	Mutual	5,000
8-17	A Welsh Singer	Mutual	5,000
8-21	A Million for Mary	American	5,000
8-21	The Mystery of the Riviera	Gaumont	5,000
8-28	The Diamond Runners	Signal	5,000
8-28	The Man Who Would Not Die	American	5,000
9-4	Youth's Endearing Charm	American	6,000
9-4	The Light	American	5,000
9-4	The Count	Chaplin-Mutual	2,000
9-11	The Sable Blessing	American	5,000
9-11	Grim Justice	Turner	5,000
9-18	The Three Pals	American	5,000
9-18	The Land o' Lizards	American	5,000
9-25	The Manager of the B. & A.	American	5,000
9-25	The Torch Bearer	American	5,000
10-2	Dulcie's Adventure	American	5,000
10-2	A Woman's Daring	American	5,000
10-9	Philip Holden	American	5,000
10-9	Redeemed	American	5,000

Paramount Features.

Released week of

9-21	Farmer Al Falfa's Wolf Hound	Paramount-Bray	1,000
9-25	The Quest of Life	Famous Players	5,000
9-25	Paramount Pictographs Weekly Magazine	Paramount	1,000
9-18	The Daughter of MacGregor	Famous Players	5,000
9-25	Bonnie Scotland	Paramount-Burton Holmes	1,000
9-28	Bobby Bumps Starts a Lodge	Paramount-Bray	1,000
9-28	Anton the Terrible	Lasky	5,000
10-2	The Lash	Lasky	5,000
10-2	Paramount Pictographs Weekly Magazine	Paramount	1,000
10-2	A Scotch-Irish Reel	Paramount-Burton Holmes	1,000
10-4	Colonel Heeza Liar's Vacation	Paramount-Bray	1,000
10-5	The Storm	Lasky	5,000
10-4	O U Rooster	Paramount-Bray	1,000
10-9	The Intrigue	Pallas	5,000
10-9	In Old Ireland	Paramount-Burton Holmes	1,000
10-9	Paramount Pictographs Weekly Magazine	Paramount	1,000
10-11	Colonel Heeza Liar Gets Married	Paramount-Bray	1,000

Pathe.

Released Week of

10-9	The Grip of Evil, No. 13	Pathe	2,000
10-9	The Shielding Shadow, No. 2	Pathe	2,000
10-9	Heinie and the Four Hundred	Pathe	1,000
10-9	The Pillory	Pathe	5,000
10-9	U. S. Customs Inspection	Pathe	1,000
10-9	The Sword of Damocles	Pathe	2,000
10-11	Pathe News, No. 82	Pathe	1,000
10-14	Pathe News, No. 83	Pathe	1,000

Red Feather Productions.

Released Week of

9-4	The Narrow Path	Red Feather	5,000
9-11	The Whirlpool of Destiny	Red Feather	5,000
9-18	Black Friday	Red Feather	5,000
9-25	If My Country Should Call	Red Feather	5,000
10-2	Under Suspicion	Red Feather	5,000
10-9	A Romance of Billy Goat Hill	Red Feather	5,000

Triangle Film Corporation.

Released week of

9-10	Thoroughbred	Kay-Bee-Triangle	5,000
9-17	The Little Liar	Fine Arts-Triangle	5,000
9-17	The Wolf Woman	Kay-Bee-Triangle	5,000
9-24	Diane of the Follies	Fine Arts-Triangle	5,000
9-24	The Dawn Maker	Kay-Bee-Triangle	5,000
10-1	The Jungle Child	Kay-Bee-Triangle	5,000
10-1	Manhattan Madness	Fine Arts-Triangle	5,000

World Features.

Released week of

7-24	Paying the Price	World	5,000
7-31	Miss Petticoats	World	5,000
8-7	A Woman's Way	World	5,000
8-14	The Summer Girl	World	5,000
8-21	The Rail Rider	World	5,000
8-28	Husband and Wife	World	5,000
9-4	The Almighty Dollar	World	5,000
9-11	The Velvet Paw	World	5,000
9-18	Friday the 13th	World	5,000
9-25	The Dark Silence	World	5,000
10-2	The Scarlet Oath	World	5,000

Brief Stories of the Week's Film Releases

General Program

A Tale of the Wilderness—Biograph Re-issue—October 9.—Featuring Dorothy Bernard, Charles Mailes and Edwin August. In the wilds of the Kentucky Hills two brothers, the elder an outlaw, view from a distance the approach of a party of settlers moving forward to a new home in the vast wilderness. The yonng brother is overwhelmed by the sight of the pioneers, and, unknown to his elder brother, joins their party. The settlers build a stockade home and the outlook is most rosy until the outlaw brother meets a girl from the stockade at the spring, he, of course, not knowing that his brother is among the party. He forces his attentions upon her, which she repulses, rushing back to the stockade for help. The outlaw's influence with the neighboring Indians arouses them in his plan for vengeance. They attack the stockade, and when the settlers' chance seems hopeless they dig a tunnel from the back of the stockade to the hillside. Most of them have effected an escape, but among the few captured is the younger brother, so the outlaw regrets his action and uses again his influence with the Indians, but with a different effect.

Converging Paths—(Two Reels)—Selig—October 9.—Featuring Robyn Adair and Virginia Kirtley. A review appears elsewhere in this issue.

Billy's Melodrama—Vitagraph—October 9.—Featuring William Lytell, Jr., and Shirley Moore. Billy's favorite indoor sport is reading blood-curdling thrillers. But he fails to find anything in his library sufficiently exciting to hold his interest, so he decides to write a real thriller himself. He employs a hero, a heroine and a villain. Each time he throws his hero into a trying situation and each time he has the greatest difficulty getting him out of it. Finally Billy has his three characters up in an aeroplane, and the hero is about the hurl the villain to the depths below for his many crimes. But Billy in his writing has become so excited that he has thrown a lighted cigarette butt on the floor and this has ignited his celluloid collar. The room is ablaze and the fire engines are outside when Billy reaches this point in his story. When the firemen come to the rescue, Billy pleads for a few minutes to finish his story, but they drag him out unceremoniously and his story is never ended. Billy is next seen in a padded cell, where all he can say is "they're up in the clouds and I can't get them down."

The story turns out to be a dream.

A Pueblo Legend—(Two Reels)—Biograph Re-issue—October 10.—Featuring Mary Pickford, Robert Harron and Wilfred Lucas. During the Spring Dance of the Green Boughs, the Sun Priest tells the story of the turquoise stone that fell from the sky centuries before and was imbedded in the earth, the recovery of which would mean light and happiness and prosperity to the people of Isleta. The Great Brother, the exemplar of the tribe, is chosen as the one most worthy to be sent on the holy mission. The dangers and hardships which he endures during his long quest go to make a most beautiful portrayal of early Indian symbolism.

Money to Burn—(Two Reels) Essanay—October 10.—Lillian Drew and John Lorenz featured. Major Calhoun Gray, who lives in a small town in the north, thinks the Civil War is not yet over. He is reputed to be extremely wealthy, and when his niece and only relative questions him about it he insists he is saving the money to further the Confederate cause. Helen goes to work as stenographer in the town hotel. Dislike of Herbert Carew, a guest, is a common bond between the girl and Tommy Lawrence, a likable young salesman. Carew wants the girl for the money the old man is supposed to possess. Lawrence wins her. Meanwhile Carew has met and gained the confidence of the major. When the old man dies he finds the hiding place of the fortune. He vanishes with it. Soon after Lawrence and his wife receive the entire treasure. It is in Confederate money.

Canimated Nooz Pictorial No. 17—Essanay—October 11.—Canimated Nooz Pictorial with this issue maintains its customary standard in giving the news of the world. At Cheeseborough, Colo., Charles Evans Hughes is pictured while admitting he is the best man for the job of president. At Pippin Beach, Calif., the fair bathers have taken up the fad of having fancy hose painted on their limbs. At Eggsoup, Ala., the chief industry is raising egg plants. Trained hens are taught to plant the bulbs in rows. Presilent Wilson's return to the capital—in a flivver which possesses plenty of "Pep" is pictured. Numerous other events of interest are sketched. A serious cartoon, "Signs of Peace," and a Dreamy Dud episode close the five hundred feet. The rest of the reel is taken up with North American scenic.

The Mayor's Fall from Grace—Vitagraph—October 13.—Featuring George Kunkel, Jack Mower and Anne Schaefer. The mayor promises his wife to attend a reception at the Frisbee's house at five o'clock, and upon learning later in the day that he is to be nominated for Governor he drinks a little too much. Mrs. Frisbee instructs the new footman to put Mr. Frisbee to bed in case he comes home drunk. The mayor calls for his wife, and the footman never having seen Mr. Frisbee believes him to be Frisbee and puts the mayor to bed. Mrs. Frisbee goes up to look at her supposed husband and discovers the mistake. The mayor's wife happening along just then finds her husband with another woman, as also does Mr. Frisbee, who has just arrived at home. Complications occur, but finally things are settled and the party goes on.

Lost Twenty-four Hours—(Three Reels)—Essanay—October 14.—Featuring Richard C. Travers and Marguerite Clayton. A review appears elsewhere in this issue.

A Mistake in Rustlers—Selig—October 14.—Featuring Tom Mix and Victoria Forde. A review appears elsewhere in this issue.

Selig-Tribune No. 76—September 1.—For the purpose of stimulating patriotism among young women, the National Service School opens at Narragansett Pier, R. I., with a large enrollment; fifteen thousand sons and daughters celebrate the sixty-sixth birthday of Calitornia's admission to the Union, Santa Rosa, Cal.; Adeltine Rasch, premier danseuse of the Imperial Opera, Vienna, assisted by her company interpret new classical dances in the water; ... Gulf, Galveston, Tex.; University of Pittsburg's football squad hold preliminary "all ... Windbee, Pa.; thirty thousand striking car men hold mass meeting at Union Square to protest against the action of the street car ... in refusing to deal with the union, New York, N. Y.; forest fires gain headway at San ... Cal., endangering many lives and causing enormous property damage; five thousand Elks ... at Newark, N. J., under the auspices of the New Jersey State Elks' Association.

Selig-Tribune No. 77—September 3.—Under the auspices of the Nautical Training ... twenty-two young men receive diplomas ... having completed their cruise aboard the ... Training Ship Ranger. Charlestown Navy Yard, Mass.; the Secretary of the Navy ... Philadelphia, Pa., to address the delegates to the Waterways Convention, Philadelphia, Pa.; a sixteen inch shell from one of Uncle Sam's big guns crashed through the Swann home within two inches of cook stove, where two minutes earlier Mrs. Swann was preparing dinner, Indian Head, Md.; owing to the recent collapse of four small private banks the State Bank of Schuff & Co. experiences a run which might have developed into a riot but for a squad of police, Chicago, Ill.; the march of 15,000 troops from San Antonio, Tex., to Austin, a distance of 90 miles, constitutes the first movement of the entire army division, with full equipment, since the Civil War; the Naval Advisory Board, headed by Thomas A. Edison, and Secretary Daniels meet at Washington, D. C., for conference on naval affairs.

Rival Artists—Kalem—September 26—Featuring Ivy Close and Arthur Albertson. Pepe Gerald frowns on Jack's suit, so Daisy and Jack plan to elope. Jack, who is an artist, is working strenuously to win a $1000 prize offered by an art society. Demetrius Dash, who is also an artist—but his specialty is house painting—hears of the prize offer and decides that "painting is painting," so he tries for the prize. All the ... in doing is getting entangled in the ... ment of Jack and Daisy, so that this event seems ... for a time, but after a whirl of ... taking it all in its stride happily.

The Death Swing—(Two Reels)—Kalem—September 28.—Featuring Helen Gibson. ... Daisy ... Dick Rose ... Dick ... Helen ... Dick ... Daisy ... Dick ... Helen ... Dick ... Daisy ... Dick ... Helen ... Dick ... Daisy

ure comes Ham is found seated with his prisoners in a two-by-four cell.

The Web of Guilt—(TWO REELS)—KALEM—OCTOBER 4.—Featuring Marin Sais and True Boardman. Risling, proprietor of Santa Cora's general store, through jealousy over Fanny, a dance hall girl, plots to do away with Terry, foreman of the Brent ranch. By use of a rope he places a shotgun in Terry's shack so that it will kill when Terry enters the door. But fate rules that Wung, the Brent's Chinese servant, shall be his victim. Barbara and Wallace quickly decide that the shot was meant for Terry. Siwash, a roistering ranch hand, is arrested because of a drunken threat made to Terry the night before. But Barbara is convinced of his innocence and asks for time to solve the mystery. How she does so, following the slender clue given by a peculiar strand in the weave of the rope used by the assassin, furnishes a mystery story with a climax of thrilling intensity.

Stolen Plumage—KALEM—OCTOBER 6.—Featuring Ivy Close and Arthur Albertson. Though Babzebe has the choicest harem in all the East life is dull, for he has grown tired of the things that surround him and seeks something new. So the Wise Men offer a huge reward to the person who will make Babzebe laugh and smile once more. Algy, touring de luxe, strives to win the prize, but when he asks "Why does a chicken cross the road?" Babzebe orders "Off with his head." Algy begs for five minutes' grace and as he wanders around the palace grounds the sight of the Sacred Dumdikky Bird suggests a scheme to him. He overpowers the guards and steals a feather from the fowl. This time he appears before Babzebe in silence, but he tickles the royal ribs with the precious feather and soon Babzebe is rolling about the floor laughing as he never laughed before. Algy seizes the opportune moment to make his escape. But Babzebe swears to recover the sacred feather and he follows to America. In that far-off land Sylvia listens enthralled to Algy's tales of his mighty prowess and reckless daring in the East. Suddenly Babzebe appears on the scene—and then things happen with machine gun rapidity in a comedy finish that is a whirl of excitement.

A Vampire Out of Work—VITAGRAPH—OCTOBER 6.—Featuring Josephine Earle. Theodora Bareback, reluctant to go back to the simple life on a strenuous farm, takes a job as a waitress in a ham dashery pending a revival of the vampire business with the Wolf Film Company. Willie Holmes, son of Broken Holmes, a multi-millionaire, busts into her heart, and to gain the Pater's consent she vamps the old man. The son catches father in the arms of his promised wife, and to escape humiliation the old duffer consents. He comes across with a mere million, and then leaves for the Orient, deciding that Scranton, Pa., is no place for a guy with harem inclinations.

The Blocked Track—(TWO REELS)—KALEM—OCTOBER 7.—Featuring Helen Gibson. On a visit to the State Prison with Superintendent Melvin of the construction camp, near Lone Point, Helen gains the friendship of Butler, a former telegrapher, who had been wrongfully convicted on circumstantial evidence. Butler is soon to be released and Helen promises to aid him. She does so by securing a position for him as telegraph operator at the construction camp. Here Strang, an ex-convict, recognizes Butler, and attempts to force him to aid his plan to rob the pay car. The action works up to a thrilling climax which finds Helen, pursued by Strang, climbing to the topmost branch of a tree overhanging the railroad tracks, from which she swings through the air and lands on the pay car. Her warning is none too soon.

Cantrell's Madonna—(THREE REELS)—VITAGRAPH—OCTOBER 7.—Peter Cantrell, an artist, goes into the mountains for his health and there he meets and falls in love with Nance, the niece of the innkeeper, who also is wanted by Lawson, a wealthy New Yorker. They are married and shortly after Peter develops consumption and is ordered to Arizona. Not having enough money for both to go, Nance decides to stay in New York until her child is born. The baby dies after it is born and Nance's health is wrecked and beauty gone. Feeling in her heart that Peter will never be well again, she does not tell him the baby is dead. She learns that Peter is starving himself and, desperate, she goes out on the streets and meets Lawson and goes home with him. A new strange life opens before her, but she lets no whisper of it reach Peter. She learns Peter is dying and goes to him. In Peter's cabin she comes face to face with his only masterpiece, a madonna, painted from his memory of her and his dreams of their child, and with her hand closed over his with the grips of a terrified child she ends her life.

Mutual Pictures

Citizens All—(TWO REELS)—AMERICAN—OCTOBER 9.—Featuring Winnifrel Greenwood and Ed Cozen. Johann Wagner and Henri Dupin quarrel about the war and their warm friendship for one another is blighted to the extent of even separating their son and daughter, Karl and Elsie, who are in love. The young people leave home and both take a room in the same boarding house. Reunited in this manner they resolve to become citizens of the United States and later they are married. Mrs. Flannigan, the landlady, tries to bring about a reconciliation between the old fathers, but this she fails to do. Finally one day Mrs. Flannigan brings the news to the old men that an heir has been born and both fathers don their best clothes and go to their home and at the crib side of the infant they forgive all.

That Sharp Note—(TWO REELS)—BEAUTY—OCTOBER 10.—Featuring John Sheehan and Carol Halloway. Beezer leaves America with a note for Ambassador Jones to deliver from "Filson" to "the Flyser." After beating up a bunch of "Kingland's" spies and some other adventures he hands the note over, and the Ambassador starts out to deliver it. Soon after Beezer receives word that "Filson's" quarrel has been patched up with "the Flyser" and the note does not reach its destination.

Inoculating Hubby—CUB—OCTOBER 13.—Featuring Neal Burns, Betty Compson, Stella Adams and Harry Rattenbury. Bliss and peace prevailed in the Newlyweds' household and the fixing up of their cozy little nest was a pleasure. Suddenly out of the clear sky comes an announcement of a visit from Mrs. Newlywed's beloved but stern maternal parent. She announces that she is coming to teach the young people how to run their house. This does not make a strong appeal to Newlywed. Mother-in-law arrives and at once sets about running things. Finally mother calls Prof. Pill to restore her son-in-law to reason. Ere he can do so the adoption of three kittens by Hubby causes both the wife and the doctor friend to upbraid mother so terribly that she grabs her belongings and hurriedly leaves for home.

At the Edge of the Aqueduct—(TWO REELS)—THANHOUSER—OCTOBER 13.—"The Girl" arrives in the small country town to become a school teacher. The president of the school board, a farmer, immediately falls in love with her, as does a young engineer, attached to the aqueduct force, near by. The farmer learns that the engineer and the girl intend to be married and in a fight with the young man on the edge of the aqueduct the farmer is accidentally pushed over into a waterfall of raging water. From the cliffs above the engineer and the girl watch the man's useless battle for life, unable to do anything to save the man who had been a source of evil in their lives.

Their College Capers—CUB—OCTOBER 14.—Featuring Harry Ham, Billie Rhodes, Eddie Barry and Stella Adams. At the co-ed college the lady principal and one of the professors have hard times trying to keep strict discipline. Harry is the leader of the boys and Billie of the girls. Harry hears that there is to be a secret prizefight and tells the gang. Later Harry and Billie are found spooning and are sent to their respective rooms for twenty-four hours. That night the girls decide they want to go to the fight also and finally dress up in the boys' clothes. Billy and Harry manage to get out and all of the students sneak to the ringside, as does Professor Snitch. The place is raided and they are all placed in jail. The lady principal manages to get them all out, but repulses the advances of Professor Snitch.

Those Primitive Days—CUB—OCTOBER 14.—Featuring Betty Compson, Dave Morris and Neal Burns. Heela Hoola was the belle of Stony Cave. Stony Kone, a rich citizen of Stony Cave, could never get a mate and his only admirer was Miss Stone Hatchet, who was not beautiful and could not be called young. Willy Walla, a young swell of Stoney Cave, upon seeing Heela Hoola, decided to have her for his very own. He makes a good impression on the belle and then Stony Kone knocks him on the head and drags him off to his cave. Meantime Little Big Club, who loves Leaping Loo, Hairy Hand's wife, runs away with her and Hairy Hand, hearing that Stony Kone has a woman in his cave, and thinking it is his wife, goes there and later emerges with Heela Hoola in his arms. Stony Kone's bruises are healed by Miss Stone Hatchet and Willy Walla and Heela Hoola are left to their happiness.

Ducking a Discord—(TWO REELS)—VOGUE—OCTOBER 15.—Featuring Rube Miller, Ben Turpin, Lillian Hamilton and Florence Rosse. Rube, who strenuously objects to the discordant notes of his wife's cherished accordeon, dashes from their apartment in franctic rage and encounters Dipping Dolly, a member of a crew of crooks, and his affections are alienated and he decides to dispose of his wife and marry Dolly. He tries to rid himself of his accordeon-playing wife, but his design is thwarted by her. Deadeye Dick, who has been expelled from the gang, saves Mary from being thrown into the ocean by the gang and he becomes her hero. Rube, now a full-fledged crook, is elected to pull off a big haul, but Deadeye Dick and Mary appear on the scene covered with flour and Rube and Dipping Dolly, certain that they are seeing ghosts, drop their plunder and make their getaway.

Universal Program

Breaking Into Society—EPISODE 9 OF "TIMOTHY DOBBS, THAT'S ME"—Featuring Carter De Haven—After getting into trouble in a number of ways Timothy proceeds to put up about the biggest bluff he has yet tried. A grand ball is being given in honor of a famous actor. The latter individual being detained, Timothy brazenly usurps his place—until his ruse is revealed by some old enemies and he is forced to abdicate in a hurry. He gets away with an impersonation of this same actor at the studio, but his joy is short-lived, ending abruptly when the genuine actor appears.

Almost Guilty — NESTOR — OCTOBER 9.—With Eddie Lyons, Lee Moran and Priscilla Dean. In this comedy Eddie and Lee, not remembering just what happened "the night before," think they are guilty of murder. From this a number of ludicrous situations arise, the pals finally deciding to give themselves up. The judge shows them where they are a little bit twisted. Then in comes Eddie's girl and the judge is prevailed upon to perform the ceremony.

Cheaters—(THREE REELS)—GOLD SEAL—OCTOBER 10.—With Mary Fuller and Paul Panzer. Count Von Bricken and his daughter, guests at



"The Chalice of Sorrow," a Bluebird, is on the left. Next are "Wanted, a Home" and "A Soul at Stake," brand new Universals.

a fashionable house party, disappear about the time a large theft of jewels from the house is discovered. It is found that the Count is really head of a band of crooks. During her stay at the place the Count's daughter, Molly, has had a love affair with John, who is heartbroken. Later the thieves, using Molly as a tool, try to loot John's house, but they encounter the police. Molly's father is killed, but she is saved from harm by John. Thus there is no further obstable to the marriage of the couple.

Lured, but Cured—(Two Reels)—L-Ko—October 11.—With Gertrude Selby. Alice, stranded in a town, is given a job as a detective, she having just been an eye witness to a murder. She becomes so persistent in haunting the steps of her quarry that the criminals decide to do away with her. The girl takes refuge in a deserted hut, but is found by the villains, who proceed to make arrangements for her quick despatch. Just as Alice is about to meet her death, her dog arrives with the necessary aid. So she gets the reward offered by the police.

The Beautiful Temples of Ceylon—Powers—October 12.—In this Dorsey travel picture many of the beauties of the great island that lies just to the south of India are shown. First we visit the principal town and then take a trip into the interior, where attention is turned to the great tea industry of the island.

Behind Life's Stage—(Two Reels)—Universal Special—October 12.—Flora Parker De Haven featured. The story concerns Nanette and her little sister who, fighting life's battle alone, are turned out by a merciless landlady. The two are forced to spend a night sleeping in the store where Nanette has just procured a position. During the night a burglar enters. Nanette is saved by a policeman, who has long been eager to be her guardian for life. She leads the latter a little chase, and then willingly succumbs to him.

A Soul at Stake—(Two Reels)—Imp—October 13.—With William Garwood, Lois Wilson and Andrew Arbuckle. This picture deals with the saving of a young girl who, gone to China to do missionary work, falls into the hands of a wily governor, who aims to possess her. This rescue is brought about uniquely by a card game, the winner being an Irish gambler who has met the girl previously and who loves her. Being fairly beaten, the Chinaman seeks to gain his ends by force, but the girl's champion is equal to the occasion.

It's All Wrong—Nestor—October 13.—With "Pat" Rooney, Ed. Sedgwick and Yvette Mitchell. Pat is bound to have the girl in spite of the fact that father has arranged for her marriage with some one else. On the day of the wedding to the other man Pat procures a minister and proceeds to get married to his sweetheart on his own hook. But father arrives unexpectedly. Grabbing the minister with one hand and the girl with the other, Pat leads father a merry chase around the premises. Every now and then, when the three have gained on their pursuer, Pat stops the preacher and has him read a line or two of the ceremony. Just as they are about to be caught the ceremony is over and father is powerless to undo the match.

Night Shadows—(Two Reels)—Bison—October 14.—With Edward Carey and Alice Nelson. Alf and Ed, who live in a little cabin in the woods, have never inquired into each other's past. One night a shot is heard, and the men set out in two directions. Alf finds a girl exhausted and takes her back to the cabin, where she relates her story. Meanwhile his pal encounters in the woods the man who has broken up his home, struggles with him, and settles him for the time being. Later the man attempts to kill Ed, but is arrested by the hand of fate. Alice and Ed, the man and wife who had been separated by the scoundrel, have a happy reunion.

The Oil Smeller—Joker—October 14.—With Ernie Shields, O. C. Jackson and Yvette Mitchell. Lord Helpus goes prospecting for oil in the West and meets a modern Indian maid, who has quarreled with her lover because he will not buy her a roadster. Helpus has a fight with the Indian lover and the latter swears revenge. The oil-seeker finally strikes what he thinks is an oil well, and has to battle for its possession, for the Indians have been spurred to action against him by the lover. The well proves to be but a pipe line, which Helpus has punctured with his pick-axe. The girl deserts the white man and returns to her tribe, while Helpus decides death is the easiest way out.

Diplomacy—(Split Reel)—Powers—October 15.—In this cartoon relations between the United States and Mexico are represented. On the same reel is:

When Lindy Sang—With Ernestine Jones. Lindy, a colored schoolgirl, is treated rather coldly by her classmates. They make fun of her clear voice, which drowns out the others in the singing class. When a fire breaks out in the school there is a great stampede for the door. Lindy, with fine presence of mind, bursts forth into song, and averts a disaster by calming the children. Later the children visit the hospital to make amends, for Lindy has been injured.

The Halting Hand—Big U—September 25.—With Lois Weber and Phillips Smalley. Albert and Jim, brothers, are in love with pretty Gertrude Grayson. When Jim goes away on a trip Albert tells the girl that he is dead, and so gets her to marry him. Years later the brother returns, and he persuades Gertrude to elope with him. They lose their way in the desert and Jim, while proceeding along a cliff, slips and falls into the marsh below. When Gertrude reaches him, only his hand is to be seen above the marsh. On taking the hand to help him out, it closes on her and she is held prisoner. Several days later Albert finds the two, the girl's hand still held in the vice-like grip of the protruding hand.

The White Man's Law—Big U—October 2.—Sergeant Bob Monroe, in love with the Colonel's daughter, is accused by his rival of assault and committed to a guardhouse pending trial. Florence, his sweetheart, aids him to escape. He goes to an Indian camp to get a horse, at which place he finds they are going on the warpath against the whites. They attack the fort, and many men are killed, including Bob's rival. Bob masquerades as the dead Indian chief and succeeds in scaring the Redskins away. The hero receives the hand of the Colonel's daughter and a commission as reward.

Clipped Wings—Episode No. 8 of "Liberty"—October 2.—In this episode Bob falls into the hands of the Mexicans, while Pedro, his companion, escapes. Lopez and Manuel are glad at the opportunity that is offered to settle old scores, and they announce that Bob is to be shot in Liberty's presence. But Liberty has the rifle she has stolen, and as the squad prepares to fire she covers Lopez with it and informs him that the order to fire spells his death. Lopez knows that the girl means business and does not proceed with the execution. Then Bob goes over to the window where Liberty is holding the gun and she unties his bonds.

The Memory Mill—Big U—October 2.—John is forced to serve as a seaman on a man-of-war. His sweetheart, Jane, heartbroken, sails to France in the hope of finding him. Her ship is attacked, and as a result of the fight Jane loses her memory. Later John finds her and takes her back to the scenes of her youth (they were lovers since childhood), and the sight of them brings back her memory.

The Slave—Rex—October 2.—While Colonel James is in Europe his octoroon slave exchanges his daughter for her own, and thus the slave grows up to be a lady. In after years the fiance of the Colonel's "daughter," Bob Warren, sees the slave girl and falls in love with her. Filled with jealousy, his sweetheart sells the slave to a dealer. This makes the old woman who first changed the children repent, and she confesses. Young Warren goes after the dealer and brings back the slave girl, now the lady of the house, to be his bride, and the real slave is so angry that she kills both herself and her mother.

Feature Programs

Blue Bird

The Straight Way—(Five Reels)—William Fox—October 2.—Featuring Valeska Suratt. A review appears elsewhere in this issue.

The Chalice of Sorrow—(Five Reels)—Bluebird—October 9.—Cleo Madison featured. Lorelei, an American opera singer, who has won much popularity in Mexico, is loved by Sarpina, governor of the province, but his suit is scorned, as the singer is engaged to Marion Leslie, an artist and sculptor, who has charge of the decoration of a cathedral in the city. Clifford, the American consul, is found dangerous to Sarpina, and is thrown into prison, from which he is rescued by his sister, Isabel. The consul is hidden in the house of Leslie, and his hiding place is discovered by Sarpina's troops, but not before the refugee and his sister have had time to escape. Leslie's execution is ordered for midnight, and then Sarpina strikes a bargain with Lorelei. If she will give herself to him he will save her fiance's life and provide passports for two out of the country. Lorelei stabs Sarpina to death, and, placing candles at his head and feet, as does Tosca in the opera, faints beside the body. In the dawn she recovers consciousness, and with the passports goes to seek Leslie. She finds him shot to death.

International Film

Hearst-International News Pictorial No. 78—September 29.—National Guard troops numbering 25,000 on the longest overland hike on record, ninety miles, are reviewed in the streets of El Paso, Tex., by the general commanding the Mexican Border Army; under the direction of Coach Tom Thorpe, Columbia University football squad enters upon strenuous training for the 1916 season, New York, N. Y.; latest fashions; the sophomores of the University of Southern California defeat the Freshmen in the annual game of push-ball, Los Angeles, Cal.; recent Catholic converts of the Chinese race take part in a picturesque religious ceremony, with the procession of the Cross, Macao, China; powerful tractor which is being used to such good advantage by the Allies in Europe is demonstrated at Peoria, Ill.; the Meadowbrook and Philadelphia polo teams clash in an exciting game of polo, Philadelphia, Pa.; exclusive pictures by Nelson E. Edwards, showing the actual progress of a desperate battle for the possession of mountain trenches.

Hearst-International News Pictorial No. 77—September 26.—Under the command of General H. A. Greene, one entire division of National Guard, consisting of Illinois and Kansas troops, leaves on an overland hike of ninety miles, the longest military movement of this kind in history, San Antonio, Texas; President Wilson makes his first speech of the 1916 campaign before a large crowd, Shadow Lawn, N. J.; the Fourteenth Regiment, New York National Guard, returns from the Mexican border and is placed in quarantine in its regimental armory, New York, N. Y.; liquor being transported into Oregon in violation of the law prohibiting the sale of intoxicants, is confiscated by state officers and $5,000 worth of booze is burned, Jackson County, Oregon; society attends the horse show of the Piping Rock Hunt Club, where some of the best specimens of the equine race are on exhibit, New York; latest fashions; Russian soldiers hold religious services, kissing the cross held by a Russian priest, near Salonika, Greece; the steamer Bay State, running ashore in a fog off Cape Elizabeth, is battered to pieces by wind and wave, Portland, Maine.

Metro

The Wheel of the Law—(Five Reels)—Rolfe—September 18.—An engrossing drama dealing with the injustice of circumstantial evidence, written by Katherine Kavanaugh. Directed by George D. Baker. Reviewed elsewhere in this issue.

The Dawn of Love—(Five Reels)—Metro—September 25.—A review appears elsewhere in this issue.

Mutual Star Production

Philip Holden, Waster—(Five Reels)—American—October 9.—Featuring Richard Bennett. A review appears elsewhere in this issue.

Paramount

Anton the Terrible—(Five Reels)—Lasky—September 28.—Theodore Roberts and Anita King featured. A review appears elsewhere in this issue.

Pathe

Pathe News No. 78—September 27.—Twenty six thousand men from all branches of the U. S. Army parade in the biggest military demonstration in fifty years, El Paso, Texas; large crowd turns out to see the New York Giants win their twenty-first consecutive game, breaking the world's record for straight victories, New York City, N. Y.; contingent of Russian troops arrives at the Allies' Balkan headquarters and now a united army is ready to launch its great move against the Teutons, Salonika, Greece; modern farming methods have not yet reached the wilds of the Kentucky backwoods, where oxen are still shod and yoked to plow; thousands make the journey to the summer Capitol to hear the President make the opening address of his march campaign, Shadow Lawn, N. J.; Mayor Thompson starts thirty-two well-known runners on a ten mile Marathon race to the South Shore Country Club, Chicago, Ill.; whole city of Phoenix, N. Y., is wiped out by a devastating fire which scores every building in its terrible grasp; three are hurt as a subway express crashes into an empty train on the elevated structure at 207th Street, New York, N. Y.

Pathe News No. 79—September 30.—Crowds throngs the railroad station to welcome President Wilson when he arrives to address [illegible] at [illegible], Baltimore, Md.; David MacMorris, the boy scout who earned the most merits during the past year, receives a medal from the hands

of President Wilson, Long Branch, N. J.; animated cartoon by L. M. Glackens; scenes from the Western front; Australian and New Zealand troops, scarred by the fierce battles on the Western front, leave on their long journey home, London, England; large audience hears the Bishop of London describe war conditions at an open air service in one of the parks, London, England; new life belt, easily worn under the coat, is put into use on Lake Michigan, Chicago, Ill.

Red Feather

A Romance of Billy Goat Hill—(Five Reels)—Red Feather—October 9.—Myrtle Gonzales, Val Paul and Fred Church are featured in this Southern love story of unusual charm and sweetness. Based on the famous novel by Alice Hegan Rice. George Hernandez, Thos. Jefferson, Frankie Lee, Jack Connolly and Jack Curtis complete the cast. Lynn Reynolds produced the picture.

Triangle Program

The Old Folks at Home—(Five Reels)—Triangle-Fine Arts—October. 15.—Sir Herbert Beerbohm Tree in a film adaptation of Rupert Hughes' novel. Reviewed elsewhere in this issue.

A Corner in Colleens—(Five Reels)—Triangle-Ince—October 15.—An Irish comedy by C. Gardner Sullivan, in which Bessie Barriscale appears. A review appears on another page of this issue.

Somewhere in France—(Five Reels)—Triangle-Ince—October 29.—Picturized from the book of the same name by Richard Harding Davis. Louise Glaum and Howard Hickman are featured. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

The Combat—(Five Reels)—Vitagraph—Featuring Anita Stewart. A review appears on page 835 of the October 7th issue.

The Scarlet Runner—Chapters 9, 10 and 11—Featuring Earle Williams. A review appears on page 836 of the October 7th issue.

Through the Wall—(Five Reels)—Vitagraph—October 2.—Featuring George Holt, William Duncan, Nell Shipman and Webster Campbell. A review appears on page 840 of the October 7th issue.

Miscellaneous

The Power of Evil—(Five Reels)—B. S. Moss—October 1.—A review appears elsewhere in this issue.

The Battle of the Somme—Patriot Film Company—A review appears elsewhere in this issue.

The Crisis—(Ten Reels)—Selig—Thomas Santschi, Bessie Eyton, Marshall Neilan, Eugenie Besserer, Matt B. Snyder, Sam D. Drane, Frank Wood, Will Nachin, Cecil Holland have prominent parts in the production. A review appears elsewhere in this issue.

CHICAGO NEWS

M. J. HORN, formerly connected with the Chicago office of the Fox Film Corporation, left for the home office of his company on the evening of September 30.

Charles C. Pyle, general sales agent at the Chicago office of the Bartola Company, has returned from a business trip to Cleveland.

Effective October 9, Manager Moore of the Orpheum theater, will show pictures selected from the World, Metro, and Triangle programs one week prerelease date. The admission price will be raised from ten to fifteen cents.

J. E. O'Toole, manager at the Chicago office of the Fox Film Corporation, reports having made a very satisfactory business trip through the northern, eastern and western parts of Illinois.

Thomas H. Ince stopped off a day in Chicago en route from New York to Inceville.

J. F. Bowman, general manager of the Chicago office of the International Film Service, made a business trip to Minneapolis last week.

Victor Roedelsheim, who helps Kuh round 'em in at the E. L. K. plant over in the Mallers building, was home sick with some sort of throat trouble during the entire week ending September 30.

Lubliner & Trinz have two new houses nearing completion and expect to open them about November 1. The Michigan theater, Fifty-fifth and Michigan avenue, will seat 1,600 people and is said to be one of the best equipped houses in this part of the country. The West End theater, Forty-eighth and West End avenues, will seat 1,400 people and is equipped with the latest appliances designed to project pictures as well as insure safety to patrons.

Henry Trinz, owner of the Avenue theater, Milwaukee, was in Chicago on October 1 visiting with his brother, Joseph Trinz, of Lubliner & Trinz.

Ben N. Judell, manager of the Chicago Mutual exchange, has returned from a short vacation in the town that "Schlitz" made famous.

President William J. Dunn of the Eagle Film Manufacturing and Producing Company, has returned to Chicago from a visit to New York in the interests of the company and to witness the first releases of the Tweedledum series of comedies.

Our attention was recently called to the fact that every time a certain Chicago morning newspaper's film critic "knocks" a picture, the exhibitors scramble into the exchanges in the hope of being able to book it first. A number of the exchange managers have been seriously considering the advisability of paying this critic to "knock" their products.

NORTHWESTERN NEWS

By A. R. M. Sutton.

Special Representative of Motography.

The Seattle Paramount exchange is just whipping its new publicity department into shape. J. H. Hill, former road man out of Seattle for Paramount, has been made manager and has been given a room and a secretary of his own. Mr. Hill is very enthusiastic about the benefits that Paramount in its new publicity campaign is going to confer upon the Paramount exhibitor, such as is shown in the catalogue they are getting out, and he gave me a set of the small pictures of Paramount's beautiful stars which they have had made for the exhibitors to give their patrons. These pictures certainly ought to be an inducement for people to go where they can get them, especially since they can get a large one when the set of ten have been collected.

Fred C. Quimby, Northwestern manager for Pathe, recently invented a very clever advertisement for "The Iron Claw" and "The Laughing Mask." He asked the manager of Hyde's exclusive confectionery shop to put on his menu an "Iron Claw" sundae and a "Laughing Mask" sundae. The manager agreed and forthwith there appeared a delicious concoction of ice cream and other good things topped by two sections of orange arranged so as to look like the much advertised "Iron Claw," and another topped by fruit cut and placed to resemble the eyes, nose and mouth of the well known "Laughing Mask." They made a big hit.

M. Rosenberg, manager of the De Luxe Feature Film Company of Seattle, has just returned from New York, where he closed contracts with Lewis J. Selznick and Mutual for the Clara Kimball Young features and for "Purity," respectively, in the four states of Washington, Oregon, Montana and Idaho. He plans to handle "Purity" as a big road attraction, running three road shows, and he reports the contracts already practically closed for the Clara Kimball Young features in Seattle, Tacoma, Spokane, Portland and Butte. Al Rosenberg, his brother, is leaving for Montana in a few days to see to the booking of these two shows and the other features to which they hold state rights. Among the latter are "The Ne'er Do Well," the new edition of "The Spoilers," "Neptune's Daughter," "Cabiria, "The Christian," and "The Little Girl Next Door." From this list it is plain to be seen that the De Luxe Company handles only the biggest features, of which the manager tells me they have first choice in this territory.

SOME NEW THEATERS

California

The Sequoia Theater in Redwood City enjoyed a very successful opening. The theater is equipped with every improvement and a $10,000 organ furnishes the music. E. K. Hokhurst is manager.

The Electric Theater, Church and Market streets, San Francisco, has been opened after being dark for some time with Joe Jacoby as manager.

District of Columbia

The Princess Theater on H street, northeast, Washington, has reopened and the price of admission is ten cents.

The Leader Theater at Ninth street, Washington, has raised its admission to fifteen cents.

The Avenue, Grand and Apollo Theaters in Washington are being made comfortable for the winter by Crandall & Morgan.

Idaho

H. J. Brown of Seattle, who is succeeding L. R. Love as manager and proprietor of the Majestic Theater in Boise, has assumed charge of his new house.

Illinois

The moving picture show in Latham was recently destroyed by fire. The loss was covered by insurance. Mr. Worth was manager.

The Empress Theater in Taylorville has been sold by Blalock & Smith to L. N. Thing and V. E. Kunzi.

Pictures have been resumed at the Opera House in St. David by Manager Michael Higgins.

Schaefer Bros. Theater Company;

operate place of amusement; capitalized at $6,000 in Chicago; incorporators are Andrew J. Ryan, Thos. J. Condon, Daniel S. Jerka Ryan, Chicago; Condon & Livingston, 1st Nat. Bank Bldg., Chicago, Ill.

The Antlers Theater in Alton has been closed by the state fire inspector, and will not be permitted to resume operations until several changes are made. Mr. Endicott will have the necessary improvements made and the show will reopen.

The Palace Theater in Danville opened with vaudeville and pictures under the management of Nate Erber.

William McNamar has sold the Rex Theater in Virden to Howard Wones of Girard, who owns a theater in that city.

Iowa

George Peterson, manager of the Grand Theater at Story City, has purchased the Isis Theater at Jewell.

Kent & Bagley, lessees of the Hardacre Theater in Tipon, closed a deal for the sale of their lease and equipment to O. P. M. Littlejohn of Laurens, the consideration being $2,000. Mr. Littlejohn took possession in September.

The Strand Theater in Sheldon is to be sold to Mr. Slater of Grinnell.

George Peterson, new owner of the Isis Theater in Jewell, has installed a new machine.

William Chappell of Jefferson has purchased a picture show in Guthrie Center and will move to that place to conduct his business.

Manager Saul has installed a new Powers Six A in the Irving Theater in Carroll.

J. W. Burch of Ellison and Carl Hamilton, his son-in-law, are the new owners of the Orpheum Theater in Clarinda. Mr. Hamilton will move to Clarinda and take charge of the theater.

Claude Page has sold his interest in the Lyric Theater in Osage to A. G. Birum, father of Fred Birum, his partner.

The State Historical Film Corporation of Des Moines. Capital $10,000. S. R. Cleaver, president; Edah Arthur, secretary.

Albert La Frentz of Ute is erecting an opera house in that town.

The Grand Theater in Cedar Falls has been opened by Manager Edward Madegan after being thoroughly redecorated.

Hemphill and Hamer have opened a picture theater in Buck Grove.

The new Strand Theater in McGregor is nearing completion and will be opened soon.

Paul Turgeon of Fort Dodge has purchased a picture theater in Cambridge and has taken possession.

Kansas

A theater with a seating capacity of 800 was opened October 1 in Galena by Lytle H. Moore, Galena Amusement Company.

H. Heneing is remodeling and adding 75 feet to the Star Theater at Independence. Mr. Heneing recently purchased the Star.

The Palace Theater, Salina, looks like its name, being newly decorated. It has been closed during the month of August and reopened in September with a fine program of pictures.

Plainville has a new theater, opened as the Hoff.

Mrs. R. D. Ferguson of Atchison has purchased the Globe Theater at Troost and Twenty-fourth street, Kansas City, and will shortly leave to assume charge.

Kentucky

J. H. Johnson has moved his picture show to a ground floor location in the Cox building on Main street, Taylorsville. New chairs and electric fans have been installed.

The Uno Theater in Pineville will shortly be reopened by S. W. Blankenbaker of Louisville.

The Lion and Dixie Theaters in Glasgow are no more. A new house operated as the Trigg Theater Company, is now the only picture theater in the town and it is operated by Bruce Ashley.

W. B. Pettus has opened a picture house at Slaughters.

The Midway Amusement Company have opened a new picture theater in Midway.

Maine

James W. Greeley is the new manager of the Jefferson Theater in Portland.

F. E. Mortimer has taken over the South Portland Theater and has renamed it the Nordica. Mr. Mortimer formerly owned the Nordica in Freeport.

SOUTHWESTERN NEWS

By William Noble.
Special Representative of Motography.

P. O. Barratt is erecting a new $20,000 theater at Granby, Missouri.

Frank Lawrence will open a new moving picture house at Cushing, Iowa, soon.

Peter N. Ledon is the new proprietor of the opera house at Yuma, Colorado.

E. W. Blakeslee has purchased the Empress Theater at Nebraska City.

R. A. Dittner has purchased the moving picture house at Falls City, Nebraska.

Manager Rosenfield is building a new theater at Creston, Iowa.

G. H. Peterson has purchased the moving picture theater at Jewell Junction, Iowa.

James Martin, manager of the Magic Theater at Fort Dodge, Nebraska, will use vaudeville and moving pictures in the future.

C. E. Olson has purchased the Grand Theater at Toledo, Iowa.

A. H. Banks has purchased the Family Theater at Omaha.

Rev. Leonard W. Doolan has installed moving pictures as a part of his Sunday sermon at the First Baptist church at Columbus, Ohio. He said he did it because he "long recognized the divine design in making the eye eighty times as large as the auditory nerve," thus turning people's eyes into ears. "The movies get the people," said Dr. Doolan, "and why should not the church use modern methods? The movies have added twofold to the church attendance."

J. S. Phillips, charged with operating his moving picture show on Sunday at Fort Worth, Texas, was tried and found guilty by a jury and drew a fine of $35. This makes the fourth case tried in Fort Worth recently. In one case the manager was found not guilty, but in the other three cases, the jury found the defendants guilty and assessed fines. One of the defendants found guilty was a lady manager.

A special meeting of the Oklahoma State Board of Arbitration, the fourth of the kind in the state's history, has been called to meet at Oklahoma City, in an effort to settle the strike of the White Rats' (Actors) Union, stagehands, operators and musicians against the theatrical managers, now in its eighth week in Oklahoma City and Tulsa, and threatening in other cities of the Southwest. It is the desire of the board to hear both sides of the controversy with a view to suggesting amicable adjustment.

CLASSIFIED ADVERTISEMENTS

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, OCTOBER 21, 1916 No. 17

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HARRY T. MOREY, WITH VITAGRAPH

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GREATER Vitagraph has placed itself in a position where exhibitors are assured of two vital advantages:

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A booking system so elastic as to meet the preference of every individual exhibitor.

This booking system is the broadest policy in the motion picture industry. It may be summed up in one sentence:

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In other words, *your* own method of booking—that which your personal experience has proved makes for your individual best interests—is the way we want to sell pictures to you.

Could any plan be fairer—more ideal?

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TRIANGLE

RELEASES FOR WEEK OF OCTOBER 15

Sir Herbert Tree in "The Old Folks at Home." Triangle-Fine Arts.

Now you are offered the opportunity of presenting to your patrons that famous English actor, Sir Herbert Beerbohm Tree, who without a doubt is the greatest stage star to appear on the screen. Knighted in England for his distinguished services to the drama, Sir Herbert has a world-wide reputation.

For years your patrons have **heard** of him, and now that they have an opportunity to **see** him in a Triangle Play few will miss the opportunity.

And this isn't just an ordinary picture. It's a strong, vital play that is built around one of the biggest emotional elements—the love of parents for their children. It touches the heart strings of every one—parents and children alike.

There is no question but that this picture will be one of your biggest pullers.

W. S. Hart in "The Return of Draw Egan." Triangle-Kay Bee.

The huge value of W. S. Hart as a money getter needs no emphasis to the exhibitor. Past experience has proved that no star is more popular than this screen actor. His personality seems to reach right down and "get" every one—man, woman or child. They can't seem to help loving him even in his "bad-man" parts.

And that's the kind of a part he has in "The Return of Draw Egan," a speedy, breezy, Western drama in which Hart takes the part of a sheriff quick on the "draw," always with a chip on his shoulder and ready to fight at a moment's notice.

Keystone Comedies—Two more. And funnier than ever.



One of the important scenes from Sherman Elliott's powerful Civil War drama "The Crisis," produced by Selig from the novel by Winston Churchill

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, OCTOBER 21, 1916 No. 17

President Wilson Against Censorship

NATIONAL ASSOCIATION COMMITTEE ALSO RECEIVED BY HUGHES

THAT the importance and power of the motion picture industry is receiving recognition from the highest circles is demonstrated by the fact that President Wilson and Charles Evans Hughes have cordially received special committees representing the National Association of the Motion Picture Industry. The object of that committee was to gain from the men expressions of their views upon censorship.

As a result of the conference with President Wilson at Shadow Lawn on October 3, the motion picture men left feeling that the president is unquestionably opposed to the principle of censorship.



An event which marks an epoch in the picture industry—the National Association committee interviewing President Wilson on the question of censorship. Carl Laemmle, president of the Universal Company, is seen at the right.

William A. Brady, president of the association, introduced to the president Walter W. Irwin of the Greater Vitagraph Company, chairman of the executive committee, who briefly presented the case of the motion picture industry, as follows:

In behalf of the motion picture industry, permit me to express our appreciation of your consideration and courtesy in granting to us this privilege. The picture in motion has become one of the most, if not the most, important mediums of thought transmission.

Twenty millions of people in the United States daily view the motion picture. To them it has become the chief means of entertainment and education. Five hundred millions of dollars are invested in this industry, and our employes number nearly a million. And yet the very existence of the industry, together with the fundamental principles of our democratic institutions are threatened by the un-American principle of censorship.

As a result, the industry has at last organized for its own protection and for the protection of the American people. It now possesses a National Association comprising representatives of every branch of the industry, and many of those who do business with one or more of the branches.

Today the industry, through this association, stands as a unit against the principle of censorship. In Pennsylvania, Ohio, Kansas and Maryland, censorship statutes exist, by which we are compelled to submit our product, prior to publication, for the approval or disapproval of a political board.

Next winter forty-eight state legislatures meet, and it is our information that this industry is to be the chief target of various small minorities who seek to determine what their brothers shall see or think.

Last winter a similar censorship bill, known as the Hughes bill, was introduced into Congress and approved by a majority of the Educational Committee. It is our understanding that this bill will be re-introduced at the next session of Congress. If the Hughes bill is passed and signed, and if similar procedure is taken in a number of the various states, we will virtually be legislated out of existence.

We do not seek privilege. We desire only the same liberty enjoyed in this country by the press, the drama, art and other mediums of thought transmission; but with full responsibility for our acts. We seek to obtain our day in court—equal rights under the law.

Last winter we had introduced in Congress an amendment to the Federal Penal Code, which would impose heavy penalties for the transportation in interstate commerce of any improper film. This amendment failed of passage.

We recognize our full responsibility to the people, and we want to be held strictly accountable. What we ask, Mr. President, is an expression from the president of his views upon the principle of censorship which we deem so important, not only to ourselves, but to the people.

We know that with your love for American freedom, you cannot countenance censorship in this country, and we likewise know that an expression from the president will go a long ways towards preventing the re-introduction of the Hughes bill and of similar bills in the forty-eight states whose legislatures meet next winter.

The motion picture delegation felt from the president's manner and his informal observation on the subject in the event of future legislative action in relation to moving pictures that he would extend a guiding hand—a hand of entire justice to the industry. It was also manifested that the president fully recognized the danger of serious abuses consequent upon the arbitrary exercise of private judgment, where public judgment alone ought to sway the matter.

Those Who Saw Wilson

The delegation was composed of William A. Brady, president of the association and of the World Film Corporation; P. A. Powers, treasurer of the Universal Film Company; Carl Laemmle, of Universal; Walter W. Irwin, of the Greater Vitagraph; William Sherrill, president of the Frohman Amusement Company; J. H. Hallberg, of New York, representing the Supply and Equipment Division; Samuel H. Trigger, of the Tremont Theater, New York; and Henry Branson Varner of North Carolina, representing the ex-

hibitors; W. Stephen Bush, *Moving Picture World;* Wm. A. Johnston, president of the *Motion Picture News;* Fred Hawley, of the *Motion Picture Directory;* "Wid" Gunning, Frederick H. Elliott, executive secretary of the National Association; L. P. Rogers, of the Fox Film Company; Britton N. Busch, of the World Film Corporation; Randolph Lewis, director of publicity; Adam Hull Shirk, of the *Morning Telegraph,* and W. K. Whipple, of the Animated Weekly.

Mr. Hughes' Opinions on Censorship

A body similar to that which called on the president, interviewed Charles Evans Hughes, Republican candidate for the presidency, at the Essex County Country Club, Montclair, New Jersey, on Saturday, October 7. The trip was made by motor.

Walter W. Irwin presented the ideas of the National Association in about the same substance as for President Wilson.

In his reply to Mr. Irwin's address, Mr. Hughes made it plain that he was speaking informally and that no remarks of his should be construed as a final expression of opinion. He stated that he has definite and clear ideas as to both the importance and the future of the motion picture industry and the question of censorship. He pronounced an eloquent eulogy of the motion picture, the possibilities of which, to his way of thinking, were even now but faintly appreciated by the people.

He spoke of the important part which the screen was destined to play in education and left no doubts whatever in the minds of his hearers that he considered the motion picture the most direct and the most appealing medium for reaching the mind.

He touched briefly on the civic value of the screen in a democracy, pointing out that it performed a most valuable mission in instructing the people and especially the young generation, which will approach its duty in public affairs with proper knowledge of facts and conditions.

Mr. Hughes, in vigorous language, expressed himself on the question of federal control of the subject, qualifying everything he said with the emphatic declaration that he was only stating his opinion as a lawyer and that he was not speaking in a formal or final manner.

He described the pursuit of the idea that federal control where there is no federal exigency as a "will-o'-the-wisp." The gathering which listened to Mr. Hughes was impressed by his wide-visioned appreciation of the motion picture as an intellectual moral and educational force and characterized the future of the motion picture as one that defied prophecy in its wonderful and ultimate development. He would not like to see anything hamper its progress.

"The possibilities of the motion picture are faintly appreciated by our people," said he. "It is destined to play marvelous part in our education in the future. By virtue of the motion picture today," he indicated, "education and mental improvement are open to millions of persons who heretofore had been deprived of the benefit."

The impression gained by the members of the National Association of the Motion Picture Association, from the remarks of Mr. Hughes, was that he is opposed to the principle of censorship; that any censorship must necessarily be viewed with misgiving as history has proven it leads to abuse; that it is dangerous to submit the public conscience to a board, although there are many who think themselves qualified to judge on behalf of the public.

Mr. Hughes further impressed all with the idea that federal censorship would in no way affect state or local censorship and that he was opposed to any federal action which could not be justified by a federal exigency. While Mr. Hughes could not declare himself upon a question of this nature, yet his disposition and feelings were opposed to censorship under political conditions such as we enjoy.

Immediately after meeting the delegation Mr. Hughes permitted himself to be photographed. While he was making his address the machines ground continually from all angles.

A luncheon was served to the film men, after which speeches were made by ex-Senator Colby, Mayor Raymond of Newark, Lee A. Ochs, William A. Brady and Charles Hespe, head of the New Jersey Exhibitors' League. The consensus of opinion was that the new National Association, in the short time of its existence, has done much to make the motion picture industry a power in the country.

Those Who Called on Hughes

The special committee representing the National Association of the Motion Picture Industry, which was received by Charles Evans Hughes at the Essex County Country Club, West Orange, N. J., Saturday, October 7, was as follows:

Walter W. Irwin, chairman executive committee National Association of the Motion Picture Industry, and general manager Greater Vitagraph V-L S-E; Benjamin B. Hampton, Greater Vitagraph Company; William M. Seabury, general counsel National Association of the Motion Picture Industry; William A. Johnston, president *Motion Picture News*; P. A. Powers, treasurer Universal Film Manufacturing Company; J. H. Hallberg, distributor motion picture equipment, New York; F. H. Elliott, executive secretary National Association of the Motion Picture Industry; Frank F. Elliott, assistant secretary National Association of the Motion Picture Industry; Adolph Zukor, president Famous Players-Lasky Corporation; Hiram Abrams, Paramount Pictures Corporation; Jesse Lasky, Famous Players-Lasky Corporation; Richard A. Rowland, president Metro Films Corporation; J. A. Berst, general manager Pathe Exchange; Arthur James, Metro Pictures Corporation; W. Stephen Bush, *Moving Picture World*; William L. Sherrill, president Frohman Amusement Company; E. V. McManus, International Film Service; Randolph Lewis, director of publicity National Association of the Motion Picture Industry; H. G. Wells, New York *Telegraph*; Lee A. Ochs, president Motion Picture Exhibitors' League of America; H. Charles Hespe, president Motion Picture Exhibitors' League of New Jersey; Louis F. Blumenthal, director and member executive committee National Association of the Motion Picture Industry, and director Motion Picture Exhibitors' League of America; Louis J. Levine, director and member executive committee National Association of the Motion Picture Industry and director Motion Picture Exhibitors' League of America; Donald J. Bell, Bell and Howell Company; Fred J. Beecroft, New York *Dramatic Mirror*; J. A. Coutal, Novelty Slide Company; "Wid" Gunning, *Wids*, New York; Samuel H. Trigger, director and member executive committee National Association of the Motion Picture Industry and Motion Picture Exhibitors' League of America; J. A. McGuire, *The Billboard*; Charles K. Gordon, Motocraft; Fred Hawley, Motion Picture Directory Company; William A. Brady, president National Association of the Motion Picture Corporation and World Film Corporation; J. E. Brulatour, Universal; Felix Record, Caldwell, World Film.

Matt B. Snyder, who plays "Colonel Carter," is oldest film actor in point of active service. He is 82 years old and as straight as an arrow. He graduated from Annapolis, served in the Confederate army and then went on the stage.

Illinois Exhibitors Hold First Open Meeting

MEMBERSHIP AND NEW PICK-UP SYSTEM DISCUSSED

ON October 6 the Motion Picture Exhibitors' League of Illinois held its first open meeting, invitations having been sent out a week in advance. A good-sized crowd attended. A Dutch luncheon was served and the meeting as a whole was lively and interesting.

Considerable stress was laid on the importance of all exhibitors becoming members of the League to help shoulder the burden now being carried by a small percentage of the total number in the business. Quite a number of new members were enrolled and voted upon in the open meeting. All were elected without a dissenting vote.

Various subjects of pertinence to the industry were discussed by the following speakers: H. Schoenstadt, William J. Sweeney, Adolph Powell, H. Lieberthal, R. O. Proctor, R. Fulton, Sam Katz, Louis H. Frank, Alfred Hamburger, Joseph Hopp, Chas. Abrams, Sidney Smith, Geo. Laing.

M. A. Choynski of the Newberry Theater opened the meeting with a strong plea to non-members to join the league, and pointed out to them the advantages in doing so. He told them that when they had any grievances to be settled it would be much easier to do so if the arguments were backed by a body as strong as the Exhibitors' League of Illinois. He called attention to the fact that the Exhibitors' League of America, of which the Illinois branch is a unit, had in one single day crushed the dangerous Wheeler-Oakman bill, which if it had been passed would have placed a heavy additional tax on the shoulders of every exhibitor in the country. He reminded the gathering that the city tax on picture theaters would soon be due and payable. He also said that the license fee at present is entirely too high, and in no uncertain words suggested that they could be cut down at this time if everybody interested would work towards this end.

If the League is successful in getting this fee cut, it will probably be a sufficient saving to pay the initiation fee, as well as the first year's dues as a member of the League. Any other benefits which may be derived through being a member of this association will then come gratis.

Hamburger Makes Live Offer

Alfred Hamburger being so positive that new members would get full value for the money they spent, said that he would personally return the initiation fee as well as all dues paid to the League to any man who joined and did not get full value for every dollar he expended. He was heartily applauded by everybody in the room.

H. Lieberthal vouched the information that regardless of what business was spoken of, there always are a certain number of people interested in it who are either too careless to look out for their own interests or are "tight wads," penny wise and pound foolish. "These people," he said, "always depend on the other fellow to do the hard work and when the benefits of his endeavors are reaped they take their share without showing the slightest appreciation." Mr. Lieberthal maintained that a good portion of those exhibitors who are not yet members of the League might be placed in this class.

R. Fulton, manager of the Victoria Theater of Chicago, disagreed with Mr. Lieberthal and said that he thought more of the exhibitors who are not members of the League, are not members because they have never been properly approached on the subject.

Pick-up System Discussed

Considerable comment was given the proposed new pick-up and delivery service, which is to be conducted by the Charles L. Levy Film Service Company and which was presented to the assemblage by R. O. Proctor, manager of the Metro Chicago office, and L. J. Neiss, representing MOTOGRAPHY.

A few years back it was a well-known fact that exhibitors of motion pictures were victimized at every opportunity and there are at present a few exhibitors, who were evidently "gypped" at various times in the past, who view each new proposition which is presented to them as having been primarily conceived to cheat them in a new way.

Mr. Proctor called attention to the fact that in endorsing this new service the exhibitors automatically shifted the responsibility for film, in transit between the theater and the exchange, from the theater owner to the carrying company. The latter proposes to put up a bond sufficient in size to cover any losses which might be sustained and which is entirely acceptable to the exchanges. Mr. Proctor said that the Chicago F.I.L.M. Club, composed of exchange men, had investigated the company behind the new service and said that it was undoubtedly all that was claimed for it.

A gentleman present raised an objection to endorsing the service because he could not see how the film service company would be able to eliminate some of the mistakes which occur. One of the points he raised was, "What will these people do in the event that an exchange is unable to deliver the film to them in time to permit the theater's opening at the usual time?" The explanation given was that the Levy Circulating Company, which is in back of the proposed new service, is a dependable, well established concern in and about Chicago, who handle the entire city delivery of one of the large Chicago morning papers and have charge of the city distribution of fifteen national magazines. The service would call the theater manager over the 'phone and advise him of their inability to obtain his show, thus enabling him to arrange for something else in its lieu which might be brought out to him in time to open his show at the regular hour.

Mr. Proctor was asked to go into conference with the executive committee and advise more fully on the plans of the Levy Film Service Company at the next regular meeting. This plan assures each proposition which comes up for consideration a fair chance and will prevent any wasted opportunities to better conditions.

Resolutions opposing street carnivals were adopted and a committee consisting of Messrs. Schoenstadt, Katz and Frank were instructed to present said resolutions to the mayor of Chicago, to the commissioner of streets, state's attorney, and the city council.

The most important news imparted to the League members was that a truce had been declared between

the two operators' unions and all differences have been settled for the present by a board of arbitration.

Another meeting of the same sort will be held after the next regular meeting, which takes place on the first Friday in November. The committee on arrangements promised to have more cheese sandwiches.

JERSEY EXHIBITORS MEET

Prominent Speakers Address First Annual Convention of Motion Picture Exhibitors' League of New Jersey—Officers Elected

The Motion Picture Exhibitors' League of the State of New Jersey held its first annual convention on October 4 at Newark, N. J. The meeting was opened by Mayor Thomas L. Raymond, who advocated a square deal for the exhibitors, and spoke in favor of the motion picture as a means of bringing families together. W. Stephen Bush responded in a brief address and pointed out to the mayor the fallacies of censorship.

Walter W. Irwin, general manager of the Greater Vitagraph Company, gave a lengthy address on organization, censorship and other matters relative to the industry.

The Rev. Dr. Howard, in speaking on the question of the observance of the Sabbath, stated that he believed that the ministry and the motion picture people should get together and make a mutually satisfactory agreement as to the observance thereof.

Lee A. Ochs, president of the National League, made an energetic speech on organization and cooperation and pointed out the many benefits gained thereby. He was given an ovation when introduced.

An executive session was held at which a permanent state organization was formed and the following officers elected:

President, Dr. H. Charles Hespe, of Jersey City; vice-president, Mr. Rockefellow, of Asbury Park; treasurer, Mr. Crawford, of Newark; secretary, Mr. Bornstein, of Newark; sergeant-at-arms, Mr. Adams, of Paterson.

Mr. Ochs complimented the New Jersey exhibitors upon their successful start and presented them with a charter from the Motion Picture Exhibitors' League of America, and thereupon turned the gavel over to Dr. Hespe.

The following committees were appointed with power to enlarge; to interview all candidates in reference to censorship and Sunday opening, including the Assemblymen, Senators and Governor: Messrs. Meyer of Newark, Raleigh of Jersey City and Anderson of Passaic.

Mrs. Webb, a prominent exhibitor, was appointed chairlady to keep the women's clubs in touch with censorship and Sunday opening problems.

Mr. Sherwin of the National Board of Review addressed the meeting briefly, inquiring as to the exhibitors' stand on white slavery pictures and the nude in art, which they unanimously voted against.

London Distributor in New York

Thomas Davison, of the Davison Film Agency of London, who is one of Great Britain's largest distributors of films, will arrive in New York in a few days for the purpose of looking into various propositions that have been made to his organization in regard to the foreign distribution of American films. He will bring a number of British productions with him.

Davison is one of the best known authorities on foreign markets for films in the world.

Theaters Running Government Picture

The screen has now become a forum for the discussion of politics.

The first well-defined and carefully produced picture relating directly to the government has been presented by the Motion Picture Forum Company of New York City. The film, which is one reel in length, is called "The Government in Action." New York houses are now running the feature and a showing for the trade and press was given in Chicago on October 9 at the V-L-S-E Theater.

Sam Spedon, formerly of the Vitagraph Company and for years a prominent figure in the film industry, is representing the Forum Company in Chicago and has charge of the promotion of its productions in that territory. "The Government in Action" is furnished to exhibitors free. A large number of Chicago houses are booking it. The film is of real interest, showing the President and various cabinet members at their desks talking, and the captions explain the work of each man and his department and give concrete examples of what has been accomplished under the present administration. The photography is splendid and the film has an unusual finish. The captions are hand lettered.

The Democratic National Committee is to make use of the picture in its promotion work. The unusual film has received high praise from Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, and a prominent exhibitor in New York; Samuel Gompers, president of the American Federation of Labor, and David Wark Griffith. There is no doubt but that "The Government in Action" is the harbinger of a movement which will make the screen one of the most powerful political forces.

The Forum Company, of which C. R. Macauley, formerly of the New York *World*, is president, now has several other similar productions under way.

"Garden of Allah" Completed

It is stated that "The Garden of Allah" has been completed by Colin Campbell at the Los Angeles, Cal., studios of the Selig Polyscope Company and that the public will be permitted to view the film dramatization of Robert Hichens' novel in the not far distant future.

It is claimed that "The Garden of Allah" will prove to be the most beautiful production ever filmed by the Selig Company which company has an enviable reputation for presenting wonderful feature films.

Those who have viewed the original prints of "The Garden of Allah" assert that Helen Ware and Thomas Santschi both achieve artistic triumphs and their their work is powerful. They are assisted by an all-star cast including Harry Lonsdale, Eugenie Besserer, James Bradbury, Will Machin and others.

The defeat of Senator Cristman at the New York primaries recently by reason of the active opposition of the motion picture interests was the direct cause of J. A. Berst, vice-president and general manager of Pathe, becoming a member of the National Association of the Motion Picture Industry.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request MOTOGRAPHY will gladly furnish the opinions of men who have run the feature in question. Simply address, MOTOGRAPHY, Chicago.)

"A LESSON FROM LIFE, Knickerbocker, featuring Marie Empress and Frank Mayo, is an excellent picture with a fine moral."—Manager George Madison, Cosy Theater.

"An especially fine picture—Douglas Fairbanks in MANHATTAN MADNESS."—Jack Haag of the Bandbox Theater.

"Virginia Pearson in THE WAR BRIDE'S SECRET, Fox, was well received at my house. There is considerable good comedy about it."—George Moore, Orpheum Theatre.

"Sir Herbert Tree in OLD FOLKS AT HOME is a clean cut picture which created considerable interest."—Manager George Moore, Orpheum.

"TWIN FATES, Essanay, featuring Margarite Clayton, is a very good picture which was well received by my audiences."—Manager Madison Kozy.

"THE REVOLT, World, was run at my theater under a pink permit, and as a picture is nothing unusual. It is quite suggestive in spots."—Manager George Moore, Orpheum.

"Lucille Lee Stewart in HIS WIFE'S GOOD NAME proved a very good attraction."—Manager George Moore, Orpheum.

"MANHATTAN MADNESS is a really excellent picture, Douglas Fairbanks being featured. Nuff said."—Manager Moore, Orpheum Theater.

"We had them lined around the box office the day we showed Jane Grey in THE FLOWER OF FAITH."—Jack Haag, Bandbox.

"Clara Kimball Young in THE DARK SILENCE played to a full house the entire day of October 9."—Jack Haag, Bandbox Theater.

"While I don't personally like the LITTLE GIRL NEXT DOOR, we did a big business with this picture on the day it showed at our house."—Manager Karzas, De Luxe.

"THE ROMANCE OF BILLY GOAT HILL, featuring Myrtle Gonzales, makes a very good attraction and we did an excellent business with it."—Manager Karzas of the De Luxe Theater.

"We had the S. R. O. sign out on both the days on which we showed W. S. Hart in THE DAWN MAKER and Lillian Gish in DIANA OF THE FOLLIES, both Triangle pictures."—Jack Haag, Bandbox Theater.

"THE MATRIMONIAL MARTYR, featuring Ruth Roland, Pathe, is hand colored and let me tell you this is some picture. You cannot start to appreciate its beauty until you have seen it."—George Madison, Logan Square Theater.

"WANTED—A HOME, with Mary MacLaren, from every viewpoint is better than the average and it is not every day that one like it is to be had. As a box office attraction it was excellent."—Manager Hecht, Lake Shore Theater.

"HUSBAND AND WIFE, featuring Holbrook Blinn, is one of those really very good pictures and I think it is one of the best that has so far been released on the World program. The dramatic situations in the picture are really wonderful."—Manager Karzas, De Luxe.

"I have up to this time run two episodes of the SHIELDING SHADOW. The first two releases proved to be very good, and the second episode seems to be an improvement over the first. There is a special and distinct punch in each episode and if continued will undoubtedly make this one of the best serials ever released."—E. J. Barrett, Pastime Theater.

Manager Jack Cuneo, the New Dearborn Theater on Division street, has the following to say regarding pictures he has recently run:

"THE DAUGHTER OF MCGREGOR, featuring Valentine Grant, Frohman, is a picture with a rare combination of laughs and thrills with a touch of pathos. This picture proved a fine attraction at my house.

"THE SHIELDING SHADOW, featuring Grace Darmond, is a wonderful serial with a punch in every episode.

"W. H. Hart in THE DAWN MAKER, Triangle, is dragged out entirely too much.

"Pauline Frederick, featured in ASHES OF EMBERS, Frohman, does some really excellent work. The picture as a whole is very good.

"THE LIGHT THAT FAILED, with Robert Edeson, Pathe, is all that one might expect of a film. The picture is built around the story contained in the novel of the same name, which is claimed to be Kipling's best work. The picture is a credit to the novel. All in all it is a very good picture."

Division of National Body Meets

A very successful branch meeting of the National Association of the Motion Picture Industry was held on October 4, when the members of the Supply and Equipment Division and a group of interested non-members held a rousing get-together conference. J. E. Brulatour, of the Eastman Film Company, was the chairman, and he heard from the men in the various lines facts of which they have had cause for bitter complaint of watchful methods by which the entire industry must suffer and the processes by which they can be met and corrected, of the lack of understanding that keeps apart many men working for the same general purpose.

J. H. Hallberg sounded the keynote of the meeting

in a ringing address. Not theory, but active, aggressive work and a better understanding of the other fellow, not in your line. Protective agreements must follow the building up of the family and members should so demonstrate the power and purpose of the association that every man in the industry must feel that it is necessary for him to become a part of it.

The Supply and Equipment Division, in its full development, will be one of the largest—if not the largest—in the National Association. For that reason Joseph F. Coufal, who has worked in many lines of the industry, suggested that each business organize its own body for the better expedition of results, for where a class of men understood each other or each other's work, time-wasting explanations were done away with and the whole scheme would work for efficiency and dispatch. This matter will be taken up at the next meeting.

Addresses were also made by Don J. Bell, S. M. Jacobi, Executive Secretary Elliott, B. F. Porter and Phil. Wolf.

There were present at the meeting:

B. F. Porter, Precision Machine Co.; H. D. Coles; Henry Eckerdt; S. N. Jacobi; Wm. H. Easton, Westinghouse Co.; John Basset, secretary Fred Waller Co.; Mr. Scott and E. Van Altena, Scott and Van Altena; Fred A. Apfelbaum, Perfection Slide Co.; Herbert C. Brewer, The Barrett Co.; J. C. Moulton, General Electric Co.; J. H. Hallberg, S. White, Jos. F. Coufal, Novelty Slide Co.; Don. J. Bell; J. F. Skerrett, Nicholas Power Co.; Phil Wolf, representing Washed Air Cooling Heating Vent. Co.

Powell Advocates Plays With Purpose

Frank Powell, president of the Frank Powell Productions, Inc., is a firm advocate of public censorship. He believes that the adult who goes to the theater or the motion picture house is the best guardian of his or her individual morals. From a strictly commercial standpoint the indecent play or film may flourish for a time but it invariably is the wholesome product that enjoys lasting success, and every man who is producing is endeavoring to offer that which will achieve lasting success. The screen will ultimately be an enormous factor in public education and the pictures produced with a purpose—that is, pictures which in addition to presenting a drama show different conditions of public welfare which can be best brought before the public on the screen, will be the ones to endure.

With this aim in view, Mr. Powell produced "Charity?" which is an appeal to the people to rectify the abuse of charity by showing the conditions resulting from misuse of charitable funds as contrasted with conditions where such funds are properly and efficiently expended.

Arbitrators Report on Oklahoma Strike

By Wm. N. Noble,
Special correspondent for Motography.

The State Board of Arbitration at Oklahoma City, Oklahoma, has made the following finding in the strike situation at Oklahoma City and Tulsa:

We recommend that the stage employes and local managers enter into a contract, embracing the following points: That nothing but union stage employes be employed in the city in theaters controlled by the managers, that the rate of wages be increased $3 per week, in accordance with the demand of the stage employes at the time of the strike, which makes the rate of wages as follows: Master carpenters, $24 per week; property managers, $18 per week; assistant carpenters, $18 per week; the said week's work to consist of seven days.

We further recommend that the hours of work be so arranged by the managers that it will be unnecessary for stage employes to report before 11 o'clock a. m., that they have proper relief periods for lunch and supper and that they be not required to work later than 10:30 p. m.

As to the proposition of theater managers using nothing but members of the White Rats' union, the board does not feel qualified, at this time, to pass judgment upon this important issue by reason of the fact that Oklahoma City is one of a chain of cities on circuits which are booked by foreign concerns or booking agents, located outside the state, and we, therefore, doubt the feasibility of imposing upon the managers in Oklahoma City this duty. We understand that the managers have in the past operated with a closed shop in so far as the local men are concerned, and that it is possible to carry out such a contract with the White Rats Actors' union, but on account of the conditions before mentioned, we see that the matter is questionable and we believe that if a thorough trial is given it will demonstrate whether or not the plan is feasible.

We are convinced from the testimony presented before this board, and after a thorough examination of the contracts under which the managers procure the acts, that the contract in universal use in this country is unjust, both to the actor and to the management. We recommend to the state legislature that it enact such laws as will protect the actors and managers operating in the state of Oklahoma.

We further find from the evidence presented, the existence of a combination that controls managers and actors throughout the United States and we recommend to the United States Congress that the proper laws be enacted to regulate the booking agents of those employed by, through or under him and his contracts, which we believe will be of mutual benefit to both actor and manager.

The above findings are not binding upon the parties in the strike, but may be of value in court proceedings and influencing legislation.

The strike still continues and the picketing of theaters is being kept up.

Morosco-Pallas Sign House Peters

House Peters, the well-known motion picture "heavy," has just signed a contract in New York with Morosco-Pallas and will accordingly again appear on the Paramount Program, where he has gained wide popularity in the past.

Under the Famous Players and Lasky brands, Mr. Peters became established as a screen actor of unusual dramatic ability. His excellent characterizations immediately placed him in the front ranks of filmdom's most accomplished artists, among his most notable offerings being those evidenced in "The Bride of Jenico," "The Bishop's Carriage," "Chelsea 7750," and "An Hour Before Dawn."

Immediately after signing his contract to appear on the screen for Morosco-Pallas, Mr. Peters arranged to leave for the West Coast studios.

Screen Club Elects New Officers

The new Screen Club quarters in 45th street, New York, were treated to their first scenes of real activity on Saturday evening, October 7, when the annual election was held. When all the returns were in it was announced that Billy Quirk was re-elected president; Edwin Carew, first vice president; Paul Scardon, second vice president; Oscar Eagle, third vice president; Anthony P. Kelly, corresponding secretary; Robert E. Welsh, recording secretary; Will C. Smith, treasurer. The new board of governors, elected for a term of two years, is comprised of E. K. Lincoln, Wm. Haddock, Harry Solter and Frank J. Carrol.

"Blind Justice," the film made by Benjamin Christie, the Danish actor-manager, was shown to the prisoners of Sing Sing Prison on October 7. The unusual audience was very responsive to the story unfolded upon the screen. Thomas Mott Osborne, the warden, had invited a number of New Yorkers to witness the exhibition.

Pallas-Morosco Joins Famous-Lasky

ALL PARAMOUNT PRODUCERS MERGE BUT RELEASE UNDER INDIVIDUAL BANNER

ANOTHER important affiliation of picture producing companies has been announced in the combining of the Oliver Morosco Photoplay Company and Pallas Pictures, both of whose productions appear on the Paramount Program, with the Famous Players Film Company and the Jesse L. Lasky Feature Play Company in the Famous Players-Lasky Corporation. This merger, which has been contemplated for two years, represents the forces of photoplay production constituting the entire Paramount Program, which releases 104 feature plays annually, or two every week. The identities of the several companies represented in the Famous Players-Lasky Corporation will continue to be distinct in the productions seen on the screens of theaters throughout the world.

Conferences Held in East and West

The negotiations tending to this affiliation began in Los Angeles and were terminated last Thursday in New York. These conferences were attended by Adolph Zukor, president of Famous Players-Lasky Corporation; Jesse L. Lasky, vice-president; Arthur S. Friend, treasurer; E. J. Ludvigh, secretary; Oliver Morosco, president of the Oliver Morosco Photoplay Company; Miss Melodile Garbutt, president Pallas Pictures; Frank A. Garbutt, vice-president; William G. Demorest, Frederick G. Lee and Daniel Frohman. Miss Garbutt and Mr. Garbutt came to New York from Los Angeles recently to attend the conferences.

Galaxy of Stars Combined by Merger

This combination will bring under one banner the greatest number of popular stage and screen stars ever assembled in a single organization, including Marguerite Clark, Pauline Frederick, Marie Doro, Fannie Ward, Leonore Ulrich, Blanche Sweet, Mae Murray, Myrtle Stedman, Louise Huff, Owen Moore, Marguerite Courtot, Jack Pickford, Vivian Martin, Cleo Ridgley, Lou-Tellegen, Dustin Farnum, Ann Pennington, Sessue Hayakawa, George Beban, Wallace Reid and many others. The photoplay features bearing the names of "Morosco" and "Pallas" will continue to be produced at the studio in Los Angeles.

Zukor Comments on Amalgamation

Adolph Zukor, in commenting upon the amalgation of these film interests, said:

This latest coalition unites under one government and one system of operation all the producing forces that create the Paramount Program. While these individual companies formerly cooperated with complete harmony toward the maintenance of the highest possible standard of motion picture production, under the new arrangement the opportunities for common artistic endeavor will be more numerous and extensive. This is the aspiration of all the factors in the Paramount group of producers, and undoubtedly the results that will accrue will be as beneficial as are all the effects of a unity of purpose. The interchange of stars, plays and studio equipment among the four plants will also constitute a more elastic and expansive producing force.

Garbutt of Pallas-Morosco Speaks

Frank A. Garbutt of the Pallas-Morosco companies, said:

This amalgamation of interests is the logical outcome of plans which have been in contemplation ever since the formation of Paramount two years ago. Each company will retain its individuality and will go on manufacturing pictures as heretofore. The individual companies will, however, have a direct interest in the welfare and success of the other producers, thereby tending to provide the Paramount Program with pictures of increasing excellence in quality and with service that is truly "Paramount."

Morosco Says Step in Right Direction

Oliver Morosco, president of the Oliver Morosco Photoplay Company, in speaking of the affiliation, said:

The merging of our interests with those of the Famous Players and the Jesse L. Lasky Company is the natural tendency of the times towards the quality of photoplays. The photoplay industry is gradually undergoing parallel changes to those in the theatrical business, namely, the survival of the fittest. To this end the coalition of the four Paramount producing companies is a step in the right direction. The advantages to the producers are economy in operation and increased efficiency; to Paramount this new step means a pronounced increase in the merit of the pictures; to the exhibitors it is an insurance that Paramount Pictures will keep pace with the demands of the day.

Abrams Congratulates Factors Involved

Hiram Abrams, president of the Paramount Pictures Corporation, congratulated the factors involved and made the following statement:

At last the complete unification of the producing interests of Paramount has been accomplished. The combination under one management of the four producers may be expected to result in both a greater variety and a greater consistency of merit in the productions to appear on the Paramount Program.

EIGHTY HOUSES OPEN FILM

Artcraft Pictures' First Production, "Less Than the Dust," with Mary Pickford, to Appear the Country Over on November 6

November 6 has been set by Artcraft Pictures Corporation as the release date for Mary Pickford's first superior production, "Less Than the Dust." On that day eighty theaters in the United States will show this picture simultaneously. This is believed to be a record for a feature of the length of "Less Than the Dust." The list, which is nearly completed, promises to be a formidable one and includes practically all the most prominent circuits in the country. A conservative estimate of the number of people who will see Mary Pickford in her first appearance as an independent star at the head of her own producing company places the total at the staggering figure of 300,000.

Among the notable additions made recently to the number of theaters which have booked the new Artcraft productions are the circuits of S. Katz, Ascher Bros. and Lubliner and Trinz in Chicago. Max Goldstine, manager of the Chicago exchange, has already booked Mary Pickford productions in more than thirty houses in that city. This preliminary chain will keep "Less Than the Dust" in Chicago for exactly 100 days. Jones, Linnick & Schaeffer's Colonial and Bijou Dream have signed for two weeks for each picture. The Alhambra in Milwaukee is another big first run house and Mr. Goldstine's list includes theaters in Illinois, Southern Wisconsin and Eastern Iowa.

Arthur G. Whyte in the New York exchange has put on the Academy of Music as a companion to the

Strand, and reports that negotiations for other large and popular houses are approaching a satisfactory conclusion. Every state in New England is well represented in the business obtained by the Boston exchange. Cincinnati, Cleveland, Washington, Baltimore, St. Louis, Kansas City, St. Paul, Minneapolis, Butte, Denver, San Francisco, Los Angeles, Portland and Seattle are other centers which are to have Artcraft service for long runs in numerous theaters.

Tickets for Exhibitors

An innovation has been introduced by Triangle in its supply department, which is making the purchase of posters and other advertising material much easier, and is cutting out the little annoyance of C. O. D. shipments which have bothered both the H. O. people and the exhibitors.

A book containing 150 stamps is now issued, for sale to exhibitors. There are stamps of varying denominations from one cent to 25 cents, the total value of the book being $10. This amount the exhibitor pays on receipt of the book, then, as he wants supplies, he tears out sufficient stamps to cover his order, and sends them to the branch manager, by mail or by messenger, as the case may be.

This method entirely does away with the 25-cent collection charge of the express company, which always attended C. O. D. shipments, and which in the case of a small order amounted to a very considerable percentage of the actual cost of the material.

By both the branch managers and the exhibitors the plan has been received with satisfaction. The former are provided with what amounts to a cash deposit from the exhibitors, without the trouble of bookkeeping and the rendering of weekly or monthly statements; the latter is relieved of the same amount of detail, and in addition is provided with a means of remittance which may be transmitted without cost, and is much more satisfactory to give to a messenger than the equivalent in cash.

Ford Visits Universal City

Henry Ford, manufacturer of the well advertised automobile, visited Universal City on September 15, spending five hours there with Mrs. Ford and his party, which consisted of P. L. D. Perry, Mrs. Perry and two children, Miss M. Meals of London, England, and B. L. Graves of Los Angeles.

Vice-President Davis welcomed Mr. Ford to the city and entertained him and party at luncheon. Later Mr. Ford viewed runs of the new Universal submarine spectacle, "Twenty Thousand Leagues Under the Sea," the latest episode of the new Universal serial, "Liberty," and the latest sociological "film within a film," "Idle Wives."

During his visit to the laboratories and the great stages Mr. Ford met many of the stars and directors. His visit concluded with a venture into the zoo.

"Seventeen" Under Way

Actual work has been started on the Famous Players adaptation of Booth Tarkington's celebrated novel, "Seventeen," in which Louise Huff and Jack Pickford are co-starring under the direction of Robert G. Vignola, for the Paramount program. The others in the cast include Winnifred Allen, Madge Evans, Helen Lindroth, Walter Hiers, Dick Lee, Richard Rosson, Julian Dillon and Anthony Merlo.

The Rolin Company has just made their first two-reel comedy for Pathe. Judging from the unanimous approval by the Pathe Film committee of "Luke's Lively Life," which was the name of the comedy, others of the same length may be seen in the near future. Harold Lloyd, Harry Pollard and Bebe Daniels are in the cast and their antics in the big restaurant scenes are indescribably funny.

Dorothy Davenport, Emory Johnson and Adele Farrington are playing the leading parts in "The Devil's Die," being filmed at Universal City.

Screenshine

By Mel Ody

DOWN in a little Illinois house where the transparent ribbons flutter three nights a week the audiences were mystified during the run of a certain wild west feature by the sound of sudden "snaps" and peculiar "chugs" coming from a dark corner near the screen. A good many of these mysterious noises occurred when the trap drummer was doing his darndest so only a few folks noticed it.

Finally the rumpus percolated to the manager and he went down into the dark corner. A speckled-faced kid hurriedly shoved something under the seat. Mr. Exhibitor reached under and pulled out a wooden air gun. His chum had another stuck under his coat.

If those redskins dashing across the screen had been alive they would have been full of BB shot.

As it was those valiantly fired rifle balls only let the screenshine through the screen, as a sieve might do.

THEY BRAVED THE BREEZES

Among the celluloid notables who blew in and blew out of Chicago during the past few days where Carl Laemmle, C. R. Williamson, the diving photographer, Joe Brandt, E. S. Brakley, Sam Spedon, George Fawcett, actor, and Albert Hale.

VERSATILE BILL

Arthur James assures us that Bill Sweeney is now acting for Metro at the Rolfe studios. We saw Bill at the Exhibitors' Temple in Chicago last week and he said he was going away soon. The sly rascal. Well, Bill would put up a good-sized front at most anything.

Arrived, by U. S. (Uncle Stork) mail on October 6, at the home of Mr. and Mrs. Edward Jose in New York, a ten-pound baby—no, not boy—daughter. We can imagine the Pathe director out-directed. And there's a friend exhibitor of ours down in London, Ohio, who is now exhibiting in his house a brand new feature in which a lusty-lunged, nine-pound boy plays the lead. Mr. Lawwill tells us that sometimes he almost wishes that he could call off the performance at 11 o'clock.

A REEL TRAGEDY

Exhibitor Jason went to the station
To get the films for his show;
The reels weren't there and he tore his hair,
And swore like a trooper, you know.

WHEN BESSIE CRIED

The scene of this petite and poignant tragedy, told to us,—Mel,—by Bessie herself, was a dining car. The time, when Miss Barriscale was on her recent trip to New York. The cast was Bessie's friend, Bessie and a man friend of Bessie's friend. The man had never met Bessie. The three are seated at a table. (All right: camera.) The man inquired of Bessie's lady friend, "Are you singing this season? Of course I wouldn't insult you by asking if you are in the movies. Those people certainly are the riff-raff of the earth."

"Whereupon," said Betty, "I blushed a regular vampire red,—and,—I couldn't help it,—I just cried!"

And we—Mel—said, "There, there!"

Children Want Real Heroes in Films

BY J. B. REISMAN

Manager Dale Theater, St. Paul, Minnesota.

I HAVE not only been running special matinees for the children successfully for over a year but the very first performance ever held in my theater was for the children. That was my grand opening, and it was a grand one, for 1,400 children attended that initial entertainment.

While my theater was still in the building two ladies came to me and said they had a plan which they would like to have me work out in my house. I assured them I would be very glad to consider it for I always believe in pleasing the ladies in every way possible and think it is wisdom on the part of every exhibitor to take this attitude. It is the ladies who bring us all our business so why should we not cater to them.

If you have a good patronage of well pleased women the success of your theater is assured for they will not only come themselves but they will send the children and drag out the men. What the ladies wanted was to try out the special matinee for the kiddies on Saturday afternoon.

No theater in St. Paul had tried this scheme and they believed that there was a great field for the movement. Although I assured them that I would be very glad to try it out according to their suggestion I was rather doubtful about it myself because my theater is in the "silk stocking district" of St. Paul and I felt that the children had so many things done for them all the time that they probably would not take the interest in the special matinee which would be taken in a less wealthy neighborhood. But results proved that I was a poor judge. I opened my theater on a Saturday afternoon with the special matinee for the children, showing "Jack and the Beanstalk." The children came in such crowds that I was almost overwhelmed trying to find seats for them all. I ran two shows during the afternoon and each time to a packed house. Altogether there were 1,400 children who attended that first matinee.

Since that day these Saturday afternoon matinees for the children are a regular part of my program. I devote the whole Saturday afternoon to them and have two shows, one beginning at two o'clock and one at four. I do not run them every week, however, but every other week. As a matter of fact the semi-monthly performances for the little folks are better money-getters than the regular Saturday performances.

My regular prices for matinees are ten cents for adults and five cents for children, but at the special performances I charge ten cents for everyone and have an average of six hundred children, so I cannot sympathize with the manager who says he loses money on the children's hour. I do not run the matinees during the summer months because the people of my neighborhood are what we in St. Paul term "lake dwellers," that is, as soon as school is out they go to one of the nearby lakes and stay until school opens again, so that there is not enough patronage for the special performance during the summer, but I have opened them again now that school has started and will continue them until the summer vacation comes around.

The children range in ages from three to fourteen or sixteen, and very often a mother calls up and wants to know if the matinee is exclusively for children, or if she is allowed to come with the younger members of the family. Of course we like to have the mothers come and there are many of them always in our audience and they not only bring their own family but gather up all the youngsters in the neighborhood and bring them along. On Saturday afternoons one automobile after another drives up and deposits from ten to twelve children.

I give the children nothing but the pictures, I offer no special "stunts," have no favors to give out, or anything special to entice them and hold their interest except the pictures. I do not need anything else, the pictures alone are enough to fill my house every other week. For a couple of times I tried having a lady come and tell the children the story of the film before it was shown, but the children did not seem to care for the story and were impatient for the pictures to begin. They were restless and inattentive while the plot was being unfolded and would rather have the story told by the pictures.

My program for the children consists of a feature, a scenic or educational and a cartoon comedy. The cartoons always please and amuse the little ones and are very popular. I do not believe in showing Charlie Chaplin films to the children because they are too rough. Also when the children see some rough trick performed by Charlie on the screen they are sure to go home and try it themselves and consequently get into trouble with their parents and the blame invariably comes back to me at the theater for showing the film which gave them the idea.

The children do not care for too steady a diet of fairy stories, in fact aside from those from about three to six the fairy story does not appeal. They want to see a real hero and you will find that most children's idea of a hero is a man about twenty-one years of age. He is then just old enough to inspire them with awe and their admiration is most deep-rooted. Anyone under or over that age is too young or too old to be ideal. This is one point which many managers do not take into consideration and they will find the surest way to keep the interest of the children is by giving them films which will feed their love for real heroes. Harold Lockwood I always find a good drawing card for this reason, he appears just about the right age for an ideal hero to the children. Some of the other actors who are very popular with the older people have passed the age which clothes them with the desired glamour for the young hero worshippers. The children like thrills and mystery and romance, and I show many of the features which are released for the general program. When I am going to use one of these grown-up features for the kiddies I first run it through to see if there are any scenes which would be objectionable for the children to see. Usually I invite a number of the mothers of the neighborhood and other women interested to attend this pre-showing and ask their opinions as to what scenes should be eliminated before the small folks see the film. This pleases the ladies very much and shows them that I

am conscientiously trying to give things which are suitable for children and I never have any kicks on the subjects which I have chosen for my special performances. Also I think that the judgment of the ladies in a matter of what the children should and should not see is better than my own, and I am glad to have their advice.

The chief difficulty with the program for the children is the lack of suitable pictures to show to them. It is very hard to find enough to fill an afternoon even every other week and I believe many more exhibitors would cater to the younger generation if they could find suitable material more easily. I have talked with one or two of the manufacturers on this subject and they claim that they would be glad to produce this kind of material but there is so little market for it. They say that it is much cheaper and easier to produce and there would be more money in it for them if there was enough call for the finished product, but there is not. Many of the pictures which they have manufactured with the children especially in mind have been failures and a drug on their hands. With me, many of the pictures which have been particularly mentioned as falling flat entirely when released have been a great success. Some of the pictures which I have heard were not well received by the public in general went fine with my children and drew packed houses and I have had requests to bring them back to run again.

I am always glad to co-operate with any charitable effort for children, with my special matinees and it very often happens that we can be mutually benefited in this way. For example, October 17 is tag day in St. Paul for the Anti-tuberculosis Society. To help create interest in this affair I have invited the thirty-five children who are now inmates of the institution which is to be benefited by tag day, to be my guests at the children's matinee which falls on October 14. This means more advertising for the taggers, puts a little special human appeal into the charity, and of course at the same time is good advertising for me. I will also give a certain per cent of my proceeds of that matinee to help the tag day fund.

I find that these special programs are great business-getters for the other shows at my house. They are of valuable assistance in getting the good-will of the mothers in the community and a fine means of advertising. I certainly am heartily in favor of the children's performances—that is in my own district. I cannot say as to how valuable they would be in all localities for this is my only experience with them. With me they have been very successful but I know a great many exhibitors have found them flat failures and have run them at a great loss.

Screen Club Plans Exposition and Ball

The Screen Club of Kansas City is laying plans for an extensive trade exposition and grand ball to be held some time in November. Three days will be devoted to the exposition. The first day will be merely one of inspection for the public, a small admission being charged, and souvenirs will be given away by the various distributing companies. The second day will see the selection of the queen of the ball and registering of the winners of the various popularity contests. A tour of the city will be given to visiting exhibitors and the prize winners. The grand ball will be held on the third night. It is estimated that with extensive advertising and a parade in the morning of the third day 15,000 people at the least will attend the ball.

Every exchange man in Kansas City has promised to secure one star and these, with the members of the Pageant and Overland Park Stock Company players, will assure a large gathering of stars.

It is very likely that exclusive permits will be issued where there are several theaters in a town. Therefore, exhibitors who are interested should immediately communicate with the secretary of the Screen Club.

Vitagraph Stars Tour Theaters

Lucille Lee Stewart, the Vitagraph star, Ralph W. Ince, producer, and Huntly Gordon, leading man, have just returned to New York from a very successful trip through the West and Canada.

In Montreal, Mr. Gordon's native city, where his parents live, they were tendered an enthusiastic greeting and Mr. Gordon, called upon to make a speech when he appeared at the Imperial Theater, modestly passed his honors on to Miss Stewart.

Miss Stewart made a gracious little speech and sang "Somewhere a Voice Is Calling," in her lovely soprano voice. Ralph W. Ince followed with a talk on the qualifications that go to the making of a successful motion picture player. After leaving Montreal the party went on to Glacier, British Columbia. The next stops were in Vancouver and Victoria and Seattle, where they expected to stay twenty-four hours and make one appearance only at the Clemmer Theater.

Their reception at this house was so flattering the management persuaded them to remain over another day, which was drawn out to a week, the demand to see the trio being so great. Clear up to the time of their last appearance at the Clemmer hundreds were turned away and only the desire to reach southern California, where Mr. Ince's mother lives, caused them to curtail their visit. Owing to a previous promise made the manager to appear once at the Portela Theater in San Francisco.

A few days were spent in southern California, when the party started homeward, to commence work in another large production Mr. Ince is to direct.

Florence Turner In "Redeemed"

In "Redeemed," the forthcoming Mutual Star production, Florence Turner, "the Bernhardt of the Screen," has a thoroughly suitable vehicle for the display of her talents as an emotional actress. As "Marea," the little Italian girl adrift in London, she is at her best.

Under the direction of the famous Larry Trimble, "Redeemed" has the finished quality which characterizes all of the Turner films. Scenes taken in the burning Adelphi Theater with a panic-stricken mob trying to escape through blocked doors is perhaps the most sensational thing of its sort ever done.

"Redeemed" has a wonderful background—London in all its teeming bustle of humanity. Mr. Trimble has made the best use of the color of his settings, as he always does, and "Redeemed" is worthily set.

Universal Director Henry McRae has completed "The Hand in the Dark."

One Monday Louis Chaudet, director of the Nestor comedians, started "Who's Who" and finished it Tuesday afternoon.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.

Unique Presentation Brings Big Business

Special to Motography from the Liberty Theater, Seattle, Washington.

WILLIAM S. HART'S "The Dawnmaker" was the latest Triangle-Ince feature staged by J. G. von Herberg of the Liberty Theater in Seattle. Every time a Hart feature is booked us we mark the days in red ink on our booking sheet and then get busy—for we are always sure of big business. Not only is Hart a big favorite here, but the photoplay fans know that a Hart picture is a good feature—a combination of star, story and staging that spells entertainment par excellence.

After a private showing of "The Dawnmaker" Mr. von Herberg decided that the central theme—the point on which our advertising, staging and music would revolve was the Northland—that cold vast region where romance goes hand in hand with adventure—where man rules and loves by right of primal might.

Gordon F. Fullerton, our advertising manager, built his cuts to carry this theme, and emphasized Hart's face and name. In the background of a rising sun was Hart dressed as an Indian—set into the sun's rays was the title of the play "The Dawnmaker" while into the dark sky above was set Hart's name in white letters. At the bottom of the ad was a horizon of snow covered evergreen trees into the solid portion of which was worked the theater's name "Liberty" in snow covered rustic letters. We have enclosed the ad and a copy of the window card created for this presentation. Our billboards and window cards, covered the city highways and business section, while framed photos of Hart, and framed scenes of the play were placed in the windows of the big business houses of Seattle's "Broadway"—Second avenue. Large ads were placed in the photoplay sections of the Seattle Sunday *Times* and Saturday *Evening Star*. The result was capacity business all day Sunday with the crowds extending into the streets and the business prevailed from early afternoon on until the last show at night, with capacity houses each of the following afternoons and standing room only at night.

Lobby Made an Evergreen Shelter

To create atmosphere for the feature the inside lobby was turned into a bower or cave of evergreen, the walls, ceiling and lights all being hidden by the sweet smelling aromatic pine, spruce and fir with a dash of color lent by autumn leaves which formed a large part of the ceiling decoration.

An Indian maid was the cashier and Indian maids were the ushers. The costumes were rented from a local costumer, but to lend the necessary touch of realism, real Indian headpieces of wampum—(beads) and real eagle feathers formed the headpiece. The girls' hair was parted in the middle—Indian style with a braid hanging down either shoulder. We were fortunate in being able to secure the genuine Indian wampum and eagle feathers from a local branch of the Hudson Bay Fur Company.

The introductory music and lighting effects in the theater itself were the most difficult problems, for it was decided that not only should this heighten the dramatic effect of Hart's "Dawnmaker" and serve as an introduction but they must be distinctive and entirely different from anything we had ever done before and should set a standard that none of our competitors could copy.

Surprising the Audience by Music and Lights

It is the unusual, the startling that gets attention, and the beautiful that will hold it was the supposition



The splendid decorative work done by the Liberty of Seattle in presenting "The Dawnmaker." Did you ever see a lobby like the one on the left? It lured thousands. On the right are the ushers, adorned with real wampum and eagle feathers. The cashier was similarly garbed.

Mr. Von Herberg based his atmospheric effects for the "Dawnmaker." As the Liberty is unusually well lighted and our giant $35,000 Wurlitzer Unit Orchestra is always on the job, we reversed the established order and electri-



The stage of the Liberty of Seattle.

fied our audience by the different, the startling. Gradually we darkened the house. Starting from the top and back of the theater, one by one the lights flashed out and absolute silence prevailed, (the ushers seated nobody while the feature was opening). As the last light flashed out in the front, a low violin and cello combination was started on the unit orchestra, accented with the slow solemn boom of chimes, one at a time, as if one had awakened in the dark and the grandfather clock had tolled the hour.

By this time, in the two lighting boxes at either side of the curtain was a dim bluish light gradually lightening to grey and then a rosy dawn revealing distant snow capped peaks, the sky streaked with the rays of the rising sun, while in the foreground were foothills covered with snow laden evergreen. As the colors changed from dim blue to grey and pink, the music suggested the hum and undertone of wild life astir at dawn, the awakening songs of birds, dropping again to dead silence as the title "William S. Hart's "The Dawnmaker," was flashed onto our curtain only to take up the musical interpretation of the picture as the first scene of the play was framed by the opening curain, and our audience was into the play.

Round after round of applause greeted the effect which has been the talk of all Seattle since we have opened the picture. The whole test of the staging, atmospheric effects, costuming of the ushers, lobby decorations, etc., was the business we did which was stated in the first part of this story. Our theater was packed all day Sunday with the crowds extending into the street in the afternoons and evening, and capacity houses each of the following three afternoons with S. R. O. the following three evenings. When considering that the Liberty is a 2,200 capacity house with heavy competition this is all the more remarkable.

Houses Must Ventilate

Only 11 per cent of the amusement places in Detroit, chiefly moving picture theaters, were properly ventilated a year ago when an investigation was conducted by the health officer and sanitation engineer, according to a Detroit newspaper.

The data was gathered to assist the department in framing an amendment to the ordinance regulating the operation of amusement places. The present ordinance gives control of amusement places to the building, police and fire departments, but does not permit health regulation.

At the time of the survey there were 136 amusement places. Forty-seven per cent were unventilated. Thirty-two per cent had exhaust fans and 10 per cent had air supply fans, showing 89 per cent of the places to be in need of regulation in the interest of public health. The air supply in almost all places was found to be low. The average was two cubic feet per person for each minute. The amendment calls for 20 cubic feet per minute for each person.

"We feel," said the health officer, "that better results could be obtained by fixing the ordinance so that the health department would have something to do about the regulation of amusement places, than by bringing a lot of people into court under the sanitation rules."

Want Operators to Be Majors

An ordinance has been introduced into the meeting of the City Commissioners of Paducah, Kentucky, requiring that operators of moving picture machines be twenty-one years old.

The ordinance has the backing of the city electric inspector and of the union operators, who claim that its passage would follow similar regulations in other cities, and would be for the protection of the public generally.

Some opposition to it developed among the managers of the picture houses, whose position is that it is unnecessary, inasmuch as all the operators are union men who are 21 years old, this being a requirement of the union, but that they are obliged to have apprentice operators to relieve the regular men for meals, etc., and that they cannot always have apprentices who are of age.

The question will be fought out at the next meeting of the commissioners.

Penny Seats at Picture Show

Donaldson's store of Minneapolis was besieged recently by buyers for the penny seats to the Shubert Theater to see "Civilization."

Through the generosity of L. S. Donaldson any purchaser of a regular seat could buy the one next to it for one cent.

Minneapolis liked the idea and the sale of seats was fast. After 1 o'clock and at closing time at night, seats unsold are taken to the Shubert box office, and the penny plan prevails there.

The rush continued all one week, for Mr. Donaldson bought the entire theater capacity for that week

"The Voice of Love," a five-act drama featuring Winnifred Greenwood, will shortly be announced in the list of Mutual attractions.

The Mutual exchange at El Paso, Texas, has moved into larger quarters. J. E. Madson is the branch manager.

PAUL H. WOODRUFF, Editor

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, OCTOBER 21, 1916 Number 17

Waste Paper on the Exhibitor's Desk

AN exhibitor whom we know well as a man of sound business sense tells us that he has just sold thirty-two dollars' worth of waste paper. We comment not merely to praise our friend's thrift, but because the waste paper consisted of material that the United States mails had deposited at his door during a period of some months. And most of this mail that he so summarily disposed of had never been opened!

A man who has nothing else to do with his time can read a considerable amount of advertising literature in the course of a week. A man who spends a reasonable part of the week in productive labor can still do quite a bit of reading if he is so disposed. But a motion picture theater man, if he gives a maximum of attention to his house, finds himself forced to confine his reading to the necessary trade information and what little he may do for recreation.

It may be stated, we think, as an obvious truth that no exhibitor with a busy theater could find time to read all the advertising literature of the film producers, if it were all sent to his desk every week. We question if the average exhibitor could, if he would, take the time necessary to read twenty per cent of the total amount. And that practically the entire output of film manufacturers' literature is addressed to a great many theater men is, we think, more than probable. While the man who could get thirty-two dollars for a bale of this stuff (unopened) might not frown upon the practice of sending it to him, it is likely that the majority of its recipients get nothing out of it but annoyance and a stuffed waste basket.

It is easy to argue that a house-organ may be made so attractive that the exhibitor will be forced to read it; but that argument is lost upon the man who never opens the package to see if its contents are attractive or not. And he cannot take time to open it, because there are twenty or thirty or fifty similar packages. Their sheer quantity appals him. The waste basket is the only way out.

All this points to an extraordinary waste. It is a waste the more disturbing in that the stuff deserves better treatment; it is really too good to be thrown away with the original wrapper still upon it. Its production costs lots of money and lots of ingenuity. But it isn't the wasted cost that hurts so much as the fact that it never reaches the readers it is intended for; and it fails, as it were, by sheer force of numbers.

This is not intended as a preachment against house organs, though we hold to the traditional publisher's opinion of those private trade papers. We cannot question that the exhibitor would read with interest a single house organ, or maybe two or three of them, unless they were too voluminous. We believe the legitimate trade paper has the advantage always, because its reader can find all he wants under one cover, and need not make mental discounts for self-interested and biased descriptions. The trade paper will be read and preserved; a single house organ would be read before it was destroyed; a multiplicity of house organs merely guarantees that none of them will be read, and that all will be thrown away.

It is a pity, economically and otherwise, that some of these really brilliant examples of house editing cannot be combined to make a smaller total and a surer welcome. If every

producer whose publicity department took pride in the quality and quantity of its work would stop to contemplate the fact that every other producer's publicity department is doing the same thing, there might be an effort to systematize the schedule of literature.

If the curtailing of house organ effort were merely for economy, it would not be worth while to consider it. But it is not a question of saving money; it is a question of getting anywhere at all with the work. Even the men who depend upon the editing of house organs for their livelihood cannot relish the thought that the products of their genius are being constantly lost in the shuffle. Human capacity for the absorption of printer's ink is limited, and concentration seems necessary if the manufacturers' literature is to reach its goal.

Politics and Censorship

BECAUSE of the movement to establish a federal censorship commission, and the importance of the censorship problem generally, this season of political activity has brought the candidates for high office face to face with a new question. The aspirant for political honors is beginning to realize that there may be considerable potency in the answer he makes to the query, "What is your attitude on censorship?" Even the old and familiar demands that seek to commit the embarrassed candidate to a definite position on suffrage, the liquor question and so forth have less significance because they have less effective machinery for gaining the public eye. And then the film industry's interrogations carry all the mystery of a new power. Who in public office, or traveling in that direction, is confident that he has the measure of its consequence?

When Governor Hughes was nominated for the presidency, MOTOGRAPHY made an immediate effort to obtain his views on the censorship question. The candidate's answer was, of course, non-committal, as was to be expected. The inquiry accomplished its purpose by establishing the importance of the subject and preparing the ground for cultivation.

On October 3, a committee of prominent film men from the National Association of the Motion Picture Industry waited upon President Wilson at Shadow Lawn to ascertain his views on censorship. The interview was as satisfactory as could have been anticipated: for while Mr. Wilson took no definite stand upon the subject, he indicated a logical frame of mind toward it.

A week later, a similar group of motion picture men visited Mr. Hughes at West Orange and invited him to express himself as to whether censorship is right or wrong. However carefully the Republican candidate refrained from handing down a decision against the censorial principle, the attitude he revealed on the federal commission question was very encouraging to the opponents of that proposition. His position, in short, was that to be expected of any man of broad reasoning power; and we cannot construe that as other than unfavorable to the whole code of censorship.

Lest the presidential candidates should have any grounds for pleading lack of information, the National Board of Review has been bombarding them with statements of fact and logic about the censorship principle, as well as evidence that a national censorship would not operate to remove the irritation of a multiplicity of local censor boards.

The head of the federal government, of course, is concerned only with national laws and conditions. But unless a national censorship law make local censorship unnecessary, the national law itself must be regarded as useless and burdensome. However logical the theory that federal censorship will not eliminate state and municipal censorship: however strongly it is urged that local censor boards would have no further function when the federal government had taken over their task; in spite of those very good arguments, the state and the city and village authorities already decline, in no uncertain terms, to be deprived of the "right" of judging their own affairs, and they will always regard the picture shows within their boundaries as their own private affairs, utterly regardless of the fact that the same pictures may be showing in every community in the country.

The question is a vital one to the motion picture industry. It is particularly portentous just now because there lies in the political situation an opportunity to settle it, one way or the other, for a long time to come—possibly for all time. For the success of the industry in throwing off its incubus now will establish its power to control its own destinies through each succeeding campaign.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THOUSANDS of Italians crowded into the Waverly Theater, at Halsted and Harrison streets, Chicago, to see the special show run as a benefit for the Italian Red Cross on Colmbus Day, October 12. Manager George Hoffman turned over 33 per cent of the gross proceeds to the fund.

Every vaudeville house in Philadelphia, with the exception of two, has booked Pathe's new serial, "The Shielding Shadow."

Greenberg's Majestic Theater, Peoria, Illinois, was destroyed by fire last week and an estimated loss of $150,000 was sustained.

The Minnesota Metro Pictures Service has opened a branch office in Milwaukee, Wisconsin. E. H. Hoyt is in charge of the Milwaukee office and is assisted by Frank de Lorenzo.

The *Evening Republican* of Red Wing, Minnesota, got out a special edition in connection with "Civilization," which was showing at a Red Wing theater, and gave the war spectacle a great send off.

The Majestic Gardens of Grand Rapids is one of the finest photoplay theaters in Michigan. It has been reopened recently with David Kline as manager. Paramount, Fox and Metro pictures are run.

"Safety first. More exits, wider aisles, wider and more comfortable seats and better ventilation than the law requires," is the slogan printed on the front of the neat program issued by the Biograph Theater, Chicago.

The Vitagraph Company is mailing a very classy letter to all exhibitors announcing the twelve-reel episode "The Scarlet Runner." The envelope and letterhead are both of bright scarlet and are very attractive.

Billy Mick, manager of the Lyric Theater, Minneapolis, which is owned by Elliott-Sherman, has gone back to the old ten-cent policy. The first offering under the new plan was the Selig feature, "The Country God Forgot."

The New York Giants, well known in the field of baseball, attended a performance at the Rialto Theater in New York last week. The special feature offered by the management was Claire Niles in her noted "baseball dance."

Frank Cook, manager of the Saxe's Princess Theater, Milwaukee, Wisconsin, received some rather serious injuries when he plunged through a hole in the floor of the theater to the basement. He is under the doctor's care.

The Laemmle Film Service of Minneapolis recently received a letter which was addressed to the postmaster at Minneapolis addressed as follows: "Please deliver to a company who handle motion picture films, machines and supplies."

The Lyric Theater, New York City, will be dark next week, owing to preparations for the showing there on October 16 of William Fox's film spectacle, "A Daughter of the Gods." John Zandt will be in charge of the theater for Mr. Fox.

Eleven additional complaints against proprietors of motion picture shows have been filed in the County court at Fort Worth, Texas, bringing the total now on the court docket to nearly one hundred. Three of the cases have been tried, resulting in convictions in two cases.

Jones, Linick and Schaefer estimate that something over 412,000 people have viewed "Where Are My Children?" at the La Salle Opera House, Chicago, during the ten weeks it has run up to date. It is expected that the feature will continue till the first of the year.

The Australian Federated Showmen's Association has decided to raise the present theater prices. Their object is to cut out the threepenny price altogether, leaving the prices as follows: Day "sessions"—dress circle, one shilling (24 cents), and "stalls," sixpence (12 cents).

The downtown Chicago picture houses' program for the week include the opening of "Twenty Thousand Leagues Under the Sea" at the Studebaker; the eleventh week of "Where Are My Children?" at the La Salle; "The Birth of a Nation" at the Colonial, and "The Combat" at the Ziegfeld.

Work is progressing rapidly on Chicago's newest playhouse, the Rialto, which is now being constructed on State street near Van Buren street. The house will seat 1,800 and will represent a value of land and theater totaling $2,000,000. The house will be under Jones, Linick and Schaefer management.

The Seattle *Star* has inaugurated a photoplay department, due to the efforts of C. F. Hill, publicity director of the Progressive Motion Picture Company. This is another example of the fact that newspapers will co-operate with the picture industry if they are approached in the right manner.

The "pay in advance" system for films has been installed by the exchanges in Ontario, Canada. This was done without trouble or confusion and the plan is working out to the satisfaction of both the distributors and exhibitors. The same method of rental also is in vogue in other large Canadian cities.

The first community moving picture and community singing entertainment for the present school year will be held in the Lincoln school, West Allis, Wisconsin. These entertainments were given from

December to June last year and were attended by more than 10,000 persons. A very small fee is charged to pay expenses.

A. H. Blank, proprietor of the Garden Theater and the Garden Feature Film Company of Des Moines, has organized a $75,000 corporation to be known as the Mid-West Photoplay Company. This company will have exclusive control for Iowa, Kansas, Nebraska and Missouri of film productions, among them being the Clara Kimball Young productions.

Motion pictures showing the entire course of instruction given Philadelphia's firemen at the Municipal Fire School were exhibited at various motion picture theaters of that city the first week in October. The pictures were made through the courtesy of Stantley V. Mastbaum, of the Stanley Company, and have the endorsement of Mayor Smith and William H. Wilsom, director of the Department of Public Safety.

The Union Theaters, Ltd., of Sydney, Australia, had an excellent and novel advertisement for the Mutual-Chaplin film "The Fireman." The idea emanated from the brain of the chief of the department, C. L. Yearsley, and was in the form of huge mechanical figures representing Charles Chaplin and Edna Purviance, along with an electric bell which rang automatically, thus attracting good business.

George E. Schmidt has been appointed manager for the Alamo No. 2 Theater in Atlanta, Georgia. Mr. Schmidt formerly managed the Prince Theater, at Jacksonville, Florida, and the Strand Theater at Spartansburg, South Carolina, and is one of the best known theater managers in the South, having had a very successful career in theater management in a number of southern cities. Mr. Schmidt has been featuring Paramount pictures.

If an exhibitor can make his community feel that it has a sense of ownership in his house he has accomplished a big step toward success. Such a thing is being done by J. C. Smith, manager of the Comfort Theater of Sharpsburg, Pennsylvania. He is conducting a contest which will allow his patrons to choose the slogan for his house. This is bound to create patrons for his theater, for they will have invented their own advertising.

Organization of the Miami Valley Exhibitors' League, consisting of picture show proprietors, has been formed with D. H. Thompson as president and A. F. Kinzeler secretary. It is the purpose of the new association to promote the interests of the picture playhouses in whatever way this may be found possible. Twenty-five out of the 33 exhibitors in the city have identified themselves with the organization. The 25 members control 27 shows.

Here's the way Manager Jensen of the Lathrop Theater of Omaha, Nebraska, talks to his patrons in his programs:

"We give you a high-class entertainment; you can enjoy every minute of your visit to 'The Lathrop.' No, we haven't any canned music, but Miss Lillian Johnson can rattle the ivories on that Knabe in a way that will make your heart glad.

"Last week I called your particular attention to 'The Light at Dusk' and 'The Spoilers.' You heeded the call and were well repaid. On this program listen to Bushman, Hart, Petrova and Ethel Clayton. Yours very truly, W. O. Jensen."

At Ascher's Lakeside Theater on Sheridan road, Chicago, Manager Lamoreaux has installed a system by which patrons are loaned umbrellas. When it starts to rain, a slide to that effect is thrown on the screen and it is announced that the "rain-sticks" can be procured at the office. Another thoughtful piece of service is the following: When anyone enters the theater with a parcel large enough to be in the patron's way, one of the ushers relieves him of it and it is checked free.

"The Birth of a Nation" is now running in its fourth big return week at the Colonial, Chicago. The costumed girl ushers and the Colonial stage setting are practically the same as those used in every other presentation given the Griffith picture. There are 36 companies of 30 people each on the road at present presenting the drama in a standardized form in several countries. The managers still maintain that the picture will never be shown for less than one dollar top prices.

R. R. Russell, manager the Strand Theater, Evansville, Indiana, gave a five-day fashion show last week. Five of the large stores co-operated with Mr. Russell, who played to 17,139 paid admissions during the five days. $75,000 worth of gowns, jewelry, shoes and furniture were shown by 142 different young ladies, posing as models, and over 300 different gowns, suits and other apparel were shown. This is to be a permanent affair at the Strand, both spring and fall. Mr. Russell runs the Paramount program.

The Photoplay World Publishing Company of Chicago is issuing a neat little 16-page magazine called the *Photoplay World*. This is filled with live photoplay news and illustrations and is distributed to hundreds of exhibitors the country over. Each manager prints upon the back cover of each issue the name of his house and a week's program and gives the book away to patrons. This co-operative plan makes it possible to issue the magazine in large quantities at low cost and should prove to be a valuable asset in stirring up interest in photoplays in general and in the programs of local houses in particular.

A flag pole was erected by the piano when Exhibitor Runyon of Bigheart, Oklahoma, presented "The Battle Cry of Peace," his eleven-year-old son marched out on the stage at the head of six boys dressed as sailors and gave an opening address. At the climax of his "speech" the flag was run up the pole and a little Colonial-costumed girl entered, followed by six little girls in white. After singing "We'll Rally 'Round the Flag, Boys," the youngsters all marched to the back of the stage and parted the flags, disclosing a little boy as Uncle Sam and a little girl dressed as Columbia holding hands. Above them was a very small tot with a white dove. This presentation proved to be very popular and patrons went away with the feeling that they had been given more than their money's worth. Such good will is a very valuable asset to a house

First Aid to Theater Men

BY S. L. ROTHAPFEL

THERE is a big city department store which uses for its slogan "Service First," and I often think when I see this what a good motto is would make for every motion picture exhibitor. The one word "service" really covers the whole success or lack of success of the motion picture theater. The word is very broad in its meaning and covers the whole running paraphernalia of the theater as well as the program, the attitude of the manager, the attendants, etc. If you ask any successful manager what is the keynote of his success, he will invariably answer "service." If you ask any "fan" why he patronizes a certain theater exclusively his answer will usually be "because they give me what I want."

One definition of the word service is "duty done." And the manager who can conscientiously say that he is giving the best service possible in all particulars of his house can have a very righteous and satisfied feeling that he is doing his duty toward his patrons, his house and himself.

Are you giving the very best service of which you are capable, or have you grown rather neglectful of many little things which it is your duty to perform? Can you truthfully say that you are living up to the standard set by the motto "Service First?"

78—My new house is just about completed and I am most enthusiastic about it. It seats 1,500 and is in an exclusive residential district where I believe I am going to be able to get the patronage of the very nicest kind of people. I know that my first move is going to be the most important of all and I do want to have everything just as it should be and in the best style so as to attract the class of people to whom I want to cater. What do you think would be a good plan for an opening? I want something out of the ordinary and something that will be just fine in every way, attract the attention of the whole neighborhood and make the people talk.

I admire your foresight in realizing that the first move made in the launching of a new theater is a very important one, and that if you want to cater only to the best class of people you have to start out with that patronage and not try to take any one at first and then attempt to raise the standard of your house later on. It is always easier to start right than it is to change to the right method after a theater has established its policy. It used to be very hard to get the better class of people into the motion picture theaters but now they are regular patrons and there is no reason why the motion picture theater cannot be kept just as high class as any other form of entertainment.

If you want the first night to be very exclusive and unusual why don't you have a real opening—that is, issue invitations and have the admittance by cards only— refusing any paid admissions offered on that night? Get up a genuine according-to-form invitation requesting the honor of their presence at the opening performance, give your entire program of both pictures and music, and ask that the invitation be presented at the door as admission is to be by card only. This will make it appear like quite a social affair to all receiving the invitations and make them more liable to attend. Do not issue these invitations too far ahead of the opening or the people are liable to forget it. Let them arrive at the homes the day before or not more than two days before the event. It would be well to have a special musical program for the evening, a good orchestra and a singer. If you have an organ in your house engage a good organist, someone whose name is pretty well known and liked in the neighborhood, give some selections during the evening. On your invitation state just what your program is going to be for there may be a number of people who do not care for the pictures but will be enticed into the theater the first night on account of the music offered. Of course there is no need to impress upon you the fact that the film shown must be one of the best and one that will appeal to all. You are primarily a picture house, you know, and you want your first sample program to be a forerunner of the kind of entertainment the people will receive in your house. You will need to spend a good deal of time and thought on this. Do not make it too elaborate for you have the extra musical program and do not need so much. I would advise having the same kind of program you intend showing each night—just the same number of subjects and the same class, so that the people can judge what they will see hereafter in your house.

Be sure to have some printed programs of the first week's entertainment handed out to each guest as they enter and in that program it would be well to state that the picture program you are offering for the evening is just the same as will be given every night in your theater. It would be a good idea to make these in the form of souvenir programs of some sort so the audience will be sure to take them home and save them and so be reminded of your offerings for the first week.

In sending out your invitations compile the list very carefully and be sure you are inviting just the people you desire for regular patronss. Do not confine yourself to your immediate neighborhood but reach out to the best people in the adjoining communities from which your theater is easy of access by machine or street car. Take into consideration the fact that there will be a great many people who will not accept your invitation and send out enough to insure a filled house. It might be a good scheme to have each invitation good for the bearer and party so that only one invitation need be sent to a family and in this way you might also get in some people whom you had overlooked.

79—Do you think that these contests of different kinds pay in a small town? A man in an adjoining town to ours ran one where he gave away tickets to the theater for the best poem on the picture or something like that, and some of the people that come to my theater heard of it and wanted to know why I didn't do something like that. I don't know whether it is worth while or not.

I imagine you will find a contest of this kind very much worth while in a small town. The people have not much to interest them and it would be very fine advertising for your theater and probably bring you a great deal of added patronage; also, this might be a great help to you in finding out just what kind of films to choose to best please your patrons.

Why don't you try having them send in articles of not more than five hundred words telling which pictures shown at your theater between certain dates they liked best and why. Make these dates about two or three weeks apart and you will be able to draw full houses during that time if the people are at all interested. Offer

a season pass to your theater or a number of passes for a shorter time, or cash prizes if you prefer, for the best article received. You might get some of the local merchants to donate prizes as this would be good advertising for them also. I think in running a contest of this sort the surest way of interesting the greatest number of people is to have not a few valuable prizes but that same value spread over a greater number of smaller offerings. If there are just two prizes offered the people are liable to feel that there is not much use trying because there will be so many people competing and so few that can really get anything, while with a number of smaller prizes they will feel that they might get one anyway.

It would be a good advertising scheme for you, and also please the winners very much, I believe, if you would try to interest the town paper in the matter to the extent that they would publish the prize-winning articles, or at least the two or three best ones.

It might be also that that you could get the public schools to co-operate with you by showing some educational picture and then perhaps the essays which the boys and girls presented at the theater could be written in the English class at school and the pupils receive credit for them in the class so they would feel they were getting something out of it anyway, even if they did not win a prize.

If you find that this idea is popular and does increase your box office receipts you might start a series of small contests. For example, each week you could give prizes for articles written. These might be on ways to improve your house. They might be on the actor or actress the writer liked best or something of that kind. It would be a good idea to vary these and create more interest by allowing only people in a certain section of the town to compete that week. Or you might confine it to the married ladies one week, or to the high school pupils, or the pupils in the grades, and so make each week's contest different enough to keep up the interest and at the same time bring you the added benefit of the free advertising and larger patronage which would result. Have the announcement of the winners made from the screen or from the platform one night in the week—and choose for this the evening when your business is usually the poorest, so that you will be able to increase your audience on that occasion, for naturally everyone will be curious to see who is the winner for the week and be watching for their own name to be flashed on the screen.

80—There seems to be quite a spirit among the people coming to my house lately that they want to see some of the motion picture stars themselves and I have had a good many people ask me lately if I could not arrange to have some of them come to the theater some time so they could see how they looked in real life. They have said they would be willing to pay fifty cents on that night if they could really see some of their favorite actors and actresses. I guess the reason they have this bug is that we are not very far from a number of the eastern studios and I suppose they hear so many little personal things about the players and think they have nothing to do but run around from one theater to another to let the people look at them. How would you go about this to see if you could get some of the stars to appear?

It is a perfectly natural desire on the part of your audience to want to become personally acquainted with the actors and actresses they enjoy so much on the screen, and as you are situated so near the studios it is possible that this could be arranged. You must take into consideration, however, the fact that you are probably only one of hundreds of exhibitors who are making the same request of the film companies and while they might be willing that the players should appear in your theater which is situated near the studio in so doing they are starting a precedent and there is no reason why if they grant you this privilege that every other exhibitor should not feel that he is entitled to the same favor. Also some of the players feel that it detracts rather than adds to their popularity to make personal appearances, and others dread a public appearance very much.

You can write either to the stars themselves or the publicity manager of the company with which they are connected and state the date on which you are going to run some big feature in which one of their stars takes the lead, or are going to start one of their serials, and how much you believe it would help your business as well as advertise the star and the company, to have the player appear at the house on that night, and they may co-operate with you in this matter.

If the star the people particularly desire to see happens to be so busy at that time that it is impossible to be away from the studio it is possible that they would let you know when some of the actors happened to be passing through your city and you could secure them for an appearance at that time. The various studios have different rules regarding this matter and the only way to tell what you can get is to write and ask the favor. Be assured that they will treat you with every courtesy, although they do have to refuse your request for some reason.

Effective Advertising to Exhibitors

Exhibitors of the north central west have been receiving a piece of mail that made them "sit up and take notice." It came from William A. Lochren, who issued it from his Minneapolis Film Exchange to advertise the feature, "Dante's Inferno." It was a clever idea and Mr. Lochren here tells about it in his own words:

We wanted to tell our story through the mail to the theater men in such a form that they would be compelled to read it through. We found the ordinary flash circulars and form letters less than 1 per cent efficient.

In marketing the new edition of "Dante's Inferno," we tried a different scheme. We had tiny envelopes and letterheads printed on bond paper to look as nearly as possible like personal stationery. On the first page is a typewritten note, brief, mystifying and faintly humorous, beginning, "Speaking of Hell." On the third page is a red and black cartoon of a devil pitchforking crowds of people into a theater entryway, with an enlightening legend, "All Exhibitors Say Dante's Devil Does It." On a loose inserted page we got down to business and told our story. These diminutive notes were addressed in feminine handwriting and sent to every exhibitor in Iowa, Wisconsin, Minnesota, North and South Dakota. In conjunction with the letters we laid out a liberal and sustained advertising campaign in the trade papers.

The results were astonishing. Where ordinary circularizing was as a rule less than 1 per cent effective, these dainty and deceptive little notes were nearly 10 per cent efficient, and answers are still coming, in every mail. They cost about twice as much as circulars, but the returns were ten times as great. Certainly that's good business.

It was in one of those so-called barber shops inconveniently near the Fort Lee studios.

Walter Law, the William Fox actor, was the victim. It had been decided upon short notice that some of the Medusa-like locks of Mr. Law should be sacrificed to the needs of a new picture. After twenty minutes of monologue and little action on the hair, the barber said:

"Your hair is getting very gray, sir."

"I'm not surprised," Law retorted. "Hurry up."

Glen White swears it's true.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.

Naming Characters Is Fine Art

By Gilson Willets,

Staff writer, the Selig Polyscope Company.

IN this article let us turn our attention to little details that are very frequently overlooked by experienced writers of photoplays. For example, there is the naming of characters. There is art in the naming of characters. The name Mike O'Connor would not fit a gentleman of the old school but the name might be the very thing for the young Irishman who is trying to advance himself and gain fame and fortune. There is a certain knack in trying to have the name of a character carry along the idea of what that character is intended to be. Montmorency Delancy would not do for a ward heeler's cognomen but the name might be suitable for a fashionable fop.

And then the art of writing subtitles is very, very important. I notice that there is an inclination on the part of some film companies to favor the fancy subtitles, in other words, fine writing. In subtitles as in other reading matter, a plain clear text is preferable. Say what is to be said as briefly as possible with clarity.

Have you the habit of observation? If you have not, do not try to write motion picture stories. Newspaper training, for example, fosters the habit of observation. If you can see what is transpiring around you; if you can see the unusual situations that regularly occur and if you can put these situations down on paper, you should sooner or later write motion picture plots.

And do not stray too far afield for your movie stories. Too frequently the beginner will seek for situations in Africa; or in Alaska, or elsewhere, influenced by motion picture atmosphere he has enjoyed in the theaters. It makes little difference to these writers that they have never been in Africa or Alaska, they blithesomely dash off their stories and they wonder why the same are rejected.

Write of people and of places you know and your writing will be the more convincing. Leave the stories of distant places to those who are familiar with these localities. Maybe right at your own door lies the elusive plot which you have overlooked because of its close proximity.

The greatest talent is to perceive the stories that lie right before your eyes. To look underneath the surface of things right in your own locality and dig out facts and fancies that others, not so observant, have passed by.

What the Future May Hold

TO the photoplaywright who is really in the game to stay—the writer who has the ability and the perseverance to stick to the work through thick and thin, a little encouragement as to what the future may hold in store for them may be gained from the experience of two writers which came to my notice recently.

Roslyn D. Whytock is a reporter and special writer on the New York *Evening World*. He decided to break into the photoplay game and wrote and sent out exactly one hundred synopses before he sold one. Such perseverance merited a reward and he received it in that since then he has not been able to conceive ideas fast enough to supply the demand made upon him. Mr. Whytock's advice to the free lance writer is, "If at first you don't succeed, lay in a couple of tons of paper and keep after 'em."

John William Kellette, now an assistant director in the William Fox organization, is another man who holds a record for persistency in battering for admittance at the doors of the film companies. Once a week for a whole solid year he sent a script to a motion picture company before having one accepted. Since that time he has written and had accepted several hundred.

Have patience. Perhaps the end of your year of clamoring is almost ended and you will soon be admitted as a member of the fold.

How to Build

By W. H. Baugh

"START your story off with a punch or a heart interest centering around one or more of your central characters or events and then tell in the fewest words possible only the essentials. Quit when you're done and be sure your story is done when you quit." This was the advice given a cub reporter on a metropolitan newspaper several years ago and it was "pounded in" with such emphasis it has never been forgotten. Experience has proven the same advice good for the photoplaywright.

Not only is it true that "the story is the thing" but the author who visualizes the gripping story is the one who plunges right out into the middle, slowly, surely and reasonably leading back to the ordinary narrative opening, giving a clear insight and then working up to a pleasing though surprising climax that leaves the audience something they will carry around in their "think tank" awhile.

The free lance writer who is able to "put over" a story at this age when self-conceited directors lead themselves to believe their stories are meeting public demands, may consider himself fortunate. Recently a daily motion picture fan declared he could always tell stories written outside the studios because they had to be of unusual merit before many of the companies would buy. This we believe true to a certain extent though many of our best stories come from staff writers. They are not book adaptations however

requiring twenty-five per cent of the footage for explanations, and they are not "padded" stories where one reel ideas are built into five reel "features."

Nine rejected scripts before connecting up with a $25 check for our first sale is not a record of which we are particularly proud and were it not for the fact that we have often been compelled to re-write a newspaper story the second or third time before it passed the critical judgment of an exacting editor, who slung our crumpled efforts into his waste basket with unprintable language, we would have no doubt given up discouraged.

The path of the average photoplaywright is not always strewn with flowers and bank checks as the misleading advertising of fake "schools" would lead thousands of disappointed "boobs" to believe, and we must admit were it not for the continual creative yearning within that all but compels to yield to the desire to couple up in story form the hundreds of fancied actions and personalities continually running through our "noodle" we would have quit long ago.

There are few amateurs who can use "the kale" to better purposes than "yours truly" but we can say with all sincerity that the impelling force to write, to create something in the story line that will uplift, impress, and entertain struggling humanity of the great common class, is the one thing that causes us to strive for success.

Take an ignorant miner, born and raised in the coal regions, to the thriving city; drop him down on an attractive corner building lot surrounded by building material; place in his possession a set of carpenter tools and ask him to immediately construct a modern, well planned residence that will bring a quick sale because of its attractiveness and arrangement; compare this individual to the ignorant, would-be-amateur scenario writer and you will be impressed with the similarity.

If not possessed of enough brains to realize his incompetency and become bewildered and walk away in despair the would-be builder, filled with the ego and conceit characterizing many "boob" writers will go to work with hammer and saw attempting to build without plans or specifications that of which he knows not. Deserving failure results.

It may be that this would-be builder at one time helped his father construct a cow shed down on the farm and later on worked as helper with real carpenters in constructing a well planned cottage. Thus he may have gained sufficient knowledge to enable him to do the "rough work" on a plain building of simple plan. Would this warrant his attempting to draw a set of original plans, conceiving all his own architectural design and then constructing with his own hands that modern home asked for? Certainly not!

It is just so with the amateur writer. If he has the natural ability, including a creative mind, plotting faculty, originality, visualization, etc., he will not set to work constructing a story that must eventually be torn down, like the miner-carpenter's building, for lack of plans and proper frame work; but instead, he will set to work studying the best authors and reading produced story synopses. Better yet, he will frequent the theaters and study closely while he watches intently the construction and unfolding of the successful plot, carefully noting its climax with a critical eye.

When he returns to that quiet, secluded study where his thoughts from a concentrated mind can work best he will start "building"; not with an idea to selling; not with the thought of the submission of a scenario and much less an acceptance, but only with the thought uppermost that some day he may build a modern "mansion," a masterpiece.

No acceptable building can possibly be constructed without proper plans, foundation and frame work and, fellow amateurs, listen to this warning, the lack of which cost me dollars in postage, months of anxiety and disappointment and many rejection slips: Study every recognized authority on plot construction, read every synopsis release in the trade journals; study stories on the screen; don't send out a script until you are satisfied with it in your own mind and then only to studios using that kind of material and above all work, work, work.

Cannot Copyright Scenarios

MANY inquiries have been received asking if there is any way the author can copyright his photoplay manuscript.

A writer cannot copyright a motion picture play manuscript as such. The production can be copyrighted after it is filmed, but the writer of an original plot cannot send a copy of that picture play plot to Washington and obtain copyright protection thereon. Attorney Frank B. Willis, now Governor of Ohio, introduced a measure in Congress several years ago asking for copyright protection to motion picture play plots, classifying them as "dramatic composition." Up to date this bill has been buried in committee and has never seen the light of day.

Legitimate motion picture manufacturers will not filch the plots submitted to them by authors and the agitation for copyright protection develops from the fact that some few obscure "wild-cat" companies have appropriated ideas found in submitted manuscripts.

Five Reel Scenarios Wanted

Do you know how to bake a loaf of bread? Do you know how to write a scenario? If you are versed in both of these arts you can sell a five-reeler—if it is very good.

The Woman's Association of Commerce has decided to have a five-reel film made of its home baking propaganda to be shown in different cities where home baking clubs would be organized, in an attempt to cut down the high cost of living and to combat the increased price in bread.

The picture will be taken in the home baking school in the Schiller Building, Chicago, and a five-reel scenario worked around this activity is desired, but it must be a good one.

The scenarios may be sent to Miss Florence King, 1613 Monadnock Block, Chicago, Illinois, president of the Woman's Association of Commerce, and more definite information as to the price to be paid for this scenario and the conditions, may be obtained from her.

In the cast with Richard Bennett in the Mutual Star production in which he is now working, "The Highest Good," are both his wife, Adrienne Morrison, and his sister, Miss Blanche Hanson.

Mr. and Mrs. Bennett and their two little daughters will return to New York, October 14, but Miss Hanson will remain at the American studios as a member of the stock company and will appear in other Mutual features.

Theda Bara in "Romeo and Juliet"

WILLIAM FOX ANNOUNCES SUPERB PICTURIZATION OF SHAKESPEAR'S TRAGEDY

NEITHER time nor money have been spared in the picturization of "Romeo and Juliet" in the William Fox Studio. Theda Bara will enact the role of the Juliet and thousands of dollars have been spent to insure absolute accuracy in details as well as in essentials.

The settings throughout are entirely worthy of the production. Among those particularly attractive are the fateful masquerade ball, the beautiful balcony scene, and the streets of the city of Verona.

The story has not been sacrificed in any attempt to obtain extra film footage. It was decided that five reels would make the most effective screen version of "Romeo and Juliet," and only five reels were taken. Acting, direction, scenario, photography, film cutting—everything in connection with the picture was placed in charge of experts.

Harry Hilliard will play the Romeo to Miss Bara's Juliet. A strong cast has been chosen to support them, including Glen White, Walter Law, John Webb Dillion, Einar Linden, Elwin Eaton, Edwin Holt, Alice Gale, Victory Bateman and Helen Tracy.

Glen White, Walter Law and John Webb Dillion have acted in many of William Fox's recent releases. Einar Linden will be recalled for his splendid performance as Don Jose in the Fox picturization of "Carmen." Mr. Linden also had prominent parts in "The Eternal Sapho" and "The Family Stain." Alice Gail has a record of thirty years' success on the stage; for several seasons she acted the Nurse in the legitimate. She also appeared in "Sins of Men."

The others in the cast have been in moving pictures for years.

Jane and Katherine Lee will not be missed from the production. These two children have the parts of pages.

The name of J. Gordon Edwards, who has made most of the Bara photoplays, guarantees the excellence of the direction.



One of these bright lights is June Fox Caprice.

Juliet a Victim of Lack of Eugenics

If eugenics had been the fashion in Verona in the sixteenth century, Shakespeare could never have written his 'Romeo and Juliet,' Theda Bara said last week during a discussion about the masterpiece which William Fox has just put into moving pictures.

The distinguished actress is herself a firm believer in the science of eugenics and she advances a convincing argument to support her novel contention.

In studying the role of Shakespeare's unhappy heroine before she began to portray the character Miss Bara came to this conclusion:

"Juliet's heartbreaking time resulted simply from her parents being illy mated.

"Juliet's father was sixty years old, or more, while her mother was probably twenty-eight, and certainly not more than thirty. These facts are established very easily.

"With all this for a background, it is little wonder that Juliet scarcely stops to apply the test of reason to that which her passions dictate.

"She is a tragic figure because the marriage of her parents was wrong."

Cigarette Box Forces Retake

Because a modern cigarette box with the name printed in type an inch high was dropped on the ground and passed over unnoticed two hundred feet of the funeral procession in Romeo and Juliet had to be retaken. They didn't make that brand of cigarettes in Verona in 1594.

De Vere Returns to Fox Forces

Harry T. De Vere, who has acted in four previous productions for William Fox, is again with Fox photoplays, and will be seen in a forthcoming release.

Mr. De Vere made a stage debut at the age of five, when he played in "Peak," with the famous Fanny Davenport. Thirteen years later, he again acted with Miss Davenport's company in "Cleopatra." He also appeared in support of Mrs. Fiske, Richard Mansfield and Olga Nethersole.

In the silent drama, Mr. De Vere has had extensive experience. After doing pictures for various concerns, he joined the William Fox forces, and acted in "Battle of Hearts," "The End of the Trail," "The Man from Bitter Roots" and "The Beast."

Reinhard Engaged for Caprice Picture

John Reinhard, the well-known motion picture man who has been engaged to play the "heavy" in June Caprice's new picture for William Fox, has a real ambition.

Mr. Reinhard, it should be stated first, is to act the part of a sculptor villain.

Cleveland Exhibitors Meet

The Motion Picture Exhibitors' League of Cleveland, at its last weekly meeting, considered a letter from the Democratic Association, asking for a list of names of members, and volunteering to assist the league against censorship. Not understanding the obligations imposed by submitting such a list, no action on the matter was taken.

A discussion was widely entered into in regard to the formation of some plan to strengthen the local organization. Ben Sawyer, president of the league, proposed the plan which was adopted. He moved that a committee be appointed to divide the city in sections, call on each exhibitor in the districts and discover his disposition in regard to the league. This action will force the exhibitor to declare himself either for or against the league. It is hoped that the membership will be materially increased by these measures. The committee, consisting of F. E. Simmons, D. L. Schumann, A. Mahrer, Benjamin Sawyer, William Slimm, J. J. Mellert and Henry Lustig, will divide the city into districts and to apportion the exhibitors to the committeemen.

The following card was passed among members of the league:

To Our Friends and Patrons:

The operator, A. E. Mahen, of the Lucier theater is a licensed operator and has a financial interest in the theater. Another operator could not give you the picture service you have been getting.

Our equipment is of the finest type so we could not afford to employ cheap labor.

The Lucier Theater Amusement Co.

The Lucier Theater has been picked by fourteen men. Sam Bullock made a motion which was seconded, that the league tender its sympathy and moral support to Mr. Mahen, and that it stand ready to offer financial and if necessary to assist Mr. Mahen in his fight against the operator's union.

The Dudley Company Producing

M. B. Dudley, president and general manager of the Dudley Motion Picture Manufacturing Company, has made arrangements with the Unity Sales Corporation to release the features produced by his company.

The Dudley Motion Picture Manufacturing Company is a newly formed organization and will specialize in Western dramas. The first two features are entitled "Humanizing Mr. Winsby" and "The Land Just Over Yonder." Inasmuch as both of these stories have appeared in the *Saturday Evening Post* and have consequently each been read by approximately ten million readers, any exhibitor who books these features for his house will have the advantage of tremendous national publicity behind him. The Dudley Motion Picture Manufacturing Company will produce one five or six-reel feature each month and these will form a regular release on the Unity program.

Two New Exchanges for Cleveland

Cleveland is beginning to look like a motion picture center with its gradual acquiring of film exchanges. The latest additions will be the Metro Picture Corporation and the Paramount Picture Corporation who are soon to open exchanges in that city. Up to this time the theaters using the programs of these two concerns depended upon Pittsburgh as their source supply. It is said both Paramount and Metro are to lease offices in the Sincere building.

Series Brings Results

With the help of the well-advertised Pathe's "Who's Guilty?" series, the Ideal Theater of Fairmont, West Virginia, has been able to raise its prices from five cents to ten cents. Mr. Carline, the manager, an unusually progressive exhibitor, is authority for the statement that "Who's Guilty?" turned the trick for him.

Manager Bradley of the Pittsburgh office sends in a clipping from the Fairmont West Virginian showing the following advertisement:

THE IDEAL THEATER

"The Lost Paradise" is the title of the eleventh of the series of pictures that have been running at this theater for the ten Thursdays past, and will be seen tomorrow, under the title of

"WHO'S GUILTY?"

Among other propositions suggested in this social problem play is the desirability of a uniform divorce law. The story is an exposition of the injustice frequently done the heirs of divorced couples on account of the unlikeness of the divorce requirements. These stories are appearing in the West Virginian each Saturday and are showing at the Ideal Theater the following Thursday.

TOMORROW THURSDAY

IDEAL THEATRE

Adults 10c Children 5c

Manager Bradley says in regard to this:

"Let's hope that some of our good friends who tell us about poor business and infantile paralysis will put more pep of this character back of their efforts. It will result in mutual satisfaction."

At American Studios

Richard Bennett is rushing to completion final scenes in "The Highest Good," a morality photoplay written by Clifford Howard, and directed by Rea Berger. The cast includes Adrienne Morrison, Blanche Hanson and George Periolat.

Mary Miles Minter is concentrating on "Faith," a multi-reel American-Mutual Feature written especially for her and directed by James Kirkwood. Beside Miss Minter, the cast mentions Lizette Thorne, Margaret (Mary's sister), Josephine Taylor, Gertrude Le Brandt, Clarence Burton and Perry Banks. Pastoral beauty and rugged coast scenes are photographed as some of the settings of this compelling story.

Frank Borzage and Anna Little are adding the finishing touches to "Immediate Lee," a virile western drama in five acts by Kenneth B. Clarke.

Kolb and Dill are getting along rapidly on "Peck o'Pickles," which promises to be a fun-maker typical of the high-powered comedy of this pair.

Ed. K. Lincoln, who is now starring in the "Jimmie Dale, alias The Grey Seal" series, is the owner of one of the best equipped studios in the country, located at Grantwood, New Jersey, where his Lincoln Players Company produces features. It was his intention during the next six months to produce a series of features in this studio, but on reading "Jimmie Dale" he became so enamored of the character of "Jimmie" that he laid aside all plans for his own producing company to appear in the "Grey Seal" series. His studio is now occupied by the William Fox Company, and several of the forthcoming Fox thrillers will be made there.

Paramount Promises Big Featurss

GALEXY OF STARS IN EXCEPTIONAL FEATURES FOR OCTOBER AND NOVEMBER

THE Paramount Pictures Corporation's announcement of its eighteen forthcoming releases for October and November proves the statement that it would make its third year particularly notable in the history of the motion picture industry and give the exhibitors the greatest productions this corporation has ever distributed.

The greatest variety of stars and productions are included in this list, and in the announcement Paramount has impressed upon its exhibitors that the playing stars in these productions are paying stars, for the list includes: Marguerite Clark, Pauline Frederick, Mae Murray, Marie Doro, Blanche Sweet, Lenore Ulrich, Vivian Martin, Fannie Ward, Marguerite Courtot, Ann Pennington, Louise Huff, Anita King, Myrtle Stedman, Cleo Ridgely, Owen Moore, Jack Pickford, Thomas Meighan, Sessue Hayakawa, Dustin Farnum, Wallace Reid and others.

Efficient Scenario Departments

Two years ago plans were laid by each of the Paramount producing companies for efficient photodramatic and scenario departments, and they have steadily grown so that all the list of writers, authors and dramatists now contributing to Paramount Pictures include some of the greatest writers of the age. Particular attention has been paid to the type of story that is accepted, and with its producing companies offering from $1,000 to $1,500 for a single idea, it is natural that they are receiving the best that is obtainable on the market.

October and November Releases

The forthcoming releases announced are:

Oct. 2. Lasky, "The Lash," Marie Doro.
" 5. Lasky, "The Storm," Blanche Sweet.
" 9. Pallas, "The Intrigue," Lenore Ulrich.
" 12. Morosco, "Her Father's Son," Vivian Martin.
" 16. Lasky, "Witchcraft," Fannie Ward.
" 19. Famous Players, "The Kiss," Owen Moore and Marguerite Courtot.
" 23. Famous Players, "The Rainbow Princess," Ann Pennington.
" 26. Famous Players, "Seventeen," Louise Huff and Jack Pickford.
" 30. Famous Players, "Miss George Washington," Marguerite Clark.
Nov. 2. Lasky, "The Heir to the Hoorah," Meighan and King.
" 6. Lasky, "The Soul of Kuri San," Hayakawa and Stedman.
" 9. Pallas, "A Son of Erin," Dustin Farnum.
" 13. Lasky, "Unprotected," Blanche Sweet.
" 16. Lasky, "The Years of the Locust," Fannie Ward.
" 20. Famous Players, "The Heir Apparent," Mae Murray.
" 23. Lasky "The Yellow Pawn," Ridgely and Reid.
" 27. Famous Players, "Charlotte Corday," Pauline Frederick.
" 30. Famous Players, "Martyrdom of Philip Strong," All Star Cast.

With each of these forthcoming productions special exhibitors' aids will be distributed and the exchanges will render their clientele every assistance, in Paramount's country-wide endeavor to present its productions on a higher scale than ever before.

During the same two months there will be released by Paramount ten additional editions of the Paramount Pictographs, the magazine-on-the-screen, ten Paramount-Bray cartoons, ten Paramount-Burton Holmes Travel Pictures and five Paramount comedies.

The editors of the Paramount Pictographs have formulated great plans for these two months, and each release of the magazine-on-the-screen will have four leading subjects, all of which themselves would make a single reel picture, but each of these features has been cut to approximately 250 feet and four little features are put together in a single reel release.

At the Bray studios, where the Paramount cartoons are manufactured, additions are being made to the staff of writers and cartoonists, and future releases from this source promise to be of a higher calibre than before.

Burton Holmes Travel Pictures

Burton Holmes, who conducts the weekly trips-around-the-world for Paramount, has arranged a particularly interesting series of ten trips for these two months, beginning with "A Scotch-Irish Reel," after which some intimate glimpses will be given "In Old Ireland." From thence there will be a jump taken to the "Southern Italy" climate and from there the travelers go to "The Island of Capri." The following trip is a wonderful one, for it takes the travelers to Vesuvius and gives them pictures of this greatest of volcanoes in eruption. From there the trip leads to "In Classic Greece" and "In Modern Athens." In the latter pictures are shown the Olympian Games in Athens and a Marathon Day in Greece. After these visits are made to "Modern Egypt" and "The Real Streets of Cairo" and "Round About the Pyramids."

The five comedies that will be released by Paramount during this period are side-splitting affairs with real plots and real actors. Already these comedies have been highly praised by exhibitors.

The third comedy released as part of the Paramount program will be ready October 30. The United States Motion Picture Corporation produced the comedy entitled "A Troublesome Trip." This comedy is filled with side-splitting situations and clever trick photography. The story has to do with Box Car Bill and Journeying Jim, two typical hoboes, who run off with a street car, and the many vicissitudes of their journey.

Moss Releases on State Rights Basis

The initial release on the B. S. Moss Motion Picture Corporation one-a-month policy is "The Power of Evil," George Bronson Howard's scorching arraignment of the drink evil, which is now ready for state rights buyers.

The second release will be "The Woman Redeemed," by Stanley Kent. Marie Empress, favorite of the stage and screen, is the featured player in the photodrama.

Other productions now ready for review and in the course of production are "One Hour," the sequel to Elinor Glyn's "Three Weeks," and "One Day"; "In the Hands of the Law," by William O. H. Hurst; and "Boots and Saddles," by Eugene Walter, the noted playwright.

Commensurate with the importance of all these releases Mr. Moss accompanies them with live publicity methods, embracing trade and newspaper advertising, printing, heralds, cuts, advertising and press copy, supervised by publicity experts who know how to reach the public. A two-dollar attraction never was more thoroughly exploited than the Moss screen contributions.

"STAR SYSTEM" CONDEMNED

Alameda County, California, Branch of the Motion Picture Exhibitors' League Condemn "Star System" and Advocate Flat Rental Basis on Films

At a meeting of the Motion Picture Exhibitors' League of Alameda County, California, held on September 21, the following resolution was passed:

"The motion picture exhibitors of Alameda County, California, in assembly do hereby resolve that the members of this organization declare themselves as being opposed to the individual 'star system' being exploited by certain promotion whose effort is to disrupt the organized program exchanges, by drawing away from the producers, certain star players by offering fabulous salaries, expecting to charge extortionate rentals from the exhibitors; That by encouraging the individual 'star system,' we believe will weaken the daily program exchanges by drawing from their company the best drawing card; and whereas it is necessary for the exhibitors to have a daily consistent program in order to maintain a steady average of patronage.

"Further, we are opposed to the present method of districting theaters as to the price of pictures per day, believing that the confidence of the exhibitors can be better maintained upon a flat rental based upon the age of the pictures.

"Also therefore be it resolved, that the secretary of this organization be instructed to send copies of this resolution to all trade journals, and film exchanges of the Pacific Coast."

Warning to Michigan Exhibitors

The following warning to exhibitors has been sent out by A. J. Moeller, secretary of the Michigan State Branch No. 4 of the Motion Picture Exhibitors' League of America, in an effort to arouse them to the danger of taxation which is hanging over the theaters of Michigan:

"Definite information has been received that Michigan exhibitors will in all likelihood have to pay state license as follows: $300 for towns of 5,000 population or less, and from that up to $1,000 according to population.

"Unless some concerted action is taken at once to combat this issue some exhibitors are going to wake up some morning to find that it will be necessary to close their doors to the public."

All Michigan exhibitors are used to get into communication with A. J. Moeller, secretary Michigan League, Howell, Michigan, at once, for further information.

Variety to Handle "My Country First"

Louis Rosenbluh, president of the Variety Films Corporation, announces that he has acquired the rights for New York and New Jersey of the new Tom Terriss film, "My Country First," which deals with the timely topics of patriotism and preparedness, bringing home in a powerful manner the necessity for America to arm herself against outside enemies.

Mr. Terriss enacts the star role in this photoplay, which is in six parts, and is supported by a company including Jill Woodward, who gives a noteworthy representation of a vampire role, and Helene Ziegfield, who contributes a remarkable characterization.

The Committee of the Preparedness Bazaar, which is to be held in the Grand Central Palace, New York City, under the auspices of the American Patriots and Relief Society, is making arrangements for "My Country First."

NEW MICHELENA PICTURE

California Motion Picture Company Will Present Beatriz Michelena in "The Passion Flower" Taken in Northern California

The California Motion Picture Corporation will soon present Beatriz Michelena in "The Passion Flower." This like "Salomy Jane" will exploit the northern part of California and is said to even excel the elaborate film version of the former picture. At last report, the producing company, headed by Miss Michelena, was isolated somewhere out in the mountain wilds, southwest of Lagunitas.

This section is commonly known as the "Bad Lands" of Marin County. It is a locality of almost inaccessible mountains and canyons and at one time offered retreat to some of California's most feared bandits.

Miss Michelena's role is that of a wild and ungovernable Spanish girl of the earlier California type. The part is said to contrast markedly with that of "The Woman" in "The Woman Who Dared."

Council Votes for Sunday Shows

Good news for picture fans and exhibitors of Rockford, Illinois, flashed from a recent caucus session of the city council when members voted unanimously to permit the Sunday operation of motion picture theaters.

On a referendum vote some time ago, Rockford people indicated their sentiment in favor of the Sunday moving picture shows and council shortly thereafter rescinded the old ordinance forbidding Sunday operation and passed a new measure legalizing Sunday movies. When the revision of the code was undertaken, some opposition to the Sunday plan developed and one or two members voiced their intention of fighting the ordinance. Opponents to the Sunday opening clause, harkening to public sentiment, apparently abandoned their fight, judging from the unanimity with which the Sunday opening ordinance was tentatively adopted for incorporation in the general municipal code.

More Players Engaged by Universal

The following additions have been made to the personnel at Universal City:

Wilbur Higby and Mrs. J. B. Mills to play characters under Director Conway; George Beranger to play juvenile roles under Director Gerrard; Gladys Boyd to play a school teacher role; Mary Talbot to play characters under Director Carleton; Seymour Zeliff to play characters under Director Conway, and Jack Connolly to play characters under director Worthington; Harry Depp to play a juvenile role with Ruth Stonehouse, and Madge Kirby to play an ingenue with Carter De Haven; Louise Owen to play heavy roles under Director George; Burwell Hamerick to play boy roles in general stock; V. Rottman to play juvenile under Director Ryder, Fronzi Gunn to play leads, Tom Walsh to play characters, and R. H. Ryan to play leads under Director Millarde, and Max Stanley to play juvenile roles under Director MacDonald; Harry Davenport to play characters under Director Worthington.

World Buys Site for Large Studio

BRADY ANNOUNCES THE WORLD FILM OUTPUT COMPLETED TO MAY 29

THE World Film Corporation has secured a final option upon a tract of approximately 8,000 acres not far from Poughkeepsie, with a view to building a large studio and general production plant.

Architects and builders have already been consulted, and active construction operations will begin as soon as the numerous titles have been formally passed to the realty concern which has been engaged in assembling this extensive property.

A man prominently identified with World interests gave the following information:

"Naturally, we cannot go very far into details at this time without danger of embarrassing the gentlemen who have been buying up the numerous parcels of land required for so large an area as the one described for our purpose. But I may say that the property is extremely desirable for its accessibility by boat and rail, as well as for the extraordinary variety and beauty of its scenic advantages. These are practically inexhaustible, including lakes, streams, mountainous ridges, broad, fertile valleys, forests, old farms and lumber camps and a number of private estates.

"The World company's contract with the Paragon Studio terminated the other day and will be continued only in so far as our printing is concerned. We are so exceptionally well advanced with our completed releases, which cover the next six months, that it will not be necessary for us to overcrowd the facilities of our Peerless studio during this period, and considerably before its expiration the big new plant will be at our disposal in addition to the Peerless.

"The new studio will be the largest in the East, and as a matter of course this and the other buildings will be ultra modern in every particular."

World Production Ready in Advance

Under the direction of William A. Brady, the World Film Corporation continues the policy of completing its output far in advance, and now finds itself in a position to announce all of its releases up to and including May 29, more than seven months ahead.

There are several points of unusual interest and significance about this situation in addition to the main feature, which is that no other such feat has ever been accomplished in the motion picture business, so that the present performance sets a record which seems quite likely to stand for some time to come.

The completion of a large number of photoplays in this manner will naturally have the effect of stabilizing the World product, acting as an assurance to exhibitors and the public that the pictures are not hurriedly made in order to connect with an imminent release date, and that by the time they are due for delivery there will have been ample opportunity for the polishing process wherever needed.

Another and still more potential angle of this accumulation of picture plays, which seems to have escaped general attention, is that the World Film Corporation is increasing its actual, substantial assets at a rapid and important rate. The mere possession of so many completed and paid-for plays, for which there is a large and increasing market demand, is a matter of very considerable commercial interest pointing to singularly far-sighted sagacity of management.

The list of World-Brady pictures now complete and awaiting release is as follows:

Oct. 16, Ethel Clayton and Holbrook Blinn, in "The Hidden Scar"; Oct. 23, Gail Kane, in "The Scarlet Oath"; Oct. 30, Lew Fields, in "The Man Who Stood Still"; Nov. 6, Robert Warwick and Gail Kane, in "The Heart of a Hero"; Nov. 13, Ethel Clayton and Carlyle Blackwell, in "The New South"; Nov. 20, Alice Brady, in "Bought and Paid For"; Nov. 27, Gail Kane, in "The Man She Married"; Dec. 4, Robert Warwick, supported by Gerda Holmes and Mollie King, in "All Man"; Dec. 11, Clara Kimball Young, in "The Rise of Susan"; Dec. 18, Marie Dressler, in "Tillie's Day Out"; Dec. 25, E. K. Lincoln and June Elvidge, in "The World Against Him"; Jan. 2, Alice Brady, in "A Woman Alone"; Jan. 9, Gail Kane and Carlyle Blackwell, in "On Secret Service"; Jan. 16, Robert Warwick, supported by Doris Kenyon, in "A Movie Romance"; Jan. 23, Gail Kane in "Her God"; Jan. 30, Ethel Clayton and Carlyle Blackwell, in "The Wall Beyond"; Feb. 6, Robert Warwick, in "The Man Who Forgot"; Feb. 13, Alice Brady, in "The Girl and the Wager"; Feb. 20, Marie Dressler, in "Tillie's Divorce Case"; Feb. 27, Alice Brady, in "Darkest Russia"; March 6, Ethel Clayton and Carlyle Blackwell, in "Infatuation"; March 13, all star cast in "The Honor of the Waynes"; March 20, Robert Warwick, in "Lafitte, Pirate"; March 27, Marie Dressler, in "Tillie's Love Affair"; April 3, Alice Brady, in "The Madness of Helen"; April 10, Lew Fields, in "The Castaway"; April 17, Ethel Clayton and Carlyle Blackwell, in "The Evil Way"; April 24, all star cast, in "Shall We Forgive Her?"; May 1, Alice Brady, in "Sinners"; May 8, Marie Dressler, in "Tillie's Elopement"; May 15, Robert Warwick, in "The Page Case"; May 22, Ethel Clayton and Carlyle Blackwell, in "Girls Astray"; May 29, Alice Brady, in "Fifi."

WORK STARTED ON "THE WHIP"

English and American Stage Success Being Filmized by The Whip Motion Picture Company on an Extensive Scale

"The Whip," under the direction of Maurice Tourneur, is in process of production at the Paragon studio, Fort Lee, upon a scale of extraordinary magnitude. In fact, when Mr. Tourneur received the manuscript of this drama, the official word came with it that he was to have *carte blanche* in executing its transference from the speaking stage to the screen, and he threw himself into the task with undivided enthusiasm.

Beginning with the cast the director engaged all the members of the original company who were available, and these actors and actresses will appear under the camera in the roles they have already familiarized across the footlights. The remaining characters are to be assumed by players of uncommon distinction in motion pictures.

The opportunities for animated pictorial elaboration provided by "The Whip"' are remarkable in extent and variety. These include a fox hunt with a great pack of hounds 'cross country; an exciting and realistic automobile collision: an attempt on a moving English railway train to commit a daring crime; a railroad smash-up produced in the effort to wreck the car in which the greatest racehorse in Britain is on his way to the course; and the big race itself upon which the fortunes of the hero and heroine hang.

"The Whip" as a play was first produced at the Theater Royal, Drury Lane, London, and it was per-

formed before tremendous audiences for two years, withdrawn and revived for another year.

With the complete original production the drama was brought to New York by William A. Brady and his associates, the Messrs. Shubert, and presented at the huge Manhattan Opera House. This great run, extending over a year, was followed by a series of engagements in other cities of the United States and Canada.

In this situation there seems to be very good reason to regard the play as one of the most valuable acquisitions in the history of stage drama taken over by the motion pictures. The screen version of "The Whip" will be in eight reels; produced by The Whip Motion Pictures Company, Inc., Fort Lee, New Jersey.

Ben Wilson and Francelia Billington are being featured in "The Mainspring" at Universal City. The photoplay is being picturized in five reels.

Losee Remains with Famous Players

Frank Losee, for many years with the Famous Players Company, has signed a contract to remain on the Paramount Program in Famous Players productions. Beside being starred in two features, Mr. Losee has supported all this company's well known stars, including Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn, and Marie Doro.

Changes and Promotions in Paramount

A number of changes and promotions were effected during the past week in Paramount Pictures Corporation, immediately following the resignation of Wallace Thompson, who had been the director of publications and advertising for the corporation, and the promotion of Kenneth Hodkinson, to manager of Paramount.

Percy Helton in Golden Eagle Feature

INTERNATIONAL MAKES RECORD OF ASTOR CUP RACE IN HEARST NEWS PICTORIAL

TWENTY years on the stage is the record of Percy Helton, the juvenile actor appearing in International's Golden Eagle Feature, "The Flower of Faith." He played his first real part when only three years old and has been playing parts ever since. Helton has traveled five times across the continent, dodging in and out of New York before he reached his sixteenth year, to escape the Gerry society. His first big part was "Buster Brown," which he assumed at the age of twelve years. He has appeared in but two motion pictures, "The Fairy and the Waif," as co-star with Mary Miles Minter, and "The Flower of Faith," as co-star with Jane Grey and Frank Mills.

"Play Ball," the tenth episode of International's series "Beatrice Fairfax," released September 9, shows many scenes taken at the Polo grounds during the recent benefit game between the Giants and the Yankees. It shows both teams in action, with Manager McGraw of the Giants, Manager Donovan, of the Yankees, and all the stars, including Benny Kauff, Charley Herzog, "Heinie" Zimmerman, Fritz Maisel, Walter Kipp and others, putting up as great a game as they ever played. The camera caught Benny Kauff knocking the home run which won the game, and the vast audience going wild with enthusiasm.

It was in this game that Ferd Schupp, the Giant pitcher, was knocked out of the box by the Yankees, after which he started his long run of victories which form a part of the Giants' great record.

In addition to the baseball stars, four of the International's stars have prominent parts in the episode. They are Harry Fox, who is the real star of the series; Grace Darling, Olive Thomas, and Nigel Barrie.

Nelson E. Edwards, one of the most daring motion picture photographers, has returned to America after having spent a year on the German, Balkan and French battlefronts. Mr. Edwards brought back with him many thousands of feet of film for the Hearst News Pictorial that he was unable to send. Every courtesy was extended to the photographer by the German military authorities and he was enabled to get pictures of Keil Canal and Wilhelmshaven, the great naval strongholds; the sea fight off the Skagerrak, visit the Balkans and Constantinople and the western front of the Vosges Mountains. Many of the films were taken under fire and several times the entire outfit was saved from destruction by shrapnel by running into dugouts.

The International in order to concentrate its offices has leased the entire fifteenth floor of the Godfrey Building, 729 Seventh avenue, New York City. The new arrangement gives the company two entire floor adjoining, the fifteenth and the sixteenth. The fifteenth floor will house the enlarged animated cartoon department, the New York exchange, the business department and a projection room furnished in the Adam style which will seat fifty people. This will be exclusively for showing the latest releases to exhibitors. The sixteenth floor contains the executive offices and there will be another projection room devoted wholly to the use of executives.

The International scored another great beat for the Hearst News Pictorial with the Astor Cup Race pictures. The race was decided at five o'clock and four hours later, at nine o'clock, the film was shown in a number of New York theaters. The International is particularly proud of the achievement, following its beats on the arrival of the Deutschland at Baltimore and Bremen and the New Jersey explosion.

Carroll McComas, who is playing the leading part in "Seven Chances," now appearing at the Cohen Theater in New York, is the latest acquisition to the International fashion stars. Miss McComas is posing in the latest creations for the Hearst International News Pictorial. Others of the International fashion stars are the Dolly Sisters, Olive Thomas, Beth Lydey, Marion Davies, Dolly Hackett and Mineta Timayo.

In one episode of "Patria," the preparedness serial of the International, Mrs. Vernon Castle, impersonates two characters, "Patria" and Mlle. Elaine. The remarkable part of the double characterization is the apparent difference in the height of the two figures, both impersonated by Mrs. Castle. The director who made the picture admits that high-heeled shoes are responsible to a certain extent. He refuses, however, to account for the apparent difference of fully six inches.

Third Kolb and Dill Drama Ready

WINNIFRED GREENWOOD, EDWARD COXEN AND EDWIN AUGUST IN NEW ONES

AT the top of the list of Mutual offerings for the week of October 16 are two Mutual Star productions, "The Voice of Love," in which Winnifred Greenwood and Edward Coxen are featured, assisted by Laura Sears, George Field and Harvey Clark; and "Bluff," the third of the five-part drama releases of Kolb and Dill, the famous partners. Kolb and Dill and May Cloy are at their best in this drama and it promises to be still more popular than the two previously released.

Tuesday will bring another feature in which Winnifred Greenwood, Edward Coxen and George Field appear, "The Franchise," a story of thrilling intrigue and underhand dealings both in love and politics.

"The Law of Nature," released on October 18, is a two-part drama in which Edwin August is starred. Mr. August, himself the director, spared no time or money to secure an exquisite background for this drama, which deals with the desire for home and children, which dominates the hearts of most men. Iva Shepard, Ruth Blair and William Bailey support Mr. August.

The remaining drama releases for the week consists of a Gaumont two-part picture entitled "Looking Westward," appearing on Tuesday, October 17.

On Wednesday will be released the one-reel topical, Mutual Weekly No. 94, filled with the news of the day as gathered by the able cameraman of Pell Michell of the Gaumont forces. The split reel scenic, "See America First," and Harry Palmer's Kartoon Komics will also go to the public on that day.

There are three Cub funny pictures for the week. "He Wouldn't Tip," a comic of unusual character and full of original business, will appear Friday, October 20. On Saturday, "That Dog Gone Baby" and "The Deacon's Widow," Cubs both, will constitute the Mutual's release.

The Sunday output will consist of the usual Vogue two-reel comedy and the Mutual's magazine in film, "Reel Life." Paddy McQuire, with his inimitable talents turned to "Her Painted Pedigree," will appear in the laugh maker for Sunday.

Schedule for Week of October 23

William Russell, Helene Rosson and Franklin Ritchie are prominent in Mutual's output for the week of October 23, which is composed of film dramas, comedies and scenic and current news material of great variety.

In "The Love Hermit" William Russell is supported by Charlotte Burton and a cast composed of Queenie Rosson, William Stowell, Harry von Meter and Ashton Dearholt.

"The Undertow," featuring Helene Rosson and Franklin Ritchie, is the retitle for "Esther of the People," a five-part feature produced under the direction of Frank Thorne. The story is from the pen of Rosalie Ashton. Eugenie Forde takes an important role in this play and others in the supporting cast are Orral Humphrey, Harry von Meter, George Ahern, Charles Newton and Josephine Taylor.

The drama output of shorter reel lengths consists of "Professor Jeremy's Experiment," produced by the American company and featuring Orral Humphrey; "The Folly of Fear," co-starring Edwin August and Iva Shepard, assisted by William Bailey and Ruth Blair; and "At Twelve o'Clock."

The comedy releases number some very amusing Cubs, one American Beauty, aside from Harry Palmer's animated cartoon which forms half of the split reel, "See America First," from the Gaumont Company.

"Lovers and Lunatics," "Dad's Experiment" and "When Cubs Were Trumps," are the Cub one reelers of the week.

"He Died and He Didn't," a two-reel comedy featuring Rube Miller and Ben Turpin, in which Lillian

You have already recognized the honorable Misters Kolb and Dill as headliners in Mutual's new "Bluff," on the left, and also what Herr Kolb is doing in the circle. The dinner scene is from American-Mutual's "The Franchise," with Winnifred Greenwood and George Field.



Hamilton also plays an important part, is the regular Vogue Sunday release.

"Mutual Weekly No. 95" and the split reel, "See America First," and Kartoon Komics appears as usual on Wednesday. "Reel Life," the Mutual's magazine in film goes out on Sunday. All are produced by the Gaumont Company.

McCLURE SERIES PROGRESSING

Charlotte Walker Portrays Three Historical Characters in "Sloth"—Nance O'Neil and Alfred Hickman Working on "Greed"

Four periods of American history will be depicted in "Sloth," one of the parts of the McClure Pictures series "Seven Deadly Sins."

Charlotte Walker is the star of this picture which is unique in many ways. It is unusual because although it is a five-reel film Miss Walker does not appear in the first or fifth reels. When Miss Walker does appear she portrays three historic characters. The second reel shows her depicting Margaret Brent, the beautiful girl who became Lord Baltimore's official representative in the early settlement days of Maryland; in the third reel she assumes the role of Sally Wells, the sixteen year old maid of an old Dutch settlement on Staten Island; and in the fourth reel she appears as Molly Pitcher, the dearest hoyden in American history.

Notwithstanding these historic scenes "Sloth" has a modern setting. A young girl (Shirley Mason) is asked by her soldier-lover (George Le Guere) to choose between her life of luxurious indolence, and a life in which pioneer courage is required. Miss Walker steps from the past in her quaint characters to influence the girl to choose the heroic way by showing her the heritage of bravery and devotion to country that has come down to inspire American women of today.

To insure the historical accuracy of her settings and costumes, Miss Walker invested in $60 worth of books dealing with the various periods of the play, and spent weeks in absorbing the atmospheres of these quaint times.

"Sloth" emphasizes the dangers of indolence in our national life; the peril of permitting luxury to usurp the place of the simplicity of our forefathers. The introduction of this theme connects the series, "Seven Deadly Sins," with the national side of life in a vivid and stirring way—and it is confidently predicted that "Sloth" will do more to rouse the nation's conscience than any play or book yet put forth.

Although each picture of the McClure series "Seven Deadly Sins," is complete in itself there is a connected love story which runs through them. Eve Leslie and George Le Guere are the principals throughout but in addition to the romantic adventures of this couple there are strong parts in which Ann Murdock, Holbrook Blinn, Nance O'Neil and Charlotte Walker star.

Nance O'Neil and her husband, Alfred Hickman, have started work on "Greed," the third play of the forthcoming McClure series. As the marriage of these two players is of very recent date this working in the same pictures enables them to continue their honeymoon.

"Seven Deadly Sins," the new series presented by McClure Pictures, has a connected love story throughout. Nance O'Neill, on the left, appears in "Greed," the third of the series. Below are scenes from "Sloth," in which Charlotte Walker is starred.



Requisites for One Reel Comedy

By J. O. Walsh,

President of the United States Motion Picture Corporation, producers of single reel comedies for Paramount Pictures Corporation.

With the advent of the Black Diamond Comedy for the Paramount Pictures Corporation there begins a new era in the making of the single reel comedy. It is a well known fact among the producers and also the majority of exhibitors that to make a single reel comedy is the most difficult undertaking in the motion picture business. Most single reelers intended for comedy, develop into a deep tragedy by the time they are ready for exhibition. There is a logical reason for this frequently disastrous result and it is simply that a consistent story must be told; a logical plot must be formulated and carried out and the requisite laugh producing "punches" inserted to please the very critical audience of today, and this must all be done in one thousand feet of film.

To carry this out to a successful conclusion, the United States Motion Picture Corporation, makers of Black Diamond Comedy, have worked out a process for trick photography, hitherto unknown to motion pictures. The expense of filming some of the scenes portrayed by this organization is considerable, but we contend it makes little or no difference how much a picture may cost to produce if it pleases the public.

Black Diamond Comedies are superbly photographed, the stories are clean to an extremely fine degree and the sensational climaxes so cleverly worked out that these comedies are smashing successes.

"The Devil's Die" is being filmed at Universal City in five reels by Director Lloyd Carleton.

Bernard in Second Vitagraph Feature

KATHARINE LEWIS PLAYS FIRST LEAD OPPOSITE EARLE WILLIAMS



The inimitable Jewish characterizer, Barney Bernard, in Vitagraph's "A Prince in a Pawn Shop."

BARNEY BERNARD, who became famous on the legitimate stage for his clever portrayal of the Jew of commercial instincts in "Potash and Perlmutter," achieved the feat of recreating that character on the screen in "Phantom Fortunes." In his second Vitagraph feature appearance in "A Prince in a Pawnshop," released October 16, he creates another characterization and reveals the philanthropic side of the modern Jew as he really is when all prejudices are set aside. The play is an adaptation of the story of the same name by Marie de Sarlabous and Andre de Sagurola, and is directed by Parl Scardon.

Supporting Mr. Bernard appear Garry McGarry, Bobby Connelly, Edna Hunter, Charlotte Ives, Brinsley Shaw and Lester Bernard.

Katharine Lewis has been selected by President Albert E. Smith of the Greater Vitagraph to play opposite Earle Williams in the forthcoming James Oliver Curwood story directed by Marguerite Bertsch. For the past year Miss Lewis has taken numerous small parts, each one a trifle more important than the preceding one, and she has rapidly acquired the technique of the screen. In keeping with its policy of encouraging young women who are called upon for minor parts in its productions, the Greater Vitagraph organization feels that Katharine Lewis has won her spurs and this lead part is a recognition of her services and budding talent.

This announcement will serve to correct one made recently to the effect that Naomi Childers would play opposite Earle Williams in this production. Billie Billings also will portray one of the principal roles in Miss Bertsch's production of Mr. Curwood's story, the name of which will be shortly decided upon.

Frank Daniels in New Style Comedies

Frank Daniels has returned from his vacation ready to start to work on some new comedies which are constructed along entirely new lines, more or less built to order for Mr. Daniels. Vay Dyke Brooke, whose forte as a director has always been one, two or three part productions, will take charge of Mr. Daniels' scripts.

Frank Loomis, Vitagraph's casting director, is now engaging a capable supporting company for Mr. Daniels, including a feminine lead the announcement of whose name in the near future should cause smiles of satisfaction to appear upon the faces of the exhibitors who will get first runs of all Vitagraph-Daniels comedies.

Beginning October 29 the Greater Vitagraph will release its Hughie Mack comedies, directed by Lawrence Semon, through the distributing organization known as V-L-S-E, Inc.

In collaboration with Graham Baker of Vitagraph's Scenario Department, Mr. Semon has written a great many of the scripts for these comedies, as well as having directed them.

Among the important members of the company there can be named the following: Hughie Mack, Patsey De Forest, Edward Dunn, William Shea, Joseph Simberg and Frank Brule.

Edith Storey on Western Trip

Edith Storey, the Vitagraph star, accompanied by her mother, is making a trip from New York to Los Angeles, with stopovers in the principal cities along the way, including Chicago, St. Louis, Kansas City, Dallas and Antonio. Upon her arrival in Los Angeles she will appear in the leading photoplay houses, where some of her features are now showing. It is estimated that Miss Storey will appear in fifty-three theaters before she arrives in Los Angeles. The production that will be put on with Miss Storey in the leading role at Vitagraph's Western studio in Hollywood is "Alladin From Broadway." It is probable that she will be under the direction of William Wolbert.

Miss Storey and her mother were given a rousing send-off at the Grand Central Station by a big delegation of Vitagraph favorites, V-L-S-E salesmen and exhibitors. Seated in the cab of the electric locomotive, with her hand on the throttle, the star was photographed with a group of Vitagraph players around her.

The Rothacker Film Manufacturing Company of Chicago has just gotten out a pocket notebook for cameramen, in which detailed and numbered descriptions of scenes taken can be kept, along with a record of the number of feet of film exposed. The book fills a real need for cameramen, both in studio and news work. It sells for fifteen cents.



Edith Storey running the electric engine on the New York Central at the start from New York of her journey to the coast. In cab of engine, Miss Storey. The Auf wiedersehen committee on platform: Harry Morey, A. Victor Smith, manager Vitagraph studio; Mary Maurice, Alice Joyce, Eulalie Jansen, Earle Williams, Antonio Moreno. Rear, Charles Kent, Rose Tapley, Templer Saxe, Robert Gaillard, Brinsley Shaw, Director William P. S. Earle.

Charlotte Walker Joins Thanhouser

Charlotte Walker, famous for her successes as a star on the screen as well as upon the speaking stage, has joined the Thanhouser Film Corporation and will begin work immediately upon a five-reel feature by Lloyd Lonergan to be released through the Pathe exchanges.



Charlotte Walker, well-known legitimate actress, who has signed with Thanhouser.

It is Edwin Thanhouser's policy to sign for his plays actors particularly suited to the parts, and the list of Thanhouser artists now includes Miss Walker, Vincent Serrano, Jeanne Eagels and Valkyrien, added, of course, to Florence La Badie, Frederick Warde, Gladys Hulette, Doris Grey and Wayne Arey, who for some time have been firmly established as stars in Thanhouser features.

In her first Thanhouser feature Miss Walker will play the part of a girl convicted of murder, who escapes and marries, concealing her secret from her husband. The story is crowded with exciting scenes, including a train wreck in which the heroine, on her way to prison, makes her escape.

Miss Walker has been on the stage since 1895. She toured with Richard Mansfield, had important parts with Marie Dressler, James A. Herne, James K. Hackett, Kyrle Bellew and E. H. Sothern. She has starred in "The Trail of the Lonesome Pine," "Just a Wife," "Boots and Saddles," "The Warrens of Virginia," "The Wolf," and "The Two Virtues."

Before joining Thanhouser her motion picture experience included starring engagements with Lasky and McClure.

Zukor Recovers from Operation

Adolph Zukor has returned to his desk at the Famous Players-Lasky offices after several days' absence due to a slight operation.

For over a year the president of the Famous Players-Lasky Corporation has been suffering from a slight but troublous ailment but has repeatedly refused to permit the surgeons to perform the very minor operation which was necessary to relieve his distress, always on the plea that he could not leave his work.

The tremendous amount of work which fell to his lot in the perfection of the merging of the Famous Players and the Lasky companies into one concern kept Mr. Zukor so busy that he scarcely had time to notice the pain. But with the perfection of the organization and the breathing spell which was thus permitted him, he awoke to a realization of the fact that his suffering was much more acute than it had previously been. Upon his admission of that fact to his own family, he was practically forced to place himself in the hands of his surgeons and went to the hospital protesting he could not waste the time necessary recuperating from the effect of the operation.

Upon his arrival at his office from the hospital Mr. Zukor found a large bouquet of flowers at his desk, the gift of his associates.

PARAMOUNT-FAMOUS FEATURES

Ann Pennington, Louise Huff and Jack Pickford in Latest Famous Players Features—Third Paramount Comedy

Two Famous Players productions constitute the principal features on the Paramount Program for the week of October 23. Ann Pennington, of Ziegfeld "Follies" fame, is starred in "The Rainbow Princess," a photoplay of circus life by Shannon Fife; and Louise Huff and Jack Pickford are co-stars in "Seventeen," a picturization of Booth Tarkington's latest novel.

William Courtleigh, Jr., Clifford Gray, Augusta Anderson, Grant Stewart, Charles Sutton, Harry Lee, Edwin Sturgis, Walter D. Mealand, Herbert Rice, Queen Pearl, Ann Manning and Carl Gordon support Miss Pennington.

During this same week Paramount will release a number of exceptional "little features," included in which are the thirty-seventh edition of the Paramount Pictographs, the magazine-on-the-screen; the thirty-eighth weekly "Trips-Around-the-World" with Burton Holmes, in which a visit is made to the Island of Capri, and the Paramount-Bray cartoon, "Bobby Bumps Helps Out a Book Agent," drawn by Earl Hurd.

The four leading subjects in the Paramount Pictographs are "Bubbles Worth While," picturing the wonderful accomplishment of the glass-blowing industry, the pictures being taken in the plant where glassware service was made for Presidents Lincoln and Harrison; "The School for Heroes," showing the training of university football squads; "Land Battleships," illustrating use of caterpillar tractors in farming; and "The Hague of Dogdom," showing the first peace tribunal ever held by the dog delegates from every country.

Burton Holmes' travel picture takes the audience to the Island of Capri, famous for its Blue Grotto, its wonderful climate, its legends, its hospitality and its historic romances from days when the sirens sat on the waters' edge and sang beguiling songs to Ulysses and his crew. Many charming side trips are also taken in this release.

The third Paramount comedy to be released by Paramount will be "A Troublesome Trip," produced by the United States Motion Picture Corporation, which will be issued October 30. This comedy is filled with side-splitting situations and the wonderful amount of clever trick photography which has so materially added in making this "little feature" one of the best sellers in the market.

Famous Players have arranged for a great many exhibitor's aids and special advertising and publicity for the two leading features for this week, while Paramount for each of its features and short reel releases will distribute a large number of additional helps in its endeavor to have its thousands of exhibitors place before the motion picture public these productions on the high standard Paramount is setting throughout the country.

Selznick Releases Talmadge Pictures

CLARA KIMBALL YOUNG'S SECOND FEATURE AN ADAPTATION OF DIXON'S NOVEL

THE great success which attended the showing of the first Selznick Pictures, Clara Kimball Young in "The Common Law," has led to the announcement by Lewis J. Selznick of the forming of other special companies for popular actresses whose productions will be shown under the Selznick banner. The latest addition to this list of stars is Norma Talmadge, whose work in recent Triangle productions is well known.



Norma Talmadge, capable actress who is to appear in Selznick productions.

Joseph Shenck, of the Marcus Loew forces, has organized the Norma Talmadge Film Corporation, of which he is president. Mr. Schenck will have offices with the Selznick Enterprises in the Godfrey Building, New York City, and will also produce for Selznick-Pictures feature photoplays starring other screen celebrities.

The first of Miss Talmadge's new pictures will be an adaptation of "The Price She Paid," a novel by David Graham Phillips. The production will be directed by Allan Dwan, who has produced a number of Miss Talmadge's Triangle pictures.

The success of the negotiations for the rights to this novel was due to Edgar Selden, who has been working months to obtain this and other of David Graham Phillips' work for Mr. Selznick. Many film producers have attempted to secure the rights to the works of this famous American author, but Mr. Selznick is the first to have any success.

Miss Talmadge's first work of note was done with the Vitagraph Company and it was after her portrayal of the leading role in "The Battle Cry of Peace" that she was invited to join the Triangle studios. Two of her most recent successes are "Going Straight" and "The Social Secretary."

Miss Talmadge will be presented in about eight big features a year along lines similar to other Selznick-Pictures, such as Clara Kimball Young, Herbert Brenon and Kitty Gordon features. The Talmadge productions will be marketed on the open booking plan through the big system of exchanges built up by Mr. Selznick.

Clara Kimball Young in Dixon's Novel

With the first picture made under her own company, "The Common Law" drawing crowded houses, Clara Kimball Young has resumed work and is now preparing her second big production, an adaptation of Thomas Dixon's novel, "The Foolish Virgin."

Work on this second picture was interrupted during the past week owing to Miss Young's many engagements in connection with the pre-release showings of "The Common Law" in New York and Boston. Miss Young, accompanied by Mr. Selznick, has appeared in person before the audiences in the theaters in which the photoplay was being shown. At the Marcus Loew theaters in New York and the Globe Theater in Boston the audiences packed the houses and extended out into the street in an effort to get a glimpse of the star. Miss Young was also tendered a reception in Boston at which the Governor of Massachusetts was the guest of honor.

On either side below are, as you have already guessed, scenes from the beautiful Selznick production, "The Common Law," with the popular Clara Kimball Young. In the center are two glimpses suggesting the intense power of "War Brides," the coming Herbert Bernon-Selznick production whose leading role is played by none other than the unique and celebrated Nazimova, who interpreted the same role so sensationally on her recent tour of the stage.



Director General Albert Capellani, who directed "The Common Law," and is also directing "The Foolish Virgin," has made rapid progress with the scenic construction for the second production. Many of the exterior scenes in which Miss Young does not appear have already been taken and it is expected that the picture will be finished and ready for release early in November.

Among the noted players who will appear in important roles in "The Foolish Virgin" are Conway Tearle, who scored such a brilliant hit in the role opposite Miss Young in "The Common Law," and Paul Capellani, who has been seen in a number of Miss Young's biggest productions and whose work in "The Common Law" in the role of Querida attracted wide attention.

Others in the cast include Catherine Proctor, William Welsh, Marie Lines, Agnes Mapes, Edward Elkas and the two well-known child players, Sheridan Tansey and Jacqueline Morhange.

Operetta Music for Fox Spectacle

The new art-form of film operetta will characterize the musical side of "A Daughter of the Gods" when produced by William Fox at the Lyric Theater, New York,



One of the unique scenes from Fox's "A Daughter of the Gods."

October 17. Previous attempts to unite pictorial and musical motifs have ranged from the humble cue sheet of the ten-cent show to the selective score or the grand operatic experiment of some well known composer for the first-class houses. But Robert Hood Bowers was engaged by Mr. Fox to write for the Kellermann fantasy with the same gay and frolicsome originality, if possible, as that he displayed in composing "The Vanderbilt Cup" or "The Rose Maid." The result is said to be a true film light opera in which the instrumental voices for the various characters take the place of human voices in speaking operetta, just as pictures take the place of the legitimate stage and its properties and people.

Robert Hood Bowers has engaged forty-five of the instrumentalists who have worked under him in recent light opera and musical comedy successes. Mr. Bowers consented to direct the first night in person, as well as the preliminary rehearsals.

Director William V. Mong is picturizing "His Old Plantation Home" in two reels at Universal City.

New Triangle Distributors

Readjustment of the distributing plan of the Triangle Film Corporation on the basis announced last week continues. Following the statement that Alfred Weiss, former eastern district superintendent of Triangle, had purchased a fifty per cent interest in the New York branch office controlling the New York territory, the announcement is now made that Louis B. Mayer, one of the most prominent exchange men of Boston, has purchased a similar interest in the New England territory, with headquarters in Boston.



Alfred Weiss, who handles the Triangle output in New York.

In the arrangement by which Mr. Mayer takes over the New England Triangle territory on the plan described, a redistribution of territory has been made. Hitherto the State of Connecticut has been included in the New York district, but with the advent of Mr. Mayer it is sliced off New York and attached to his exclusive New England district.

Well-known film men from all parts of the country are in New York in daily consultation with Triangle officials, and the new deal is being engineered with dispatch and enthusiasm. While at first there was some hesitation on the part of a few individuals as to the entire feasibility of the Triangle plan, nothing but enthusiasm on the part of the film exchange experts from other cities is manifested where the full details have been gone into. It is becoming apparent that Triangle's decision to admit the independent exchange man to a practical partnership is proving not only popular, but is setting the ace for what one of the independent operators describes as "a necessary and logical return to the conditions that put the film business in the strong position it is to-day. "An industry," this individual went on, "that has leaped into fifth place in the great industries of the country never got there by any grab-all policies."

"I am very well satisfied with the situation as its progresses from day to day," said President H. E. Aitken of the Triangle Film Corporation, when queried as to the progress of events.

Broadway Star Feature on General

During the week of October 16, the Vitagraph Company releases five reels of film through the exchanges of the General Film Company. On October 16, "The Curse of the Forest," a one-part motion picture shows methods of fighting and the devastation which follows in the wake of a forest fire. The fire which Director Earle photographed occurred in the South Mountains of Franklin County, Pa. It covered a large area and a number of the fighters were severely burned.

The next release, that of October 20, is a one-reel picture entitled "Strong Evidence."

On Saturday, October 21, the Broadway Star Feature, "The Harbor of Happiness," is released. This subject which was directed by Van Dyke Brooke, features Leah Baird.

Unusual Bookings on Pathe's Serial

RELEASE INDEFINITELY POSTPONED ON "PEARL OF THE ARMY"



This hunting lodge is really the Thanhouser studio, where Eugene Moore is directing Jeanne Eagels in Pathe's coming drama, "The World and the Woman."



Edward Jose captured Fort Wadsworth and a segment of the United States Army for Pathe's "Pearl of the Army." Miss White is the feminine high light, above.

THE bookings on Pathe's serial "The Shielding Shadow" continue to increase beyond all expectations during the first week of its release. Most of the advance bookings on the serial were for the first run showing in large theaters in the metropolitan cities. Exhibitors in the smaller cities, remembering they profited by the advertising of the first run houses on "The Iron Claw," awaited an opportunity to book the serial for first showing in their communities. These bookings have swelled the total business on "The Shielding Shadow" to record figures. Already nine of the exchanges have wired for extra prints and reorders have been placed for all advertising matter.

Many exhibitors are showing both "The Grip of Evil" and "The Shielding Shadow" and others have booked "The Shielding Shadow" for a full week's showing.

For these reasons, a majority of the branches requested the postponement of "Pearl of the Army," the new military serial, and J. A. Berst, vice-president and general manager of the Pathe exchange has, therefore, indefinitely postponed the release of this serial as he realizes this request reflects the views of the exhibitors.

Kipling Picture Booked for Week

The first Kipling story to be put into pictures, Pathe's "The Light That Failed," has been booked for a solid week's run by General Manager Larsen and Theater Manager Harris of the Boston Theater of Bosson, Mass. This theater is owned by the Keiths and by a special request of both Mr. Keith and Mr. Kipling the first public American showing of this picture is to be held at this famous theater. The fame of Mr. Kipling, the reputation of Robert Edeson, and the success of Edward Jose, have all contributed to the unusual amount of business being done on this feature. A prominent New York newspaper man who viewed the film said that Robert Edeson had not been so satisfying since the days of "Strongheart," and his characterization of "Dick Heldar" in this film shows that a new field of artistic endeavor lies ahead of him in a field in which he gives promise of splendid achievement. The final judgment of this critic was that " 'The Light That Failed' is a praiseworthy accomplishment; there is no question that it will make a great hit with film fans, particularly women."

Gotthold to Play Lead for Astra

Charles Gotthold has been engaged by the Astra Film Corporation to play the male lead in A. H. Wood's play "The Challenge," which is now being produced by Donald Mackenzie for the Pathe Gold Rooster program. Mr. Gotthold was for a number of years associated with Henry Miller in the play, "The Great Divide." He also appeared with John Drew and Blanche Ring.

Big Cabaret Fire in Serial

In the third episode of "The Shielding Shadow," "The Mystic Defender," the big feature is the fire in the Cabaret. A regular cabaret was fitted up under the direction of Louis J. Gasnier, president of the Astra Film Corporation, which produced this serial for Pathe, and a large number of actors and actresses were secured to enact patrons of the cabaret, also chorus girls, waiters and other cabaret attendants.

The scenario called for a panic when the cabaret burned. It was meant to be a make-believe panic, but some of the girls had not been through a motion picture fire. They really became panic-stricken when they saw the flames around them, heard the wood crackling and had their lungs filled with smoke.

Director Donald Mackenzie shouted in vain to them to do as they had been instructed. A camera man tried to stop them, also as he said the players were enacting a panic much better than the director had instructed them to do.

Baby Osborne in New Feature

Baby Helen Marie Osborne, re-christened "Little Mary Sunshine," will return to the screen on November 12 in "Shadows and Sunshine," a Pathe Gold Rooster play. In this film she is again directed by Henry King of Balboa, who has shown rare talent in bringing out the best there is in the baby star. A little darky plays opposite "Little Mary Sunshine" and together they furnish some scenes of rare amusement.

"The Sultana" in Pathe Color

Pathe will release on October 29 "The Sultana," a beautiful Gold Rooster Play in Pathe color. The story is an adaptation from Henry C. Rowland's novel and features Ruth Roland supported by William Conklin and a capable cast including Daniel Gilfeather, Charles Dudley and Frank Erlanger.

When the Pathe officials first viewed this film they were so impressed with the careful artistic selection the Balboa directors had exercised in the outdoor settings that they decided to give it an added value and sent it to the Pathe studios in France to be colored. In its present shape it is a splendid example of color photography.

Motion Pictures Teach Surgery

For the first time motion pictures have been applied as an aid to the most difficult operations in surgery. A short time ago Dr. S. William Schapira, member of the Academy of Medicine of New York, lectured at Fordham University on various genito-urinary operations, and illustrated his lecture with motion pictures of actual operations performed by him. These pictures, which possess an extraordinary scientific value, cover thirteen distinct operations, and were made by a Pathe cameraman under Dr. Schapira's direction. In the past surgical lectures have been illustrated by "still" pictures or drawings and much of the detail has been lost. In these motion pictures every movement is clearly shown and it is not too much to say that a new era has dawned in the teaching of surgery.

Kathlyn Williams, supported by an all star cast including Eugenie Besserer, Guy Oliver, Charles West and Vivian Reed, appears in General Film Company's regular service on Monday, November 13, in the three reel Diamond Special, "The Temptation of Adam."

Inventors of Under-Sea Photography

WILLIAMSON BROTHERS FULLY PROTECT THEIR PROPERTY

WITHOUT intention to deceive, some of the most reliable of the daily and weekly papers have erroneously published statements and news items which have had a tendency to mislead as to where the true credit for all submarine motion picture photography rightfully belongs.

The Williamson Brothers alone are the originators and sole producers of this latest and most valuable addition to the motion picture industry, and the only pictures now before the public which have been manufactured with the aid of the Williamson inventions and submarine photographic devices are "The Williamson Submarine Expedition Pictures" now being shown in nearly every corner of the universe, and the unusual and marvelous submarine scenes in "Twenty Thousand Leagues Under the Sea," which opened at the Studebaker Theater, Chicago, on October 9.

Without the aid of these inventions and devices and the scientific knowledge and accomplishments of the Williamson Brothers, neither of these noted pictures could have been manufactured. In a period of time covering more than four years the Williamson Brothers and the Submarine Film Corporation have expended a half million dollars in continuous undersea research, with submarine chambers, collapsible tubes, diving devices and special photographic appliances, all of which have been fully protected under United States and foreign patent rights. During these years of operations and research work, the Williamson Brothers have gone down under the sea, through the Williamson Tube, to the photographic chamber below, and have cruised about over the floor of the ocean, searching out locations of practically all the old wrecks known in the West Indies, and have charted their locations carefully for future use.



An example of Williamson Brothers' sea-bottom photography.

In the unusual undersea film stories that the Williamson Brothers will produce will be shown clearly these old derelicts of the pirate days, the remains of old Spanish vessels and treasure chests, and the ancient armor and fittings of the vessels of the Spanish Main.

In the Sargasso Sea and in sheltered spots of the thousands of islands in the Caribbean Sea are to be found the fitting haunts of the deep sea monsters. It is here that scientists, submarine engineers, expert divers, and men skilled in the habits of the shark, the octopus, the sea spider, and other monsters of the deep, will battle with them in their native haunts with the purpose of weaving this most thrilling feature of adventure into the thread of the deep-sea pictures.

Floating studios, fully equipped for the carrying of one or more companies and directors, will encircle the islands of the West Indies, making pictures with tropical background and native environment. Sea-going yachts of sufficient capacity for this work have been contracted for, and in addition to submarine pictures, tropical and marine features will be produced in lengths ranging from five to ten reels.

The phenomenal success which greeted the "Williamson Submarine Expedition Pictures," coupled with the later marvelous submarine scenes in "Twenty Thousand Leagues Under the Sea," made under the personal supervision of the Williamson Brothers, have combined in giving them a world-wide reputation.

Executive offices are established on the eighth floor of the Longacre Building, New York City, and branches are being opened in London, Chicago, Los Angeles and Sydney.

BOOSTING "THE CRISIS"

H. A. Sherman Plans Country Wide Advertising for Selig Play—Will Use Large City Dailies in Publicity Campaign

An unusual advertising campaign for "The Crisis," the ten-reel Selig play, has been arranged by H. A. Sherman, president of Sherman-Elliott, Inc., who owns this production. The leading daily newspapers of the country have been quick to realize the possibilities of "The Crisis"



"If Lincoln's elected we fight." Scene from Sherman-Elliott's "The Crisis," produced by Selig. Owner H. A. Sherman smiles at the right.

as a story to their readers and will run special stories from this photoplay telling of characters taken from Winston Churchill's novel. The Chicago *Herald,* New Orleans *Item,* St. Paul *Pioneer Press,* Boston *News,* as well as the New York *Mail,* have already run special articles with illustrations featuring Sam D. Drane as Lincoln.

Arrangements have been completed for the publication in a motion picture magazine which goes directly to the public of a ten thousand word story of "The Crisis," taken from Mr. Churchill's book.

Grossett & Dunlap, publishers, have have already issued a photoplay edition of "The Crisis" which is illustrated with scenes from the screen drama. This firm has arranged to follow the bookings of the film play in every town in the United States by an advertising campaign for the local bookseller and circulating library, working in conjunction with the exhibitor in the promotion of the film. Splendid one sheets costing 10 cents each and unusual window displays will be used, as well as the columns of the local newspapers. Thus the great popularity of the novel will be of direct benefit to even the smallest exhibitor.

An exceptional line of ones, threes, sixes, nines and twenty-four sheets, both in type block and pictorial, have been designed. Ad. and print sheets have been prepared with the needs of the exhibitor and the taste of the public in mind, as well as slides, lobby display photographs and attractive heralds printed on a good quality of stock and illustrated with colored photographs from the production. In order that the exhibitor may obtain the best result from his advertisement, a campaign letter offering suggestions will be included.

"The Crisis," declared Mr. Sherman, "is America's greatest American story and will prove the best money maker on the screen today and will be for some time to come. There has been no screen production offered the public that has the story, the heart interest and the spectacular appeal that is in 'The Crisis'."

Sherman believes in the independent exchange. He says the time is now ripe for an independent exchange man to make money in large quantity. To show that he believes in his own advice, he will open in Chicago a large independent exchange, as well as continuing his office in New York, where he will make his headquarters. Mr. Sherman says he intends going after every masterpiece produced, regardless of size or price.

"THE WITCHING HOUR" FILMED

Frohman Amusement Corporation at Work on Picturization of Augustus Thomas' Play—C. Aubrey Smith and Helen Arnold in Cast

President William L. Sherrill of the Frohman Amusement Corporation recently made the statement that he can make fifty per cent better pictures producing for the independent market than he can for program release, and the unusual cast of players assembled for the forthcoming production of August Thomas' "The Witching Hour," together with the fact that nine weeks or more will be required for the completion of the work, bears out this prophesy.

In the cast of "The Witching Hour" is C. Aubrey Smith, whose work in "Jaffery" caused enthusiastic comment. Mr. Smith is dividing his time between the studio and theater, where he is rehearsing with Margaret Illington in her new play.

Jack Sherrill, who gave such an excellent account of himself in "Then I'll Come Back to You" and "The Conquest of Canaan," will be "Clap Whipple" in the Thomas play.

The role of "Viola" has been entrusted to Helen Arnold, the little Kentucky beauty. Marie Shotwell, for many years a prominent figure on the speaking stage, plays the part of Helen; while Etta De Groff, whose work in "John Glayde's Honour" and "The Woman in 47" conclusively established her, will play the part of the young mother; and Robert Conness, a leading personality on both stage and screen, plays Hardmuth.

"The conquest of Canaan," as intimated in last week's issue of MOTOGRAPHY, will be sold on a state rights basis.

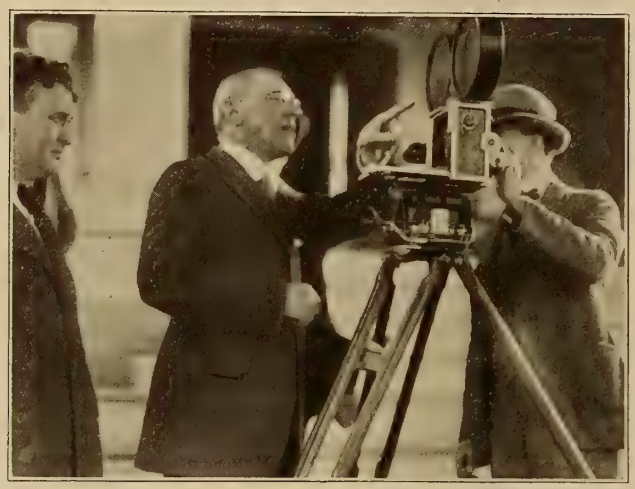


A striking situation in Frohman's "The Witching Hour," featuring Jack Sherrill. Helen Arnold. C. Aubrey Smith, Marie Shotwell and Etta de Graff also carry important roles.

WILSON CONGRATULATES INCE

President Seeks Interview With Manufacturer and Praises His Production of "Civilization"—Expresses His Sympathy With Films

President Wilson has more than once shown himself an intimate student of picture progress and signified that he understood and sympathized with the aspirations of the art and industry. He has patronized great productions, and recently "Civilization" attracted his attention, and he invited Thomas Ince, the producer, to call upon him at Shadow Lawn. Mr. Wilson showed that he had an intimate knowledge of the picture "Civilization" and again and again personally congratulated Mr. Ince on his achievement. More than that, he revealed that he was interested in the technique of the work because he asked many questions with regard to the actual making of motion pictures. Mr. Ince is the first producer to be personally honored in this way by the Chief Executive of the United States.



There may be a brand-new cameraman in the business in the very near future. Here's President Wilson asking all about the infernal machine. Just a minute ago he congratulated Tom Ince, who is at the left, on his "Civilization."

When seen on the subject of his interview with the President, Mr. Ince said: "I found Mr. Wilson courtesy and affability personified. A more cordial reception I could not possibly have had."

Besides Mr. Ince, Mr. J. Parker Read, Jr., Mr. Ince's business representative, was present at Shadow Lawn and appears in some of the still pictures. These photographs are being reproduced in the newspapers throughout the United States.

"Twenty Thousand Leagues" Opens

The first public showing of the Universal production, "Twenty Thousand Leagues Under the Sea," adapted from Jules Verne's wonder-story of the same name, which was held in the Studebaker Theater, Chicago, on October 9, proved to be an unusual demonstration of box-office value of timeliness and of novelty. By a remarkable coincidence, fate itself played the role of advertising manager to the film. For with every newspaper of the day headlined with accounts of German sub-sea raids, and submarine dangers the conversational subject of the hour, the attention of Chicagoans turned with keen interest to the unusual picture which promised to give them a peep below the ocean into this new battleground and, among other wonders, to show them a submarine actually torpedoing a boat. As a result, the entire theater was sold out at regular theater prices by six o'clock in the afternoon. According to Mr. Laemmle's manager, over a thousand dollars' worth of business had been turned away before the doors opened at eight o'clock.

Carl Laemmle, president of the Universal Company, accompanied the production to Chicago, which he had selected for the honor of the premier showing, bringing with him members of his publicity staff and also Ernest Williamson, one of the now noted Williamson Brothers responsible for the sub-sea photography in the film. Mr. Williamson in a brief speech introduced the novel photoplay.

Special music had been arranged for the offering by Hugo Riesenfeld, directed in this first engagement by H. A. Erlinger.

The amazing fashion in which conditions in a romance which was wild fantasy half a century ago have become the stern realism of the present day is one of the things the production impresses upon the spectator in an uncanny fashion. The paradoxical situation in which one views a story where imagination has been allowed to run wild, at the same time gaining vital scientific and educational knowledge, is keenly brought home as the offering progresses. And also one appreciates the coincidence by which the picture, planned and begun more than two years ago, is finished and presented at a period when its events have made its drawing power so great.

A complete description of the production appears in the regular review department of this issue.

First of Helen Holmes Serial Oct. 23

Helen Holmes, the fearless Helen of "The Girl and the Game," and of a score of other thrilling romances of the rail, has found new—and she says bigger—perils to face in her latest photodrama, "A Lass of the Lumberlands," the fifteen-chapter, thirty-reel serial which is being filmed by Signal under the direction of J. P. McGowan for release through the Mutual Film Corporation. The first chapter goes to the screen October 23. "This picture is by far the best thing I have done yet," Miss Holmes naively confesses.

The story is big in situations and strong in characters, frankly a melodrama, but free of recourse to showy improbabilities. It treats of a topic new to the screen, the bitter war of survival forced upon the small timber holders by the giant lumber trust. From the snowy silences of the big tree forests, broken by ring of axe and crash of tree and brawl of wilderness camp, the plot's action extends out into the world of big business, on to the Capitol at Washington and finally into the precincts of the highest court in the land.

Through a series of introductory happenings shot with primal passions, the leader among the small holders, who has climbed until he has the trust kneeling to his own terms, finds himself balked and thwarted by a girl—Helen, his own daughter, though he knows it not and she is unaware of his relation to her. She has devoted her young life to the task of making this powerful man surrender back to her and her humble forest friends the lands he dishonestly took from them years before.

George W. Fawcett enacts the role of "Judge Silas Whipple" in "The Crisis." His work is wonderfully strong in every detail. Mr. Fawcett starred on the stage in "The Great John Ganton," and many other plays.

Current Releases Reviewed

"Charity"

First Offering of Frank Powell Productions, Inc. Reviewed by Thomas C. Kennedy

THE reports on charitable institutions in New York read into the records by the recent Strong Investigation Committee furnished the material for the scenario on which "Charity," Frank Powell's latest offering, is based. Consequently,



One of the emotion-wringing scenes from "Charity."

there is much in the picture of a very depressive nature. Scenes laid in an orphan asylum where one tooth-brush is used by a group of four or five children and a dirty refectory where the most uninviting food is served, as well as those depicting the early life of the children of a drunken, brutal man can well be imagined to have value as stimulants to move society to some action toward a correction of such frightful conditions, if they really exist.

Just what portion of the public will consider "Charity" in the least entertaining it is difficult to say. Some of the people are entertained by things which have a direct opposite effect upon others. In the same respect many will not accept the conditions existing in the asylum which "Charity" goes to such pains to make terrible, as being true to life. Some will say they are exaggerated and others that they are not, so there you are.

Laying aside the picture's possible worth as a propoganda and taking into consideration its merits as a screen drama, one to be truthful must say that "Charity" has many weaknesses in the construction of its story and the production is not up to Mr. Powell's best standard. The play opens in a court room. A woman is being tried for the murder of her baby and the counsel for the defense makes his appeal for the woman's life by having her tell the story of her life, which includes a description of the orphan asylum in which she spent a number of years.

This order of telling the story is, to our mind, not the best. As handled here it brings some confusion to the spectator, because there is no telling whether the action is a picturization of the woman's testimony or a portrayal of the story which follows the fortunes of her brother. Furthermore, it is certain that she relates incidents about which she could never have been aware. The scenario also calls for several incidents which are most improbable, as for instance, the junior partner who is apparently ignorant of the case takes up the duty of conducting the defense on a moment's notice.

An adequate synopsis of the play cannot be written here. "Charity" is the story of a girl and a boy who are taken into orphan asylum. The brother is fortunate and has the opportunity to rise in the social scale. He becomes a lawyer. But the sister continues to be buffetted about by powerful hostile influences. This is the girl who is tried for murder. The court decides that she is not to be held to the letter of the law because she would rather see her child dead than the inmate of a charitable institution such as she once lived in. There is a happy conclusion when brother and sister are brought together again.

Linda A. Griffith wrote the scenario and she enacts the role of the Girl. Creighton Hale appears as her brother. Sheldon Lewis, John Dunn, Elizabeth Burbridge, Veta Searl and Sam J. Ryan are also important members of the cast. There are other capable players in the cast. The settings and locations are fairly realistic and the photography is clear.

"A Sister of Six"

Triangle-Fine Arts Story of Southern California. Reviewed by Thomas C. Kennedy

"A SISTER OF SIX" goes back to 1860 for its period and so, too, does the story go back a bit for its material. This Fine Arts offering may be considered moderately pleasing because of the acting and the true atmosphere in which the story is unfolded. The Franklins produced the picture from a scenario by Bernard McConville. The directors have given the play much that enhances it, there being some delightful pictures and they have also given the offering one or two small touches that do not mar exactly, but getting realism into a close-up of a man who has been shot by having a liquid of the consistency and appearance of blood ooze and trickle from the wound comes close to courting the spectator's keen displeasure. This was done twice in "A Sister of Six." On the other hand, it is well to remember that the directors more than twice made successful efforts to make an incident or a character strongly appealing.

Judging from various features connected with this offering it has undergone an extensive operation in the cutting room. If we accept this as true it is difficult to conclude whether or not Mr. McConville is to be criticized for the play's weaknesses and praised for its good points. Of greater interest, however, is the question of whether or not "A Sister Of Six" is good or bad. It is aged in material and treatment, this story, but certainly it will be generally accepted as a rather good feature offering. In some cases it will be spoken of even more enthusiastically than that.

Bessie Love heads the cast. Her opportunities are not abundant nor exceptional. It is more a case of one of several important parts being effectively played. Miss Love is the daughter of a New Englander who owns a grant in Southern California. Her father dies and she, with the other six children, travels East to live with an uncle. They all return in short time, the uncle having learned that gold has been discovered on the land. A band of crooks attempt to steal the land but they are foiled by the uncle and Prudence's



Bessie Love as an 1860 girl in "A Sister of Six."

sweetheart. There is a battle between the bandits and the rightful owners of the hacienda and help in the form of a troop of United States soldiers arrives just at the right moment for the "white" people.

Frank Bennett and Ralph Lewis contribute much to the

attractiveness of the picture by splendid performances. The children who appear to such good advantage to themselves and the picture itself under the direction of C. M. and S. A. Franklin also do their share. There are other commendable members of this large cast. The photography and locations are a little bit better than good.

"The Franchise"

Two-Reel American Drama Released October 16. Reviewed by Genevieve Harris

WHILE there is nothing very remarkable in the story of this offering, its leading roles are interpreted by popular players, the plot is clear and there is an interesting twist given its ending. On the whole it may be rated as an averagely good short



The partners were rivals for the hand of Louise.

subject which will entertain an audience but arouse no great amount of enthusiasm. Winnifred Greenwood and Edward Coxen have the leading roles, with George Field as the villain.

The Story: Gilbert Warren (Coxen) is the honest partner of the dishonest lawyer, Arthur Fenton (Field.) Both Warren and Fenton are in love with Louise Talcott (Miss Greenwood), the daughter of a wealthy business man. Talcott, interested in the street railway franchise, requests Warren to aid him in a dishonest way. Warren, who believes that a refusal will result in a break with the Talcotts and the loss of Louise, gives the proposition thought. In the meantime, Fenton learns of the affair and plans to ruin Warren if he yields to Talcott's demands. Warren decides to be honest and refuses Talcott's request, to the chagrin of Fenton and the delight of Talcott and Louise, who were merely testing his honesty. As a result of his decision, he becomes city attorney and wins the hand of Louise.

"The Lash"

Lasky-Paramount Drama Presents Marie Doro. Reviewed by Thomas C. Kennedy

IT IS a highly effective presentation the producers have given this drama by Paul West. "The Lash" is a play of admirable construction but for an impression the spectator must rely upon the manner of its enactment and visualization. A finished Lasky production, the players and true atmosphere here combine to make a good scenario into a picture that is especially pleasing.

The spectator has no difficulty in keeping his eyes focused on the screen during the unreeling of "The Lash." Convincingly portrayed characters, a smooth-running story with an amplitude of action and artistic settings make a blending whose attraction is enduring.

Marie Doro appears at her best as Sidonie, who is the daughter of the Prefect of the Island of St. Ba'tiste. This island, off the coast of Brittany, is inhabited by fisherfolk who observe many of the customs of religious bigotry of their ancestors. One of their laws provides for a public lashing of women who lower their dignity or honor. Sidonie arouses the wrath of the people by her attentions to Warren Harding an Englishman whom she nursed to health after an accident.

The villagers insist that Sidonie be lashed, but that night she elopes with Harding. She is warmly received by his fashionable set in England, but one day she sees her husband kiss a woman of long acquaintance who has brazenly invited this action on his part. Sidonie visits the woman and with her riding whip subjects her to the punishment meted out for such deeds in her native town. Then the young wife returns to the island. She is about to be lashed by the villagers when Harding arrives.

Miss Doro does the scene in which she prepares to whip the enticer of her husband in a most effective manner. Her performance throughout is effective, for that matter. Elliott Dexter, James Neill, Thomas Delmar, Jane Wolff, Veda McEvers and Raymond Hatton make up a praiseworthy cast.

James Young's direction is of a superior brand. The action is very well managed and in both the fishing village and in the views of the rugged, wave lashed shore he procured pictures from particularly good angles. The photography is typically Lasky—or in other words excellent.

"The Voice of Love"

Five-Reel American Masterpicture Released October 19. Reviewed by Genevieve Harris

WINNIFRED GREENWOOD and Edward Coxen have the leading roles in this five-reel Mutual picture which Rea Berger directed from a scenario by Karl Coolidge. The original story is credited to R. Strauss. There are some unusual elements about the situations, and the story holds the interest. As a whole, however, the drama falls below the standard of American five-reelers because the plot seems artificial rather than lifelike and frequently the action lacks probability. This is in spite of a production technically good and acting which is skillful.

A word of praise is due the interior sets, which show that they were carefully planned. Since almost all the action is in interiors, this is especially important. Those showing the apartment of the astrologer-heroine are purposely over-elaborate. But with this exception, the sets are unsually beautiful and form harmonious backgrounds for the action.

George Field has a "heavy" role in the play. Laura Sears is very pleasing in an ingenue part, Violet, Marie's daughter. Others in the cast are Harvey Clark, Alfred Ferguson, Howard Crowe, John Singleton, Josephine Phillips and Rena Carlton.

The Story: Marie Osmond (Miss Greenwood) is an astrologer known professionally as Madame Thebe. Henry Winters, a lawyer, is in love with her but she refuses to marry him. She tells him of her early life and of the death of her husband. Her husband had been very jealous and she had frequently quarreled with him. One evening he threatened the life of a caller, Davis (George Field). There was a struggle, during which Marie had fainted. When she regained consciousness, she found her husband shot to death and a revolver in her own hand. Davis declared that she had fired the fatal shot. Marie had given her little daughter to strangers and had left the city, but Davis continued to blackmail her.

Later, Marie meets Philip Morse (Edward Coxen), with



"And they all lived happily ever after."

whom she falls in love. Philip meets and loves a young girl in another city, and Marie, in a jealous temper, sends Davis to break up the romance. Davis succeeds so well that he wins the girl's affection. Marie is pleased until she learns accidentally that the girl is her own daughter. Then she straight-

ens out the tangle she has caused and reunites the young people. In the meantime the lawyer, Winters, has proved Marie's innocence of the murder and Davis's guilt, and in reward wins Marie's hand. So both love stories end happily.

"The Sultana"

Pathe Gold Rooster Play in Colors. Reviewed by Thomas C. Kennedy

"THE SULTANA," which was produced out in California at the Balboa studios, returns from a trip to France all dressed up in colors. The Pathecolor adds materially to the picture as an attraction even if in this instance it does not add to the beauty of things. In some of the scenes the colors get into a fight with one another and we have a notion that if any eyes sensitive to what should and should not be in color scheming are in the audience they are liable to be pelted by a stray blow or two. But the exhibitor knows how well his patrons like colored films so there is no need of further discoursing here upon the box-office value of "The Sultana" so far as chromatics are concerned.

Ruth Roland is the featured player and in her support William Conklin, Edward J. Brady, R. Henry Grey, Frank Erlanger and other well known Balboa players appear. Miss Roland may be counted upon to be interesting and though the story makes her do such things as dressing and acting the part of "The Goose Girl," even to walking along the road preceded by an apprehensive group of geese, because she is a soprano and expects to sing this role some day, she is interesting and pleasing as Virginia Lowndes despite this and other handicaps.

Virginia is stopping with the Kirklands when a plot to rob a young designer of art jewelry of a priceless tiara is brought to the very doors of this wealthy and socially prominent family. The son of the house steals the tiara just to prove that he can, but things get beyond him and he is soon asking Virginia to help him out of a scrape. The count Virginia is in love with proves a villain and before the end of the play she accepts the love of a much more worth-while young man.

The story is by Henry C. Rowland. Doubtless, the author meant the play to be a farce but if he did the director and the players failed to catch his spirit. As it stands "The Sultana" is a melodrama with one of its important characters purely comic in intent but not in fact. If a story under these conditions can be called good, then "The Sultana" is good. In any event, the photography and the acting, in most cases, is superior to the story at its best.



A clever scene in "The Sultana"

"Bluff"

Kolb and Dill in American Feature of October 16. Reviewed by Genevieve Harris

THIS number of the Kolb and Dill series is more of an extravaganza than earlier ones, but it is full of the same clever comedy and spirited fun. Kolb and Dill are as entertaining as ever, whether in their well known garb or in Scotch Highlander costumes. Thomas Chatterton, lately hero-ing in "The Secret of the submarine," has an important role in the story and adds a full share to its entertainment value. He is at his best as the dashing "Fritz" Harold of the play. May Cloy is pleasing as the teacher-heroine, and a group of school children provide excellent comedy. The production, which Rea Burger directed, moves briskly and is interesting as well as amusing.. The story is by Aaron Hoffman, put into scenario form by Al Santell. The photography and settings are fine. The offering is fresh and wholesome, very worth while as entertainment and good enough to win any audience which likes a bit of gay frivolity.



In preparedness for the role of plutocrat.

The cast of players includes George Ahern, Clarence Burton, Harry Bernard and Charles Lynch.

The Story: When the story begins, Louie is janitor in a New York office building. He becomes interested in the experiments of a group of chemists, especially when he overhears their discussion of the possibility of making gold from baser metals. One evening he combines a number of chemicals at random but instead of producing gold, he causes an explosion which wrecks the building. Escaping with his life, he leaves New York for the little village of Solemn. He carries with him a jumbled formula from the chemists' office. In Solemn, he interests Mike, keeper of a confectionary store patronized mostly by school children. Mike finances the pseudo-scientist for a time, hoping to share in the profits of the discovery.

Just as Mike is losing faith in Louie, another stranger arrives in town, "Fritz" Harold Wainwright, motoring through in a speed contest. His car is wrecked in the village and when he meets the teacher, Claire, he lingers in the town. Claire refuses his offer of marriage, believing that he is the son of wealth and unable to win a fortune for himself. To convince her, he undertakes to demonstrate his ability. He learns of Mike and Louie and, backing Louie's formula by "bluff," advertises himself and the two old chaps, and interests a number of capitalists. When Louie's formula is put to the test, it proves to make, not gold, but puncture-proof rubber. They sell the formula and all become rich, and "Fritz" marries Claire.

"The War Bride's Secret"

William Fox Drama Featuring Virginia Pearson Released October 8. Reviewed by G. Graves

VIRGINIA PEARSON in "The War Bride's Secret" has a part which she makes the most of, emotionally, and demonstrates the wide range of her powers. She puts her whole soul into the portrayal of this role, which is that of a Scotch woman, who, believing her secretly married husband killed at war, marries another man to satisfy her parents and give a name to her unborn "bairn."

The story is a conventional one, but this does not by any means signify that it is weak. Its sub-developments, unique comedy touches, and general merits of production make the picture thoroughly engrossing and worth while. Trueness to human life and experience is a paramount consideration. The photography is good, and the sets have enough of the exotic atmosphere to suit requirements. The story was written by Mary Murillo, while Kenean Buel directed. Glen White and Walter Law take their parts well. The latter's portrayal is perhaps the best he has yet done for Fox.

Miss Pearson is Jean MacDougal, a dairy-maid on the farm of Robin Gray, a land owner. Her father, blinded by Gray's riches, favors him as his son-in-law and is highly antagonistic

towards Colin Douglas, whom Jean loves. Colin secretly marries Jean, going to war shortly after. In due time word comes of his death. Jean, for the sake of her unborn child, marries Gray. The latter finally comes to a realization that his wife has no affection for him and the child becomes his sole comfort. Then comes Colin's return, Jean's heart-rending attempt to be faithful to her second husband, and at the last, Gray's noble sacrifice to Colin, for it transpires that even the child belongs to the latter, and not Gray. The pathos of Gray's unfortunate lot is fully felt.

"The Dawn of Love"

Five-Reel Metro-Rolfe Drama Released September 25. Reviewed by George W. Graves

MABEL TALIAFERRO'S screen portrayals are invariably good. There is a sincerity, grace and realism to her acting which must always be a source of pleasure to any audience. "The Dawn of Love" is easily entertaining, with many



Mabel Taliaferro in "The Dawn of Love."

delightful touches attached to the stellar role. The fact that some incidents lack plausibility does not perceptibly alter this entertaining value. However, it is to be regretted that such a conventional, and therefore interest-dampening, ending should have been affixed to the picture. The story was written by Channing Pollock and Rennold Wolf and scenarioized by June Mathis.

The atmosphere of "down East," with its rocky cliffs and ocean surf pervades the picture with excellent effect and illustrates the importance of correct atmosphere in a picture. The photographic art of the piece could hardly have been improved upon. Edwin Carewe's direction is for the most part very efficient.

Mabel Taliaferro has the part of "Jack," the simple, unsuspecting daughter of Miles Allen, head of a band of smugglers. She falls in love with Lang, a young customs officer, who, after the smugglers have been routed and her father killed, she naturally believes is the cause of all her misery. It is later proved, however, that the villain, her unwelcome lover, has betrayed his own people in order to discredit Lang in the eyes of the girl. The customs officer returns to explain things to "Jack," and arrives just in time to find her in a violent struggle with his rival, the betrayer. The final removal of the latter from the path of the two puts an end to their troubles.

Constituting the able support of Miss Taliaferro in this picture, are Robert Frazer, Leslie H. Stowe, Peter Lang and Martin J. Faust.

"The Car and the Girl"

Final Episode of Vitagraph's "The Scarlet Runner." Reviewed by George W. Graves

THE feature of this picture is a whizzing automobile road race, which, as far as speed and thrills go, leaves nothing to be desired. Seldom, if ever, since the beginning of pictures, have automobiles been made to do such "stunts" before the camera. At times the racers are inconsistently running slow, but for the most part there is no faking of speed. These flashes of cars traveling at high speed will entertain mostly everyone, and it hardly needs to be said that children will go into ecstacies of delight. In one case a car is made to skid around a sharp corner at a great risk to both the occupants and the camera man, who had to jump quick. The race itself, however, is a rather manufactured affair, in which chance is the pre-eminent factor, and which savors a little of old-time motoring.

Everyone knows the ability and drawing power of the two stars of this series, Earle Williams and Edith Storey, therefore it only needs to be said that they are at their best. Others in the cast are Charles Kent, Julia Swayne Gordon and Arthur Lehman. The joint efforts of Wally Van and William P. S. Earle have insured excellent direction.

Christopher's uncle assures him that it will be to his interest to win the coming road race. On the day of the race Dorothy learns that it was not Raoul, but Christopher, who gave his blood for her. As she has promised Raoul her hand if he can beat her in the race, she enters in a turbulent state of mind. An exciting moment arrives when Dorothy sacrifices her car in order to prevent the desperate Raoul from ditching Christopher. The girl then joins Christopher in the Scarlet Runner and both ride to victory.

"Prudence the Pirate"

Pathe Gold Rooster Play a Thanhouser Production. Reviewed by Thomas C. Kennedy

"PRUDENCE THE PIRATE" is a distinctly pleasant farce with a stirring melodamatic climax. The story is a very light and proportionately diverting offering written by Agnes Johnson. It is the tale of an enthusiastic young girl who craves adventure and seeks it by renting a somewhat passé sailing vessel and becoming an outlaw to the extent of kidnapping her ridiculous aunt and the society idler selected for the girl to marry.

As long as Prudence develops an interest in the young man it seems needless to say that he proves himself a man when put to the test, but this is well done. We expected to see Astorbilt fight off the tough crew the girl mans her ship with; but no such thing occurred. He blossoms forth as a hero at the end when the girl is trapped in the cabin of the burning ship, which is much better.

William Parke and the cast which Gladys Hulette heads is deserving of as much if not more praise than the author of the play. We have so frequently expressed our admiration for the actress featured in "Prudence the Pirate," that there is little left to say, except, perhaps, that Gladys Hulette is her own engaging and intelligent self in this part.

Mr. Parke extracted the full worth in humor from the situations provided by the author and he with equal skill handled the melodramatic scenes. The latter moments are really quite stirring, while the picture throughout entertains one as one likes to be entertained.

Every time we see a picture like "Prudence the Pirate," we start right in to wonder that the producers do not give



Gladys Hulette and her dimpled knees in "Prudence the Pirate"

more attention to such really entertaining plays and observations made while visiting the picture theaters tell us that the greater portion of the public holds to the same view. Why so many harassed heroines or stupid Cinederellas when the likes of Prudence can be evolved by the scenario writer?

Of course, the story is most improbable, but it is good screen farce. It is replete with delightful touches that are human through suggestion instead of reproduction. Mention of these again brings to mind the fact that Mr. Parke treated his material skilfully. Also, Miss Johnson writes good scenarios.

Flora Finch, a deservedly popular comedienne, makes her own opportunities as Aunty and Riley Chamberlain is, as ever, resourceful as the butler. Barnett Parker is a satisfactory John Astorbilt and William Parke, Jr., proves himself a capable youth as Tommy. Panthus is described as the ugliest pup in the world. He is ugly enough to be attractive and Panthus will win the plaudits of the spectators.

"Her Father's Son"

Morosco-Paramount Production of Great Pictorial Beauty. Reviewed by Thomas C. Kennedy

"HER Father's Son," through its wholesomeness, the striking beauty of its settings and the remarkable lighting and photography, the daintiness of the star and some splendid performances by members of the supporting cast, makes itself welcome. The tired business man and the confirmed picture-goer will like the offering, not for any depths its story is possessed of, but for the appeal it makes to the eye.

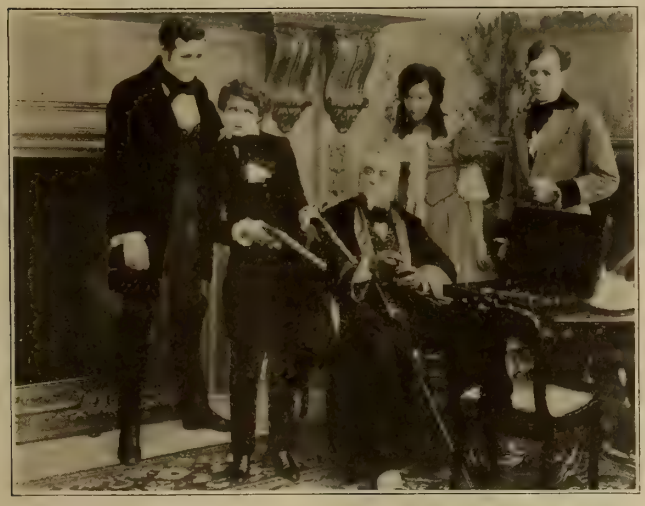
Vivian Martin masquerades as a boy a good part of the time and she makes an engaging picture all by herself in clothes that serve a better purpose in delighting the spectator than deceiving either onlooker or characters in the play. She is daintier than ever, and, too, she does some good acting upon occasions in "Her Father's Son."

The story is a comedy laid in Virginia. The play opens just previous to the Civil war, and some war scenes as well as that familiar situation showing a reception in full swing suddenly halted and disrupted by a message announcing that Virginia has seceded from the Union account for some exciting moments. Even in his flashes of war William Taylor found pretty locations to frame the action. He has carried beauty from the opening scene to the last inch of film exposed.

The story is as thin as the film itself. It tells of a rich Virginian who offers to take his brother's son into his home. The brother's child happens to be a girl, so it is necessary for Francis to don boys' attire when real want forces her to seek a home wherever it is obtainable.

Francis receives her uncle and the young West Pointer, whom she finally marries, through the agency of the author more than her appearance, which is charming and attractive but not convincingly boyish. In the last scene she is about to fight the soldier a duel. This is good sport for Francis and she enjoys the situation until things begin to grow serious; then she throws open her cloak and discloses herself dressed as a girl.

Helen Jerome Eddy has a part that is almost but not quite worthy of her native talent and artistry. Miss Eddy is a sterling actress. This she has fully proven in her numerous screen appearances. Herbert Standing, Alfred Vosburgh, Joe Massey, Lucille Ward, Tom Bates and Jack Lawton complete an adequate supporting cast. Now a word about Homer Scott; his camera work is consistently good, but in "Her Father's Son" he outdid himself. The photography is clear, sharp and rich of tone, while the lighting effects are of an excellent quality.



Vivian Martin is interesting as a boy in "Her Father's Son."

"A Prince in a Pawnshop"

Barney Bernard in V-L-S-E Offering. Reviewed by Thomas C. Kennedy

BARNEY BERNARD is a self-appointed charitable institution in "A Prince In A Pawnshop," which tells of a Jewish banker who makes the wealthy and healthy pay exhorbitant rates of interest on their notes and loans so as to be able to give freely to the needy. This five reel Blue Ribbon Feature was written by Marie de Sarlabous and Andre de Segurola and Paul Scardon directed the production. Of "A Prince In A Pawnshop" this may be said: It is well produced, Mr. Bernard gives a convincing characterization, but the story is so lacking that the picture is all of dull:



Barney Bernard in "A Prince in a Pawnshop."

The story is rather well put together, but there is nothing to it. The main character is big-hearted but the play keeps hammering away at this virtue of his until the spectator says to himself "all right, he is a charitable and therefore lovable man but why does he not do something interesting?" There is the whole thing, nobody does anything interesting, only the things that are supposed to create a strong affection in the breast of the spectator for them. If your reserve store of sympathy is abundant you may get enjoyment from "A Prince In A Pawnshop," otherwise you will be lulled to sleep by it. In vain did we wait watchfully for a bit of humor or a touch of interesting drama. Verily, "A Prince In A Pawnshop" has no "pep."

Mr. Scardon imbued his scenes with reality. In this respect the play has every advantage to succeed. But appropriate settings and good acting cannot do much with a play that is a play in name only. "A Prince In A Pawnshop" is a picture whose every scene is a loaf of sugar and after a few scenes one is fully conscious that one has been over-fed on sweets.

Garry McGarry, Bobby Connelly, Enda Hunter, Brisley Shaw and Charlotte Ives are in the cast. These players do remarkably well, with the exception of Miss Hunter. Her acting is distinctly "movie."

"The Man Who Stood Still"

Lew Fields in World Drama Released October 16. Reviewed by Genevieve Harris

THE picturization made by Paragon for the World program, of the famous speaking stage success, "The Man Who Stood Still," proves to be one of the most delightfully human photoplays ever made. It is especially well adapted for the screen and Frank Crane, the director, has taken advantage of every opportunity to emphasize bits of character drawing, touches of pathos, tragedy and comedy. Tears and laughter are mingled together throughout the story. It contains comedy of the rarest sort, yet is founded on dark tragedy. It is a slice cut deep into the heart of life, depicted with sympathetic insight. Not the least of its merits is the delicacy of treatment given tragic story

of the girl, only its pathos being emphasized, the sordidness kindly hidden.

The acting of the well chosen cast is excellent throughout. The work of each stands distinct, a living characterization to which the player may point with pride. First in importance in the story is Lew Fields as Herman Krause, the old jeweler who "stood still" while the world progressed. Then there is Doris Kenyon who, as Marie, the daughter, gives a wonderful portrayal of an innocent but willful girl whom fate treats cruelly. Edward O'Connor is unforgetable as MacPherson, Krause's rival and one enemy, who later becomes his friend when a common sorrow unites them. John Powers as Frank MacPherson, the blackguard son, and Dave Ferguson as Joseph, an ambitious youth who makes good, are effective contrasts. George Trimble as Otto Spiegel, Krause's friend, is excellent, while Harry Fraser as Fred, his son, has an unsually sympathetic role. Viola Trent, as Alice, his daughter, has a small but very vivid part, while not the least of the cast is Auguste Burmester, Katie, housekeeper of the Krause home.

The play is suited to any type of theater. It appeals to the emotions and will send an audience into gales of laughter, and next moment bring tears to their eyes. It has all the elements of popular appeal and is thoroughly satisfactory in every detail.

The Story: Herman Krause is a kind hearted old jeweler whose chief interest in life is his motherless daughter, Marie. He and his old friend, Otto, arrange for the marriage of Marie and Fred, Otto's son. Fred is in love with Marie, but the girl is infatuated with Frank, the unscrupulous son of MacPherson, Krause's rival. Her father objects to the affair, but the girl meets Frank secretly.

At a picnic given by her father in her honor, Marie steals away to meet Frank and to beg him to marry her. Frank agrees and they elope, but their marriage is a fake one.

Two years later, we find Krause a broken-hearted man and poor Marie and her baby deserted by Frank. Marie is cared for by the Spiegels, but her father refuses forgiveness. Then comes the revelation that the marriage was illegal. MacPherson, as grieved as Krause, begs his son to marry Marie, but Frank declares that he has a wife. Otto Spiegel turns against Marie, and her father brings her home, but refuses to forgive her or see the baby.

However, things work out to a happy conclusion when Fred, who has always loved Marie, renews his proposal of marriage. His father forgives Marie, and at last Krause, won by the baby, also forgives.

"The Iron Woman"

Nance O'Neil in Metro Picturization of Novel. Reviewed by Thomas C. Kennedy

ADAPTED from a novel by Margaret Deland, "The Iron Woman" is a six-part Metro offering from the Popular Plays and Players studio. This story, which turns about a woman of unusual strength of will and purpose, was selected



Nance O'Neil in "The Iron Woman," Metro's version of the splendid Deland novel.

because of the seemingly obvious opportunities it would furnish Nance O'Neil, the featured player. As it is a story depending strictly upon characterization, there were many obstacles for Wallace C. Clifton to surmount in writing the scenario. The scenario writer, while not successful in characterization, has not failed, for he has made the basis upon which the director and the players build six reels of mildly interesting action. There is no characterization or drama, but there is action that will hold the attention of the screen patrons.

"The Iron Woman" is laid in a mill town. Sarah Maitland capably manages the iron mills left her by her husband. She is a woman who cares little for dress; in fact, she has now few of the womanly interests. She loves her children but she has brought them up to be devoid of sentimentality. Even more than this, she would like them to be cold and distant, but they must be true and sincere as she is. It is, therefore, a great shock to her when her son Blair marries a young woman who in a rash mood breaks her engagement to David Richie. David and Blair were friends and this act on the part of her son turns her against him as much as she, a loving mother, could be turned.

There are other incidents in the play, but they are not of importance either as incidents or elements contributing to a central line of action. A series of scenes taken in a steel mill add much to the realism of the picture. Such scenes as these invariably interest the picturegoer. The other settings are good, the only fault to be found with the technical end of the production being the effect of an electric storm in the studio interiors. This was caused by some temperamental lights, which persisted in flashing up and down.

Miss O'Neil is supported by Alfred Hickman, Einar Linden, Evelyn Brent, Vera Sisson, Christine Mayo and William Postance. The direction of the piece was ably taken care of by Carl Harbaugh.

"20,000 Leagues Under the Sea"

Eight-Reel Universal Production of Jules Verne's Romance. Reviewed by Genevieve Harris.

FOR two years, Stuart Paton, director of a company of Universal players, aided by the Williamson brothers, inventors of a method of taking sub-sea motion pictures, has been at work on a picture version of Jules Verne's novel, "20,000 Leagues Under the Sea." The result, presented in eight reels, has had its first public showing in Chicago, and is now ready for general release.

The offering has two points of appeal—first, the novelty of the under-sea scenes, especially the introduction of the submarine boat and the demonstration of its methods, a timely subject; and second, the well-known and generally loved romance. In the picture version, the first element, the unusual scenery and subjects, proves the most striking feature. There are many truly remarkable pictures in the production, both entertaining and instructive. The views of a hunting expedition beneath the sea, when the men, in diving costumes, killed sharks and other great fish, aroused especial enthusiasm among the spectators. The struggles of the men against the undertow and the force of the water proved interesting, while the battle between the unarmed pearl diver and the octopus is wierd and thrilling.

One might continue to enumerate the unusual features of the picture. They make excellent advertising points for an exhibitor, who need have no fear of disappointing his patrons if he takes full advantage of the opportunities.

The story has a highly romantic plot which will prove entertaining to many. The writer's personal opinion was that this story is not presented in the most effective way, that it contained unnecessary detail, and as a result frequently dragged, but her companion, less sated with pictures than a professional reviewer, disagreed and declared that every scene was interesting.

The story is acted by well-known Universal players, Allan Holubar as Captain Nemo and Jane Gail as the "child of nature," having the most important roles. Other leading parts were given to Dan Hanlon, Edna Pendleton, Ole Jansen, Matt Moore and the child actress, Lois Alexander.

The settings, beside those under the ocean and in the submarine, depict a tropical island and a fabled East Indian city, the latter especially interesting. The photography, good throughout, is credited to Eugene Gaudio and his staff.

The Story: The period is during the Civil war in the United States. The world is terrorized by the report of a monster of the deep which destroys ships. A scientist, accompanied by his daughter and his assistants, undertakes to capture the monster. Instead, he and his party are taken prisoner by the creature, which is really a submarine boat built by a mysterious man, Captain Nemo, sailing the world in search of revenge for a wrong done him.

A party of soldiers in the war are carried out to sea by

a balloon. They fall into the sea near the "Nautilus," Captain Nemo's subsea boat, and are rescued by him. Then they are put ashore on a mysterious island. On the island they meet a young girl who had been placed there when a child.

In England, Charles Denver, an adventurer, is haunted by the memory of an East Indian princess whose suicide he had caused. He sets sail in his yacht for distraction. He and his crew also arrive at the mysterious island, where the American party had begun to quarrel. One of the men plans with the Englishman to kidnap the girl.

The commander of the submarine learns that the owner of the yacht, Captain Denver, is the enemy he has been seeking. He sinks the yacht by a torpedo from the "Nautilus." He rescues the girl, who proves to be his own daughter. For he was the East Indian prince whose wife Denver had killed and whose daughter had been kidnapped and placed on the island. His vow of revenge fulfilled, Captain Nemo dies, and the girl goes back to claim her rightful inheritance, accompanied by her soldier sweetheart. The crew of the submarine abandons the "Nautilus" after burying their dead master beneath the coral banks of the ocean.

Nell Shipman-Triple Personality

To have one's ambitions flowing through three separate channels at the same time is the fate of Nell Shipman. The call of the legitimate stage has never ceased



Nell Shipman, star who has written a book.

to sound in her ears. The long line of parts played behind the footlights entitle her to discuss (as she is doing now) contracts with one of the leading Broadway producers. Her screen work for the Vitagraph, Fox and Lasky Companies, where she shared honors with William Farnum, Lou Tellegen, and later was featured alone, establish her in the realms of the silent drama.

The third and most interesting side of Nell Shipman's personality is the ability not only to conceive unusual themes, but to write about them attractively, and a new novel from her pen is in its final stages of preparation and promises to be somewhat of a sensation.

In sending an autographed copy of her last book, "Under the Crescent," to a very close friend, Nell Shipman wrote: "In spite of what you find lying between the covers of this book, the truth is still in me."

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of MOTOGRAPHY, published weekly, at Chicago, Ill., for October 1, 1916.

State of Illinois, County of Cook, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Paul H. Woodruff, who, having been duly sworn according to law, deposes and says that he is the Editor of MOTOGRAPHY and that the following is, to the best of his knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, Electricity Magazine Corporation, 1251-1256 Monadnock Bldg., Chicago.
Editor, Paul H. Woodruff, 7025 Yale Ave., Chicago, Ill.
Managing Editor and Business Manager, Ed J. Mock, 9345 Pleasant Ave., Chicago, Ill.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)
Ed. J. Mock - - - - - - 9345 Pleasant Ave., Chicago, Ill.
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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: There are no bonds, mortgages or other securities outstanding against MOTOGRAPHY.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Paul H. Woodruff, *Editor.*

Sworn to and subscribed before me this 30th day of September, 1916.
(Seal)
Leona J. Ekstrom.
My commission expires Aug. 17, 1917.

UNIVERSAL BOOK IT PROGRAM

NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market. If you can get it now—BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

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Temporary Injunction Against Film

The supreme court of New York has issued a temporary injunction against William Fox and the Fox Film Corporation, prohibiting them from showing in any part of the United States, the picture entitled "The War Bride's Secret." The injunction was issued upon the petition of Herbert Brenon, who complained that the title of the picture was an infringement upon his rights as owner of the copyright of "War Brides," which he is producing with Nazimova as the star. Justice Pendleton stated that he would hand down his decision as to making the injunction permanent, in a few days. Meanwhile, the film, which has been shown at the Academy of Music, will have to be retired.

Allen J. Holubar and Leah Baird are playing together in "The Old Toymaker" at Universal City. Holubar is directing the picture.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE



Metro people you have met. From the left, Harold Lockwood, May Allison, Gerald Griffin, Emily Stevens, Henry Bergman and W. Christy Cabanne director.

Director Drew Joins Metro Forces

Ethel Barrymore, Mme. Petrova, Emmy Whelen, Mabel Taliaferro and Viola Dana All Busy on Five-Part Features. Work Started on Bushman-Bayne Serial.

ANOTHER member of the famous Drew family will be added to Metro's forces with the coming of S. Rankin Drew, of the Vitagraph forces. Mr. Drew will hold a directorial position and will begin work at once on an important feature photoplay at the Rolfe studios with Emmy Whelen in the starring role. This feature, entitled "The Belle of the Season," and based on Ella Wheeler Wilcox's poem of the same name, will be the first of Ella Wheeler Wilcox's works to be picturized for Metro, the motion picture rights to all the writings of this poetress being owned by that corporation.

The addition of Mr. Drew to Metro's staff makes the fifth of the famous Barrymore-Drew family to enlist under the Metro banner, the others being Mr. and Mrs. Sidney Drew, Lionel Barrymore and Ethel Barrymore, all of whom have long been notable in the list of Metro stars.

Another important offering from Metro in the near future will be "The Awakening of Helena Ritchie," with Ethel Barrymore in the stellar part, which will be produced at the Metro-Rolfe studios. John W. Nobel is the director of the new feature and will be assisted by Fred Sittenham and Charles Maigne. Robert Cummings, Robert Whittier and Charles Snow also have important roles.

Mme. Petrova at the Popular Plays and Players studio has been a new five-part Metro wonderplay entitled "The Black Butterfly." The story, which is from the pen of Mrs. L. Case Russell, is laid "somewhere in France" and the action, continuing through several years, culminates in the time of the present war. Burton L. King is again Mme. Petrova's director, and Mahlon Hamilton and Edward Martindel are prominent in her support.

Emmy Whelen is now at work under the direction of John B. O'Brien on the feature photodrama "Vanity," which Aaron Hoffman wrote especially for this star. Paul Gordon plays opposite Miss Whelen. Tom O'Keefe and W. W. Black also appear in the cast.

W. Christy Cabanne, at the Quality studio, has started work on the fourteen episode serial, a yet unnamed, which will feature Francis X. Bushman and Beverly Bayne.

George D. Baker will start work next week on "Squire Flynn," with Lionel Barrymore as the star. This is a picturization of Holman F. Day's popular novel. Mr. Barrymore's supporting cast has not yet been selected.

Emily Stevens has already begun her regular dramatic season in "The Unchastened Woman," having finished the Metro-Rolfe production to be released late in November called "The Wager."

Mabel Taliaferro is deep in her new feature called "The Sunbeam." In the supporting cast appear Gerald Griffin, Raymond McKee, Gladys Alexandria and Hattie Delaro.

Mr. and Mrs. Sidney Drew continue to make a one-act picture each week at the Rolfe studio.

Viola Dana is completing "The Gates of Eden," a five-act feature, in which Edward Earle, Robert Walker and Augustus Phillips have parts of practically equal importance in her support.

Out in Hollywood at the studio of the Yorke Film Corporation Harold Lockwood and May Allison are completing the production of "Big Tremaine." Lester Cuneo, Andrew Arbuckle, William Ephe, Josephine Rice and Virginia Southern all have good parts.

Augustus Phillips, Gladys Alexandria and Lillian Hayward are recent additions to Metro's artistic staff.

The Strand motion picture theater, 240 Main street, Chattanooga, has been purchased by D. S. Etheridge. E. R. and J. W. Lawless were formerly owners.

Universal Program

The Universal program for the week of October 16 includes the last episode of the "Timothy Dobbs—That's Me" series featuring Carter De Haven, entitled "Fame at Last;" "The Human Target," the tenth episode of "Liberty;" "Barriers of Society," a five-reel Red Feather release featuring Dorothy Davenport and Emory Johnson; "The Wrath of Cactus Moore," a Gold Seal three-reel western; "Through Baby's Voice," a two-reel Laemmle featuring Douglas Gerrard, Edna Maison and Zoe Rae; a one-reel L-Ko comedy, "Safety First;" "The Decoy," a single-reel subject; a Big U two-reeler, "Tigers of the Plains;" "The Elusive Enemy," an Imp drama featuring Francis Ford and Grace Cunard; a Rex single-reeler "The Gold Band;" a Bison two-reel, "The Conspiracy;" "Beans and Bullets," a Joker comedy; "Main 4400," a Victor two-reel comedy; and "She Wanted a Ford,' an L-Ko one-reel comedy.

The following are the titles of the specials for the week of October 9: Special Rex, "The Unfinished Case," one-reel drama featuring Bob Leonard; special Big U, "A Pair of Shadows," one-reel comedy featuring Fritzi Brunett; Laemmle, "Stolen Honors," a one-reel drama featuring Mary Fuller; special Imp, "The Elusive Enemy," one-reel drama featuring Francis Ford and Grace Cunard; special Victor, "Room Rent and Romance," a comedy featuring Victor Potel.

The special one-reel Victor comedy will be entitled "The Five Thousand Dollar Dream."

Thirty Stars on General

Kalem's new, widely advertised serial, "Grant, Police Reporter," will have its first innings the week of October 16, when episode one, "The Code Letter," is shown. "Only a Rose," a drama, and "A Boomerang," a short comedy, will be the first picture screened on the week's program. They are from the Selig studio. An educational feature in one reel by Vitagraph, "The Curse of the Forest," follows. Selig-Tribune will follow this, succeeded by a Biograph one

reel reissue, "The White Rose of the Wilds," presenting Blanche Sweet.

"The Fable of the Kittenish Superanns and the World-Weary Snipes," an Essanay comedy built on a George Ade story in two reels leads the program the following day. Then will follow "A Sauerkraut Symphony," featuring "Ham" and "Budd."

"Dreamy Dud in the African War Zone," a cartoon and a scenic split reel lead the program October 18, and will be followed by a Vim comedy, "A Persistent Wooing." The eleventh episode of Kalem's "The Girl from 'Frisco" Series, "The Yellow Hand," will precede a three-part Biograph reissue, "Classmates," with Blanche Sweet and Henry Walthall in the titular roles. Thursday will be divided between Selig-Tribune and a Vim comedy, "A Precious Parcel," presenting "Plump" and "Runt."

A two-part Knickerbocker Star feature drama, "Treading Pearls," will be first shown Friday, October 20. Then will come "The Code Letter," the first reel of Kalem's "Grant, Police Reporter Series." This will be followed by a Vitagraph one-reel comedy, "Strong Evidence," and a Vim comedy, "Here and There."

Essanay offers, on October 24, a three-part drama, "Marooned." Then will come a Vitagraph three-part drama, "The Harbor of Happiness." An episode of "The Hazards of Helen Series," "A Daring Chance," presenting more of Helen Gibson's daring feats, will be presented then, and the week's program will be brought to a close with "An Eventful Evening," from the Selig studios, featuring Tom Mix in a one-reel comedy. There are thirty acknowledged stars featuring in the week's program.

Powerful Moss Drama

When George Bronson Howard wrote "The Follies of 1912," he had no idea that some day he was going to write one of the most serious film dramas of the times. Most of Mr. Howard's writings have been in a more or less light and humorous vein, and thousands have enjoyed his theatrical efforts as produced in collaboration with David Belasco, in his "Passing Show of 1912" and in a number of one-act plays that have been produced from time to time.

"Snobs," "The Double Cross," "The Red Lights of Mars," "An Enemy of Society," and "The Only Law" are among the most popular and well known books of this author. To those who are acquainted with him through these stories, B. S. Moss' film "The Power of Evil," by Mr. Howard, will come well recommended when it is announced that critics have pronounced this as one of that author's greatest works.

This play is a powerful arraignment of the drink evil, and the author has handled the subject from a hitherto neglected angle. That the evil must be conquered through eugenics, prohibition or birth control is patent to every one who sees the picture.

Instead of using the familiar method of pointing the harm a person does himself by drinking, Mr. Howard uses a broader and more unselfish appeal—the appeal of unborn generations whose sufferings and depravity, through hereditary taint, should be guarded against by every man with any sense of justice and fair play. Mr. Howard believes that thoughts of a daughter's ruin or a degenerate son's disgrace should accompany every desire to "take a drink."

Margaret Nicholas, who is remembered for her splendid work in "Little Mary Sunshine," plays the leading role and is supported by an all star cast in "The Power of Evil," to be released by the B. S. Moss Motion Picture Corporation in October. It is the first release under their new state right plan.

Carter De Haven, who is well known as a practical joker as he is as a comedian, sent Ford a dachshund the other day. "I am wondering how that German dog will get along with the allied bunch," Carter remarked to Wallace Beery, his director.



One of the big above-sea sets used in Universal's "Twenty Thousand Leagues Under the Sea," now running in Chicago.

Horn in New York

Robert W. Horn, who for a considerable period has been traversing the United States in the interest of the Nicholas Power



Company of New York, was a visitor at the New York offices of Motography last week to pay his respects. Mr. Horn returned to New York after an absence of a year and a half and his host of friends in and about Manhattan are very glad to see him again. He was the official representative of the Nicholas Power Company at the San Francisco exposition, and since has been traveling through the middle west boosting Power's 6B. He expects to spend several weeks in New York before returning to the road.

To Tour Unity Exchanges

The Unity Sales Corporation has completed arrangements for Margaret Gale, who plays the role of the persecuted heroine in "The Yellow Menace," to make a tour of the Unity Exchanges and appear on the stage of the largest theaters in the cities where "The Yellow Menace" is being exhibited. The tour will require several weeks. Miss Gale's first appearance was in the historic Boston Theater.

Loew Books "Crimson Stain"

Marcus Loew booked "The Crimson Stain Mystery" serial and presented it for the first time in Greater New York in September. In addition to this Mr. Loew states that he intends to use it in more than eighty houses that he controls throughout the country. The contracts were closed with Edward Saunders, manager of the New York Metro Exchange, through which Mr. Loew booked the picture.

"The Crimson Stain Mystery" is being presented by Consolidated Film Corporation, a new company in the field. Maurice Costello and Ethel Grandin are being presented in the principal parts.

A deal has been closed between the Mutual Film Corporation and the All Star Features Distributors, Inc., for "Purity" for the states of Colorado, Utah, Wyoming and New Mexico.

Sifted from the Studios

ATLANTIC COAST NOTES

Al Woods, the theatrical producer, has accepted for production in one of the Broadway theaters this season, a three-act drama written by Col. Jasper Ewing Brady, head of the Vitagraph scenario department, in collaboration with the **Hon. Arthur J. Westermayer.** The play was written in seven days and was first submitted to Woods, who at once accepted it.

Richard Bennett, having completed his picture work on the coast, has returned to New York to begin rehearsals for the stage play, "Zack," by **Harold Brighouse**

Earle Williams recently became an associate member of the New York Press Club.

Marguerite Clark, in the Famous Players picture, "Miss George Washington," is playing the part of a girl who cannot tell the truth.

Jack Pickford is rapidly qualifying for the title of the Famous Players' grouch. In the role of William Sylvanus Baxter, in "Seventeen," it is one of the chief points of his character that he detests the dog owned by Genesis, the family servant. Since the dog selected for that role took a violent fancy to Jack at first sight, Jack has to spend all his spare moments being mean to the animal in order to have it shun him before the camera.

Helen Starr, for the last year editor of the Universal eastern scenario department, has gone to the Pacific Coast to join the Universal forces there. Miss Starr has played in stock, vaudeville and the legitimate stage in addition to doing magazine and newspaper work.

Harold Entwhistle, who plays the father in the Metro production, "Love, Honor and Obey," directed by **W. Christy Cabanne,** was formerly a director with the California Motion Picture Corporation.

W. Christy Cabanne, who will direct the fourteen-episode serial in which **Francis X. Bushman** and **Beverly Bayne** will be starred for the Metro program, brought his own personal staff of assistants with him from California to New York. **Eugene Thurston** will be his assistant director; **R. J. Huntington,** his business manager; **Millie Richter,** film cutter, and **William Fildew,** cameraman. They have already assisted him in the production of "Love, Honor and Obey," a five-reel photodrama in which **Frances Nelson** is the star.

Colonel Jasper Ewing Brady, head of the Vitagraph scenario department, has written a book, "The Big Chief," which will shortly be published by the Britton Publishing Company.

Henry Hull, who attracted favorable attention on the speaking stage in the leading role of "The Man Who Came Back," at the Playhouse, will make his first appearance in pictures in the World production, "The Honor of the Waynes," in which **Robert Warwick** is starred .

The Loew and the Proctor circuits have booked "The Prima Donna's Husband," handled by the Herald Film Corporation, for their theaters.

The roof-garden of the Hotel Astor, New York, is shown in the cafe and cabaret scenes of **William Christy Cabanne's** first offering on the Metro program.

Hattie Delano, who appeared in "The Quitter," "The Upheaval," and other Metro productions, will play the part of the housekeeper in "The Sunbeam," the Metro-Rolfe feature play chosen for Mabel Taliaferro as a successor to "The Dawn of Love."

The Shaker play, "The Gates of Eden," in which **Viola Dana** will soon appear on the Metro program, was written by a clergyman, **Rev. William E. Danforth,** now of Indianapolis, but formerly of Chicago. Mr. Danforth has made a life-long study of Shakerdom. **John H. Collins** is directing the production.

Frank Dazey, who with his brother, **Charles T. Dazey,** wrote "The Flower of Faith," the second of the Golden Eagle features of the International Film Service,, Inc., is soldiering on the Texas border, a prominent member of the Squadron A of the New York militia.

Pierre Le May, leading man in Metro productions, has arranged to appear in a Broadway stage production which will not necessitate his leaving New York. He gave up a prominent role in one of Willard Mack's new plays, when he found that he would have to go to Chicago, where the play will have its premiere. He will now be able to continue his work on the screen during his New York engagement.

Wilfred North has recovered from the injuries received in the automobile accident in which he and **Lillian Walker** and other Vitagraph players were overturned, and is again at the studio directing Miss Walker's next picture.

Peggy Hyland is working in an **Arthur Train** drama of the Civil War period, under the direction of **Paul Scardon,** with **Antonio Moreno.**

Bertram Bracken, director of a number of Fox plays, has been engaged to direct for the **Lewis J. Selznick** enterprises.

Alan Hale has joined the Fox players.

Louise Huff recently drove a racing roadster straight up onto the porch of a rural parsonage, taking one of the porch pillars with her. She wrecked the car and nearly killed **Robert G. Vignola,** her director, and **Nat Deverich,** his assistant, who were sitting on the porch. It was an elopment scene for the Famous Players adaptation of "Seventeen."

Two young women from Pittsburgh, **Florence Curry** and **Rowena Rossiter,** winners of a contest conducted by the Pittsburgh *Press,* arrived at the Vitagraph studios for try-outs as picture players. When the Pitsburgh *Press* produces its motion picture play, "Man and Millionaire," these young ladies will head the cast.

Mme. Petrova is the author of two of the Metro plays in which she has appeared, one, "The Weaker Sex," recently

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	84	93
Biograph Company	3	25
Lone Star Corp., pref.	94	100
Lone Star Corp., com.	40	44
Mutual Film Corp., pref.	34	39
Mutual Film Corp., com.	30	36
No. American Film Corp., com.	27	38
New York M. P. Corp.	25	35
States Film Corp., com.	34	45
Randolph Film Corp., pref. (with 50% common	98	105
Thanhouser Film Corp.	2	2½*
Universal Film Mfg. Co.	150	..

*Par $5.00.

Exclusive to Motography.

North American Film Corporation—The management anticipates a big business in the sequel to "The Diamond from the Sky," which will probably be released within the next sixty days. The profits derived from this additional business will go to the holders of the common stock. Speculation as to the total dividends expected on the common varies from $60 to $90 per share.

Lone Star Corporation—Reports of business show the Charlie Chaplin films are in as great demand as ever. Considerable trading is being done in both preferred and common stocks. It has been stated, on reliable authority, there is a book value of $74 per share on the common if no further contracts are taken.

Triangle Film Corporation—Stockholders will perhaps see a ray of hope for dividends in the latest move of the management to distribute its pictures through private exchanges, as announced last week, although none is promised or even suggested. While stock sales are reported on the New York Curb daily, there has been very little change in the market during the last few weeks.

New York Motion Picture Corporation—Stock in small lots is freely offered with few bids and there seems to be a tendency toward lower prices.

Paramount Pictures Corporation—All of the various distributing interests and companies that go to make up the Paramount program are now under one general policy, so that Paramount at present represents a cohesive unit in the film industry.

It has been stated in Eastern papers that D. W. Griffith will abandon the film game and hereafter exercise his talents in legitimate drama. Mr. Griffith feels that censorship has very seriously curtailed the normal growth of the Motion Picture business. He is also quoted as saying there seems to be no "middle ground"—a picture either commands 5, 10 and 15 cents or $2, and this does not represent a satisfactory condition.

finished, the other, "The Orchid Lady," now being produced.

PACIFIC COAST NOTES

Over three hundred supernumeraries were employed for several days recently in the making of some of the street scenes for "The Garden of Allah."

Gypsy Abbott, ingenue in many Vogue features, is playing the role of an Indian princess in her latest picture.

Paddy McGuire, Vogue comedian, appears in the role of a street sweeper in a play which is nearing completion under the direction of **Henry Kernan.**

Ella Hall played the unusual role of a bent old lady recently in several scenes for the feature, "We Are French."

Cleo Madison is being featured in "The Reward of the Faithful," a new feature being directed by **Rex Ingram.**

William F. Russell has completed the lead in the eight-reel sequel to "The Diamond from the Sky." He is now beginning work in the sixth of the William Russell productions, in which he plays the part of an Indian, "Lone Star."

Camille Astor is the only other white woman in "The Garden of Allah," being filmed at the Selig studio with **Helen Ware** in the lead.

Nell Shipman has finished her work opposite **Lou-Tellegen** in a Lasky feature, "The Black Wolf," under **Frank Reicher's** direction.

Charles Bell Rucker, free lance scenario writer, has accepted the position of editing director of the sales department for the California Scenario Company, Inc.

Maxfield Stanley, one of the leads in the Griffith picture, "Intolerance," will be seen shortly in a Universal feature being directed by the **Smalleys.**

Lloyd Ingraham, the Fine Arts director, has returned to Los Angeles from New York, where he completed the Triangle Fine Arts feature, "American Aristocracy," featuring **Douglas Fairbanks.**

Harry Pollard, directing **Margarita Fischer** in her current play, "Miss Jackie of the Navy," took some masked ball scenes at the famous Hotel del Coronado recently, members of the "smart set" of San Diego and Coronado serving as "extras" in the scenes.

Myrtle Stedman has finished her work in the Lasky picture featuring herself and Sessue Hayakawa. Her next appearance will be a Bosworth feature from a story written for her.

Rhea Mitchell is taking one of the leading parts in the American's sequel to "The Diamond From the Sky."

Frank Lloyd, the Fox director, is preparing for a society drama with a political aspect in which **William Farnum** will star. This will be Farnum's first feature since his recent illness.

Richard Stanton will soon complete the five-reel Fox feature, for which **Gretchen Hartman** and **Alan Hale** were brought from the east.

George Periolat has an important role in the third **Richard Bennett** picture, "The Highest Good."

Monroe Salisbury is playing the role of a villain in the present **Oscar Apfel** production at the Fox studios. This is a big contrast to the role he has just completed in the Clune production of "The Eyes of the World," in which he played a most lovable character.

A romance that began eight months ago culminated this week in the marriage of **Thornton Edwards,** popular juvenile of the Ince-Triangle players, and **Miss Ethel Hopper,** a beautiful Keystone comedienne.

W. E. Wing, the well known scenario writer, recently entertained the "Screamer's" club, composed of the various publicity men at the different studios in Los Angeles. **Mrs. Wing** and daughter, **Mabel,** assisted the host in keeping the "Screamers" in order. Among those at the affair were **Mr.** and **Mrs. Kenneth McGaffey, Mr.** and **Mrs. Proctor, Crane Wilbur, Mr.** and **Mrs. J. C. Jessen, Mabel Condon, Mr.** and **Mrs. Don Meaney, Mr.** and **Mrs. J. P. Jonas, Kenneth O'Hara, Mr.** and **Mrs. Jack Barry, W. E. Keefe.**

Helen Holmes has formally adopted the baby which appears with her in the episodes of the new Signal serial, "The Lass of the Lumberlands."

"The Tides of Barnegat," is **Marshall Neilan's** first Lasky production. He is directing **Blanche Sweet** and her company.

Thomas H. Ince announces that he has acquired the rights to "Sudden Jim," which recently appeared in *The Saturday Evening Post.*

Eugenie Besserer has just recovered from an attack of whooping cough.

George Fawcett's most notable success on the speaking stage was probably "John Ganton," in the play, "The Greater John Ganton." Fawcett's recent film successes have been in "The Country God Forgot," and in "The Crisis," Selig productions.

Vivian Reed is winning new laurels as an equistrienne in "The Light of Western Stars," the **Zane Grey** story which Selig is filming.

"The Pearl of Paradise," in which **Margarita Fischer** makes her re-appearance on the Mutual program, is taken from a story in the *Parisienna Magazine* and adapted by **Harry Pollard** and **Julian Louis Lamothe.** It affords Miss Fischer opportunity to do some wonderful dancing and swimming.

Mae Marsh and **Robert Harron** are working in the Fine Arts production, "The Wharf Rat," under the direction of **Chet Withey.** Mae Marsh has the role of an orphan girl who runs away from her stepmother and becomes a wharf rat. Here she dons boy's clothes, and, as a red-headed, pugnacious boy of the water-front, does some clever bits of eccentric acting.

Lloyd Ingraham has started rehearsals on **Lillian Gish's** new play, called temporarily, "The Children Pay." **Keith Armour** plays opposite Miss Gish. The supporting cast includes **Ralph Lewis, Loyola O'Connor, Jennie Lee** and **Tom Wilson. Frank E. Woods** wrote the story.

Doris Baker was the guest of honor at Children's Afternoon on Saturday, September 16th, at Hamburger's Department Store in Los Angeles. Three pictures showing little Miss Doris in the leading role were offered as the afternoon's entertainment, and at the conclusion this nine-year-old little screen-lady herself appeared, gave a talk to the children and afterward joined in games and refreshments with them.

Frank Borzage, now directing and playing the title-role of the feature, "Immediate Lee," at Santa Barbara, will finish this Mutual picture within two weeks, at which time his association with the American Film Company will terminate.

CHICAGO GOSSIP

Harry Dunkinson will soon be seen in a new 2-act Essanay comedy for which he furnished the idea. The corpulent commedian has been an ardent swimmer all summer and he conceived a comic plot on a none too efficient nor intrepid lifesaver who saves no lives but gets a lot of credit. The picture is entitled, "The Lifesaver."

One of **George Ade's** funniest fables in slang has just been filmed by Essanay. It is "The Fable of the Kittenish Superanns and the World-Weary Snipes," and appeared but a short time ago in the *Cosmopolitan Magazine.* It contrasts the enjoyment gotten out of life by a group of persons above middle age, who dance and frolic with childish abandon, while the debutantes and their young men gaze upon all amusement with a bored, tired manner. It gave **President George K. Spoor** of Essanay such a good laugh that he decided to offer it in two reels instead of the customary one.

It's the boy who is stage-struck now, and not the girl, according to **Bryant Washburn** of Essanay. This star's daily mail convinces him of this. He declares that in a recent count more than one hundred letters were received from boys anxious to break into pictures, as against twenty girls similarly ambitious.

Warda Howard and her husband, **John Lorenz,** have left Chicago for New York. They have completed their engagements with the Essanay Company.

The first step toward a memorial fund for the late **James Whitcomb Riley,** was taken at Indianapolis, Ind., in September, when the centennial motion picture "Indiana," filmed by the Selig Polyscope Company was shown for the benefit of the memorial fund. The picture "Indiana" is in seven parts and was produced for the Interstate Historical Pictures Corp. James Whitcomb Riley is one of the principal characters in the picture, since the scenes depicted are supposed to be a reinactment of the story as it is told by the poet to a group of children.

Mayor William Hale Thompson loaned his yacht, "Tringa," to Essanay for use in a picture, the three-reeler, "Marooned."

The Selig Athletic series is being released through Kleine-Edison-Selig-Essanay service.

Mary Charleson, whose most recent appearances have been in Selig features, is now with the Essanay Company, playing the leading feminine role opposite **Henry B. Walthall** in "The Truant Soul," from the novel by Victor Rousseau.

John Cossar has a comedy part as the father of four daughters who become simultaneously engaged, in "The Chaperon."

Marguerite Clayton wears the attire of a messenger boy in "The Heart of Virginia Keep," a three-act Essanay.

Harry Dunkinson, who appears as a tramp in "Easy Ed," a two-act Essanay comedy, played a tramp character on the speaking stage for twelve years, in "At the Old Cross Roads."

Scenes for "The Truant Soul" will be taken in the hill country of Wisconsin, near Richland Center. In this feature **Walthall** will play the role of a world-famous surgeon who has a serious weakness. A mystery plot runs through the story, not solved until the final scenes.

E. H. Calvert has demonstrated his ability as a golfer by winning the Fellowship cup in the club tournament of the Westmoreland Country Club. This is the third cup he has won this year.

CHICAGO NEWS

MAX J. WEISFELDT, formerly connected with the Omaha office of the Mutual Film Corporation, has been promoted to assistant manager of the Chicago office, where he will take charge immediately. Mr. Weisfeldt's promotion is due to the excellent promotion work he accomplished while connected with the Omaha office. L. A. Getzler, formerly connected with the Chicago office of the Mutual Film Corporation, has gone to Omaha to take charge of the office there.

Ascher Bros. of Chicago is to book hereafter for the Academy Theater of Waukegan, Illinois. A number of features on the Pathe program have been scheduled.

H. Goldson, now operating a string of houses in Chicago, opened the Western Theater of Chicago on Saturday, October 7.

H. Gundling, owner of the Bryn Mawr Theater, has purchased the Parkway Theater at Clark and Diversey streets.

Del Goodman, one of the crack salesmen connected with the Pathe office, parades around the office in a new suit purchased last week. This is an exclusive model with Del and has not been shown in Florence Rose fashions.

Charlie Pyle, formerly manager of the Bartola Company's Chicago office, broke his fast on last Saturday, this day being Yom Kippur day. We saw him at lunch at the Movie Inn.

The Rothacker Film Manufacturing Company is making the prologue for the "Black Stork" which was made by Wharton, Inc., of Ithaca, New York, featuring Hamilton Revell and written by Jack Lait of the Chicago *Herald*, the story being based on the recent Bollinger baby case in which Dr. Haiselden, a prominent Chicago surgeon, attained worldwide publicity by his refusal to operate on a defective child.

Mr. Spencer, manager at the Movie Inn restaurant, Chicago, has added a cabaret and engaged a number of classy singers and dancers to entertain his patrons.

E. H. Hibben, formerly a vaudeville producer, is now connected with the Rothacker Film Manufacturing Company in the capacity of producer.

John R. Thompson has obtained full control of the Logan Square Theater and has transferred Geo. Madison, formerly manager at his Kozy theater, to take charge of affairs at the new house.

W. H. Bell, formerly connected with the W. H. Bell Feature Film Corporation, has disposed of his interests in this enterprise and is now connected with the Midwest Photoplay Corporation with offices in Kansas City, Missouri.

Jack Haag, manager of the Bandbox Theater of Chicago, announces that "The Revolt" will start on an indefinite run at his house on October 15.

C. S. Wertsner and Sons Company, map and poster mounters to the industry, announce the opening of a Cleveland office, styled The Wertsner Company. J. N. Roberts is in charge.

J. E. Willis, of the Chicago office of the Unicorn Film Service, announces the receipt of the first releases of the "Bandit Hero," a one-reel drama, and "Wifie's Frame Up," a one-reel comedy, and is receiving bookings starting October 16.

Among Frank Ford's collection of dogs are to be found the following: An English bull, a Scotch collie, a Russian wolfhound, a French poodle, a Japanese spaniel, an Irish setter and a Mexican hairless canine.

ROTHACKER MAN PROMOTED

W. C. Aldous has been promoted from assistant superintendent to laboratory superintendent of the Rothacker Film Manufacturing Company of Chicago. Mr.



W. C. Aldous, who has just received a substantial boost.

Aldous is a graduate of the camera division and has been a member of the Rothacker organization for more than four years. Mr. Aldous was educated as an electrical engineer and has always been a close student of the motion picture industry; he has a thorough and practical knowledge of moving picture manufacturing.

SOME NEW THEATERS

California

The Liberty Theater in Marysville, since the fire several months ago, has been completely renovated and made into one of the best picture theaters in Northern California. K. A. Adelberg is manager and is showing a fine class of pictures.

The Savoy Theater on McAllister street, near Market, San Francisco, is to be re-opened as a high class moving picture house by James Beatty, manager of the Liberty Theater at San Jose.

W. S. Webster of the Strand Theater of Woodland will shortly open an 800-seat house in Dunsmuir.

The Majestic Theater in Chico reopened with "God's Country and the Woman," after being closed for the summer.

Marshall Black, formerly of Palo Alto, has rented the J. A. Marshall Theater now in the course of construction in Los Gatos. It will be one of the finest show houses in the valley when finished, which will be in about three weeks.

The explosion of a film in the operating room of the Lyric Theater in Chico resulted in a loss of twenty dollars.

The Lyric Theater, Mariposa and Tulare streets, is the latest moving picture theater in Fresno. It is modern and up-to-date, costing $12,000.

Fire in H. D. Hubbard's picture theater in Calistoga caused a loss of $400.

Canada

Fred C. Spencer is contemplating to build a new picture theater in St. John. Plans are not as yet completed, but it is his intention to erect a fine theater and apartment building to cost $100.000.

Colorado

John Thompson, president and general manager of the International Amusement Company, states that H. W. J. Edbrooke, architect, is preparing plans for a 1200-seat picture theater to be erected at Colfax and Ogden streets, Denver, costing $50,000. The company intends building a chain of theaters.

Improvements costing $6.000 are being made at the Plaza Theater in Denver. The interior is being newly decorated in old gold with elaborate mural designs. A new stage is being built to accommodate twenty-five musicians. A new and larger screen is being installed. The floor of the foyer is being set in tile and a set of storm doors of French design are being built between the foyer and the auditorium.

Delaware

Cameo Cinema Products Company, N. Y., capital, $300,000. To manufacture and sell motion pictures of all kinds. James W. Decker, Fitzhugh C. Speer, Joseph L. Myers, N. Y.; Sidney W. Walace, Jersey City; William A. Condon, Chattham.

Indiana

The $75,000 theater building being erected by V. U. Young at Broadway and Seventh avenue, Gary, will be ready for the grand opening about the middle of October.

The Comas Theater, formerly the Gem, in Milford, has been completely remodeled and is now very attractive and cozy. H. A. Miller is owner.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makers, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	10-9	Converging Paths	2, Selig	21256–57
C	10-9	Billy's Melodrama	1, Vitagraph	21258
T	10-9	The Selig-Tribune, No. 81	1, Selig	21259
D	10-9	A Tale of the Wilderness	1, Biograph	21260

Tuesday.

C	10-10	Money to Burn	2, Essanay	21261–62
C	10-10	The Love Magnet	1, Kalem	21263
D	10-10	A Pueblo Legend	2, Biograph	21264–65

Wednesday.

C	10-11	Canimated Nooz Pictorial, No. 17: Scenic	1, Essanay	21266
C	10-11	Their Installment Furniture	1, Vim	21267
D	10-11	The Girl from Frisco, No. 10	2, Kalem	21268–69

Thursday.

T	10-12	The Selig-Tribune, No. 82	1, Selig	21270
C	10-12	The Candy Trial	1, Vim	21271

Friday.

D	10-13	From the Deep	3, Knickerbocker	21272–73–74
C	10-13	The Battered Bridegroom	1, Kalem	21275
C	10-13	The Mayor's Fall from Grace	1, Vitagraph	21276
C	10-13	Watch Your Watch	1, Vim	21277

Saturday.

C	10-14	Lost Twenty-four Hours	3, Essanay	21278–79–80
D	10-14	To Save the Special	1, Kalem	21281
D	10-14	A Mistake in Rustlers	1, Selig	21282

Monday.

D	10-16	Only a Rose	Selig	3,000
E	10-16	The Curse of the Forest	Vitagraph	1,000
T	10-16	The Selig-Tribune, No. 83	Selig	1,000
D	10-16	The White Rose of the Wilds	Biograph	1,000

Tuesday.

C	10-17	The Fable of "The Kittenish Superanns and the World-Weary Snipes"	Essanay	2,000
C	10-17	A Sauer Kraut Symphony	Kalem	1,000
D	10-17	Classmates	Biograph	3,000

Wednesday.

C	10-18	Dreamy Dud: Scenic	Essanay	1,000
C	10-18	A Persistent Wooing	Vim	1,000
D	10-18	The Girl from Frisco, No. 11	Kalem	2,000

Thursday.

T	10-19	The Selig-Tribune, No. 84	Selig	1,000
C	10-19	A Precious Parcel	Vim	1,000

Friday.

D	10-20	Treading Pearls	Knickerbocker	2,000
D	10-20	Grant Police Reporter No. 1	Kalem	1,000
C	10-20	The Fosters	Vitagraph	1,000
C	10-20	Here and There	Vim	1,000

Saturday.

D	10-21	Marooned	Essanay	3,000
D	10-21	The Shot That Brought Happiness	Vitagraph	3,000
D	10-21	A Daring Chance	Kalem	1,000
D	10-21	An Eventful Evening	Selig	1,000

V. L. S. E. Program

9-4	The Return of Eve	Essanay	5,000
9-4	His Wife's Good Name	Vitagraph	5,000
9-4	Selig Athletic Series, No. 11	Selig	1,000
9-4	Phantom Fortunes	Vitagraph	5,000
9-11	Selig Athletic Series, No. 12	Selig	1,000
9-11	His Wife's Good Name	Vitagraph	5,000
9-18	The Combat	Vitagraph	6,000
9-18	The Fall of a Nation	Vitagraph	7,000
9-25	The Chattel	Vitagraph	5,000
10-2	The Scarlet Runner, No. 1	Vitagraph	2,000
10-2	Through the Wall	Vitagraph	6,000
10-9	The Scarlet Runner, No. 2	Vitagraph	2,000
10-9	The Firm of Girdlestone	Vitagraph	5,000
10-16	A Prince in a Pawnshop—Barney Bernard	Vitagraph	5,000
10-16	The Scarlet Runner, No. 3	Vitagraph	2,000

Mutual Program

Monday.

D	10-9	Citizens All—Winefred Greenwood, Ed Coxen	2, American	05093–94

Tuesday.

C	10-10	That Sharp Note	2, Beauty	05095–96

Wednesday.

T	10-11	Mutual Weekly, No. 93	1, Mutual	05097
S	10-11	See America First, No. 56	s, Gaumont	05098
C	10-11	Kartoon Komics, No. 56	s, Gaumont	05098

Friday.

D	10-13	At the Edge of the Aqueduct	2, Thanhouser	05099–05100
C	10-13	Inoculating Hubby	1, Cub	05101

Saturday.

C	10-14	Those Primitive Days	1, Cub	05102
C	10-14	Their College Capers	1, Cub	05103

Sunday.

C	10-15	Ducking a Discord	2, Vogue	05104–05
T	10-14	Reel Life	1, Gaumont	05106

Monday.

D	10-16	The Franchise	2, American	05107–08

Tuesday.

D	10-17	The Law of Nature—Edwin August	2, Mutual	05109–10

Wednesday.

T	10-18	Mutual Weekly, No. 94	1, Mutual	05111
S	10-18	See America First, No. 57	s, Gaumont	05112
C	10-18	Kartoon Komics, No. 57	s, Gaumont	

Thursday.

D	10-19	Stepping Westward	2, Gaumont	05113–14

Friday.

C	10-20	He Wouldn't Tip	1, Cub	05115

Saturday.

C	10-21	That Dog Gone Baby	1, Cub	05116
C	10-21	The Deacon's Widow	1, Cub	05117

Sunday.

C	10-21	Her Painted Pedigree—Paddy McGuire	2, Vogue	05118–19
T	10-21	Reel Life	, Gaumont	05120

Universal Program

Monday.

C	10-9	Almost Guilty—Eddie Lyons, Lee Moran	1, Nestor	01821
C	10-9	Timothy Dobbs, That's Me, No. 9—Carter De Haven	2, Universal	01832
D	10-9	Liberty, No. 9—Marie Walcamp, Eddie Polo	2, Universal	01833

Tuesday.

D	10-10	Cheaters—Mary Fuller	3, Gold Seal	01822
	10-10	No Release This Week	Victor	

Wednesday.

	10-11	No Release This Week	Laemmle	
C	10-11	Lured But Cured—Gertrude Selby, Dan Russell	2, L-Ko	01823
T	10-11	Animated Weekly, No. 41	1, Universal	01824

Thursday.

D	10-12	Behind Life's Stage—Flora Parker De Haven	2, Universal	01825
	10-12	No Release This Week	Big U	
E	10-12	The Beautiful Temples of Ceylon—Dr. Dorsey	1, Powers	01826

Friday.

D	10-13	A Soul at Stake—Wm. Garwood, Lois Wilson	2, Imp	01827
	10-13	No Release This Week	Rex	
C	10-13	It's All Wrong—Pat Rooney	1, Nestor	01828

Saturday.

D	10-14	Night Shadows	2, Bison	01829
C	10-14	The Oil Smeller—Ernie Shields, Yvette Mitchell	1, Joker	01830

Sunday.

D 10-15 When Little Lindy Sang.....s, Powers
C 10-15 Diplomacy .....s, Powers 01831
10-15 No Release This Week .....L-Ko

Monday.

C 10-16 His Own Nemises—Eddie Lyons, Lee Moran..1, Nestor 01839
C 10-16 Timothy Dobbs, That's Me, No. 10—Carter De Haven .....2, Universal 01850
D 10-16 Liberty, No. 10—Marie Walcomp, Eddie Polo..... .....2, Universal 01851

Tuesday.

D 10-17 The Wrath of Cactus Moore—William Mong, Peggy Coudray .....3, Gold Seal 01840
10-17 No Release This Week.....Victor

Wednesday.

D 10-18 Through Baby's Voice—Douglas Gerrard, Edna Maison .....2, Laemmle 01841
C 10-18 Safety First .....1, L-Ko 01842
T 10-18 Animated Weekly, No. 42.....1, Universal 01843

Thursday.

D 10-19 The Eel—Betty Schade .....2, Imp 01844
10-19 No Release This Week.....Powers

Friday.

D 10-20 The Elusive Enemy—Francis Ford, Grace Cunard.... .....1, Imp 01845
10-20 No Release This Week.....Rex
C 10-20 Pat's Pasting Ways—Pat Rooney.....1, Nestor

Saturday.

D 10-21 The Conspiracy—Harry Carey, Edith Johnson..... .....2, Bison 01846
10-21 No Release This Week.....Laemmle
C 10-21 Beans and Bullets—Gale Henry, William Franey..... .....1, Joker 01847

Sunday.

C 10-22 Main 4400—Herbert Rawlinson, Agnes Vernon..... .....2, Victor 01848
C 10-22 She Wanted a Ford—Billie Ritchie, Gertrude Selby... .....1, L-Ko 01849

Miscellaneous Features

Where Are My Children?	Universal	6,000
Tom and Jerry Divorced	Emerald M. P. Co.	2,000
Casey, the Farmer	Reserve Photoplays	1,000
The Human Orchid	Florida Feature Film	5,000
Casey's Pals	Reserve Photoplays	1,000
Pages from Her Life	Great Northern	5,000
Casey's Monkey	Reserve Photoplays	1,000
Casey, the Cop	Reserve Photoplays	1,000
Casey, the Bandmaster	Reserve Photoplays	1,000
Kismet	California M. P.	10,000
War Brides	Herbert Brenon	5,000
Common Law	Lewis J. Selznick	5,000
Charity	Frank Powell Prod.	5,000
The Prima Donna's Husband	Herald Film	5,000
Around the World in Eighty Days	Herald Film	6,000
The Woman Who Dared	California M. P.	7,000
The Passion Flower	California M. P.	5,000
Less Than the Dust	Artcraft Pictures Corp.	5,000
The Conquest of Canaan	Frohman Am. Co.	5,000
The Crisis	Sherman-Elliot, Inc.	10,000
Vera, the Medium	Lewis J. Selznick	

Bluebird Photo-Plays, Inc.

9-4	The Unattainable	Bluebird	5,000
9-11	Saving the Family Name	Bluebird	5,000
9-18	Behind the Lines	Bluebird	5,000
9-25	The Evil Women Do	Bluebird	5,000
10-2	Wanted a Home	Bluebird	5,000
10-9	The Chalice of Sorrow	Bluebird	5,000
10-16	The Social Buccaneer—J. Warren Kerrigan, Louise Lovely	Bluebird	5,000

Fox Film Corporation

Released Week of

7-10	Caprice of the Mountains	Fox	5,000
7-17	A Tortured Heart	Fox	5,000
7-24	The Beast	Fox	5,000
7-31	Under Two Flags	Fox	5,000
8-7	The End of the Trail	Fox	5,000
8-14	Sporting Blood	Fox	5,000
8-21	Daredevil Kate	Fox	5,000
8-28	Little Miss Happiness	Fox	5,000
9-4	The Unwelcome Mother	Fox	5,000
9-11	Her Double Life	Fox	5,000
10-9	War Bride's Secret	Fox	5,000
9-25	The Fires of Conscience	Fox	5,000
10-2	The Straight Way	Fox	5,000
10-16	The Ragged Princess	Fox	5,000

International Film Service, Inc.

10-9	Beatrice Fairfax, No. 9	2,000
10-3	International News Pictorial, No. 79	1,000
10-6	International News Pictorial, No. 80	1,000
10-9	Beatrice Fairfax, No. 81	2,000
10-10	International News Pictorial, No. 81	1,000
10-13	International News Pictorial, No. 82	1,000
10-16	Beatrice Fairfax, No. 10	2,000
10-17	International News Pictorial, No. 83	1,000
10-20	International News Pictorial, No. 84	1,000

Kleine-Edison-Selig-Essanay.

Released week of

	The Sting of Victory	Essanay	5,000
10-2	The Country That God Forgot	Selig	5,000
10-16	The Return of Eve	Essanay	5,000

Metro Features.

Released week of

8-28	Papa by Proxy	Metro	1,000
9-4	The Light of Happiness	Metro	5,000
9-11	Mister 44	Metro	5,000
9-18	The Wheel of the Law	Metro	5,000
9-25	The Dawn of Love	Metro	5,000
10-2	Life's Shadows	Metro	5,000
10-9	The Iron Woman	Metro	5,000
10-16	A Diplomatic Romance	Metro	5,000

Mutual Master-Pictures.

Released week of

8-21	The Mystery of the Riviera	Gaumont	5,000
8-28	The Diamond Runners	Signal	5,000
8-28	The Man Who Would Not Die	American	5,000
9-4	Youth's Endearing Charm	American	6,000
9-4	The Light	American	5,000
9-4	The Count	Chaplin-Mutual	2,000
9-11	The Sable Blessing	American	5,000
9 11	Grim Justice	Turner	5,000
9 18	The Three Pals	American	5,000
9-18	The Land o' Lizards	American	5,000
9-25	The Manager of the B. & A	American	5,000
9-25	The Torch Bearer	American	5,000
10-2	Dulcie's Adventure	American	5,000
10-2	A Woman's Daring	American	5,000
10-9	Philip Holden	American	5,000
10-9	Redeemed	American	5,000
10-16	Bluff—Kolb and Dill	American	144
10-16	The Voice of Love—Winifred Greenwood, Ed Coxen..... .....5, American		145

Paramount Features.

Released week of

9-28	Bobby Bumps Starts a Lodge	Paramount-Bray	1,000
9-28	Anton the Terrible	Lasky	5,000
10-2	The Lash	Lasky	5,000
10-2	Paramount Pictographs Weekly Magazine	Paramount	1,000
10-2	A Scotch-Irish Reel	Paramount-Burton Holmes	1,000
10-4	Colonel Heeza Liar's Vacation	Paramount-Bray	1,000
10-5	The Storm	Lasky	5,000
10-4	O U Rooster	Paramount-Bray	1,000
10-9	The Intrigue	Pallas	5,000
10-9	In Old Ireland	Paramount-Burton Holmes	1,000
10-9	Paramount Pictographs Weekly Magazine	Paramount	1,000
10-11	Colonel Heeza Liar Gets Married	Paramount-Bray	1,000
10-12	Her Father's Son—Vivian Martin	Morosco	5,000
10-16	Witchcraft—Fannie Ward	Lasky	5,000
10-16	Paramount Pictographs Weekly Magazine	Paramount	1,000
10-16	Southern Italy	Paramount-Burton Holmes	1,000
10-18	Farmer Al Falfa Sees New York	Paramount-Bray	1,000

Pathe.

Released Week of

10-16	The Grip of Evil, No. 14	Pathe	2,000
10-16	The Shielding Shadow, No. 3	Pathe	2,000
10-16	Luke and the Bang-Tails	Pathe	1,000
10-16	Florence Rose Fashions	Pathe	1,000
10-16	A Nation's Peril	Pathe	2,000
10-16	The Light That Failed	Pathe	5,000
10-18	Pathe News, No. 84	Pathe	1,000
10-21	Pathe News, No. 85	Pathe	1,000

Red Feather Productions.

Released Week of

9-18	Black Friday	Red Feather	5,000
9-25	If My Country Should Call	Red Feather	5,000
10-2	Under Suspicion	Red Feather	5,000
10-9	A Romance of Billy Goat Hill	Red Feather	5,000
10-16	Barriers of Society—Dorothy Davenport, Emory Johnson... .....5, Red Feather		1838

Triangle Film Corporation.

Released week of

9-24	The Dawn Maker	Kay-Bee-Triangle	5,000
10-1	The Jungle Child	Kay-Bee-Triangle	5,000
10-1	Manhattan Madness	Fine Arts-Triangle	5,000
10-8	Rummy—Wilfred Lucas	Fine Arts-Triangle	5,000
10-8	Plain Jane—Bessie Barriscale	Kay-Bee-Triangle	5,000
10-15	The Old Folks at Home—Beerbohm Tree	Fine Arts-Triangle	5,000
10-15	The Return of Draw Egan—William S. Hart	Kay-Bee-Triangle	5,000

World Features.

Released week of

8-14	The Summer Girl	World	5,000
8-21	The Rail Rider	World	5,000
8-28	Husband and Wife	World	5,000
9-4	The Almighty Dollar	World	5,000
9-11	The Velvet Paw	World	5,000
9-18	Friday the 13th	World	5,000
9-25	The Dark Silence	World	5,000
10-2	The Revolt—Frances Nelson, Arthur Ashley	World	5,000
10-9	The Gilded Cage—Alice Brady	World	5,000
10-16	The Man Who Stood Still—Lew Fields	World	5,000

Brief Stories of the Week's Film Releases



Vogue-Mutual funny ones. At the left, "Ducking a Discord;" at the right, "Her Painted Pedigree;" in the center, no play at all, just Ben Turpin and Paddy McQuire in a very serious pose.

General Program

The White Rose of the Wilds—Biograph—October 16.—Featuring Blance Sweet and Wilfred Lucas. An unsuccessful old gold-miner is stricken down and dies, leaving three young children to take care of themselves. They are a boy of seventeen, a girl of sixteen, and a girl of eleven. The boy, inheriting his father's determination, insists that they remain, for he is sure there is gold to be found. Later his efforts are rewarded, and he rushes off to the agent to file his claim. While he is away a trio of thugs break into the cabin, but the pure, innocent girl so impresses one of them that he drives the other two off. To him she is as a white, unsullied rose blooming here in the wilderness. Her clear eye of innocence awakens his better self and he goes, asking if he may return when he has proved himself worthy.

Only a Rose—(Three Reels)—Sēlig—October 16.—Featuring Robyn Adair and Virginia Kirtley. A review will appear in next issue.

Classmates—Biograph—October 17.—Featuring Henry B. Walthal, Marshall Neilan and Blanche Sweet. Bert Stafford is in love with his mother's ward, Sylvia Randolph, but she favors Duncan Irving, the son of Old Irving, the storekeeper, who is a drunkard. Duncan passes his entrance examinations for West Point and his father resolves to stop drinking, which he realizes might disgrace his son. When Mrs. Stafford hears of Duncan's promotion at West Point and sends Bert there. A year later the cadets are shown preparing for their dance and Bert resents being compelled to take orders from Duncan or Duncan's friend, Dumble. The night of the dance Bert becomes furious when he sees Sylvia talking with Duncan and bent on revenge he gets old Duncan drunk in order to humiliate Duncan. Bert insults Duncan and he knocks Bert down. Duncan and his friends are suspended, but later are reinstated when facts become known, and Sylvia marries Duncan.

The Fable of the Kittenish Superanns and the World-Weary Snipes—(Two Reels)—Essanay—October 17.—A George Ade comedy. A review appears elsewhere in this issue.

Dreamy Dud in the African War Zone—Essanay—October 18.—This is another split reel in which Cartoonist Carlson has worked out his humorous incidents by combining, through excellent double exposure his human figures with his well-known pen and ink characters, Dreamy Dud, Dunk (Harry Dunkinson) and the dog put out to sea. The captain orders the cook to quit boiling cabbage. The cook produces an alibi and Dunk's cigar is found to be the offensive smell. Before the captain can finish his argument a battleship opens fire on them, the gunners having orders to get the fat fellow. Dud and the dog delight in Dunk's dodging of fourteen-inch shells. Then a gigantic whale lifts the three off the boat and sends them whirling into space, Dud coming down right through a newspaper in which a cannibal chieftain is reading the latest movie news. "Spoila picture Hank Walthall," says the chief angrily. Dud is chased over the desert and caught, but the chief's daughter pleads for his life. He awakes to find the colored washerwoman telling him to get up, while Dunk and the dog laugh. Five hundred feet of scenic share the reel.

Marooned—(Three Reels)—Essanay—October 21.—Featuring Edward Arnold and Alice McChesney. Nina Holliday gets a chance to experience the unconventional situations she puts in her novels. She goes on a yacht cruise with Rupert Elliot, millionaire. Under the influence of drink Elliot makes bold advances and John Prentiss, a sailor, saves her. The yacht catches afire and Prentiss, plunging overboard to rescue the girl, finally gets her ashore on a rocky island. Unknown to them, the others of the party are saved. They write their names and the location of the isle on a piece of paper and place it in a bottle, casting it out to sea. Weeks pass and the strong John Prentiss finds himself in love with the girl. She, also, begins to love the stalwart seaman. Capt. Bruce of Elliot's yacht discovers the bottle in the hands of fishermen and a relief expedition is started. Prentiss is not to be found when the yacht reaches the island. Elliot refuses to recognize the simple marriage contract which the girl tells him exists between herself and the sailor. He takes her aboard the yacht. Under cover of darkness as the yacht prepares to steam away the girl leaps over the side and swims back to her husband.

An Eventful Evening—Selig—October 21.—Featuring Tom Mix and Victoria Forde. Jack Winton arrives at Jim Mathew's ranch to carry out a schedule by which he is to fall in love with Betty Mathews. Instead he is attracted by Betty's sister, Marion, who does all the work while Betty plays lady in the parlor.

Later, Betty overhears Jack and Marion planning to elope at midnight. Betty takes the place of Marion, much to the disgust of Jack when he discovers he has a different girl. Jim Mathews, the father, discovers that Jack and Betty are missing. He goes in pursuit and finds Betty crying at the locality where Jack had deserted her in his return to the ranch for Marion. Mathews and Betty then go in search of Jack and Marion, but the two elopers are already married when they are overtaken.

Mutual Pictures

The Franchise—(Two Reels)—American—October 16.—Featuring Ed Coxen and Winnifred Greenwood. A review appears elsewhere in this issue.

The Law of Nature—Mutual—(Two Reels)—October 17.—Featuring Edwin August. Ernest Morton's wife Helen does not wish any children. After learning that the great wish of his life is not to be fulfilled and discovering his wife in the arms of another man, Morton gets a divorce. He later marries again and a child is born to his second wife. Helen, his first wife, is neglected by the man she gave up for Morton and also gives birth to a child. She takes the child to the home of Morton and leaves it with a note asking that he keep the baby. She returns to her home to die unknown and alone and Morton's wife takes the motherless babe to her breast.

Looking Westward—(Two Reels)—Gaumont—October 19.—Featuring George Larkin and Mabel Van Buren. Justice Brown refuses to allow his daughter, Prudence, to marry Elisha Graham, a poor young farmer, and on this account she leaves home and later is adopted by a famous singer. After the Civil War Prudence is known as Mlle. Levain, the prima donna, and she writes to the postmaster of her former home and is told that Elisha was killed in battle. But Elisha recovers, and after a vain search for Prudence he surrenders to the charms of another girl. Many years later, after achieving fame and fortune on the operatic stage, Mlle. Levain retires and returns to her old home. Elisha gives his farm and pension money to his son and daughter-in-law and becomes an inmate of the soldiers' home. He and Prudence meet and decide it is not too late to consummate their romance.

The Deacon's Widow—Cub—October 21.—Featuring Billy Rhodes. Deacon Squibbs is informed by the family lawyer that his brother's will is to be read in the presence of his nephew, Jimmie, and himself. The will states that Jimmie is to wed before he reaches the age of twenty-four years and that his uncle is to be the sole judge of the woman selected. Jimmie is interested in a widow and the Deacon, upon seeing her picture, is infatuated. He calls on the girl and tells her that according to the rules of the church a widow cannot marry a man under forty years of age and that he himself is a likely candidate for her hand. The widow agrees to become engaged to the Deacon and all of the town is surprised, and Jimmy in particular. Later the townspeople give a lawn social and the Deacon's widow dances an oriental dance that causes the Deacon to offer Jimmie five thousand dollars to marry her and take her out of town. Jimmie accepts the check and then informs his uncle that they were married the day before.

That Dog Gone Baby—Cub—October 21.—Featuring Neal Burns, Betty Compson, Stella Adams and Harry Ratenberry. Young Mr. and Mrs. Parker are presented with a poodle dog and as it is well bred and expensive they lavish much attention on it. Mrs. Parker's mother on her return from Europe hears that Snooky, the dearest darling in the world, has arrived at the Parker home. Mother imagines that the baby is of the human species and straightway she and father go out shopping for the infant and then go to call on their daughter. Upon their arrival they learn from the maid that the Parkers are out taking their darling for an airing. They lay the baby clothes out on the bed and then sally forth to buy more. The maid, realizing the mistake, rushes to the Parkers and they manage after much trouble to "borrow" the infant of the photographer's wife. Meanwhile mother has arranged with the photographer to come to the house to take a picture of the infant and when he arrives he recognizes the baby as his own. Explanations are made and as the picture fades we see a smile on mother's face as the daughter whispers to her of a coming arrival.

He Wouldn't Tip—Cub—October 21.—Featuring Neal Burns and Betty Compson. Amos Pipp meets the pippin who persuades him to go to the meeting of the anti-tipping society. He is made president of the society and comes out wearing a badge reading "I Don't Tip." He has a terrible time in the barber chair, barely escaping with his life. He then goes to the restaurant where the waiters refuse to wait on him. After many troubles Amos writes Betty telling her he will be up to see her immediately. After a heated argument over the ownership of a cat, which Betty wants, Amos and Betty are happily reunited.

Her Painted Pedigree—(Two Reels)—Vogue—October 22.—Featuring Gypsy Abbott, Arthur Moon and Paddy McQuire. Star-Eyes, an educated American Indian princess, is loved by Grey Wolf, who occupies a similar position. Star-Eyes meets Lord Harry and they fall in love with each other and shortly after they are married and sail

for Lord Harry's home in England. Grey Wolf, flushed with anger and hatred because of Lord Harry's conquest of Star-Eyes, bribes an attorney to carry out a plan of revnege. The attorney sails for England and upon arriving at Lord Harry's home persuades Lord Harry that Star-Eyes is lonesome and would like to have her family visit her. A telegram is sent and the lazy drunken tribe are sent to England. When the half-naked relatives arrive all are shocked, but Lord Harry manages to drive them from the house and Harry and his bride continue their honeymoon undisturbed.

Universal Program

Trapped—(Two Reels)—Episode 9 of "Liberty."—In this episode it looks at the outset as though Liberty and Pedro were going to escape safely in an aeroplane, but as the episode closes, the air craft breaks down. Meanwhile the rangers have been completely surrounded by Mexicans. So the point of speculation is, how are Pedro and Liberty going to bring aid, and what is to be the fate of the besieged rangers?

His Own Nemesis—Nestor—October 16.—Featuring Lee Moran and Eddie Lyons. Written by W. R. Newman and produced by L. W. Chaudet. Antonio's wife, disgusted with his jealousy, deserts him, leaving a note saying she is returning to her best love—meaning the study of art. Antonio, misunderstanding, vows vengeance on the lover. The wife has gone to study art with Gaston, a man with whom Antonio later becomes well acquainted. But the wife cannot keep forever hid, and her infuriated husband accuses Gaston of being the lover. It is some time before a reconciliation is brought about.

Fame at Last— (Two Reels)—Last Episode of "Timothy Dobbs, That's Me"—Universal Special—October 16.—Carter De Haven featured. Timothy escapes from his landlady, who has locked him up as security for his back rent. He tries to win a purse of one thousand dollars offered for anyone who can hold out for three rounds against a noted pugilist, but when he has successfully won his fistic battle he finds that the manager has eloped with the money. Later Timothy gets mixed up with a man, his exact double, who is wanted for forgery. As the man is an actor, Timothy knocks him out, eludes the police and steps into his place. While Timothy is making a hit and being signed up for a thousand dollars a week, his double falls into the hands of the police.

Th Wrath of Cactus Moore—(Three Reels)—Gold Seal—October 17.—Wm. V. Mong and Peggy Coudray featured. Cactus Moore believes that Reeves has in former years tricked him out of Elizabeth, who is now Reeve's wife, and bears undying animosity to him. For this reason Cactus is bitterly opposed to the marriage of Reeves' daughter, Reeva, and his son, Charles. After employing every means of trickery and deception that his cunning brain can invent, old Cactus is finally brought to reason by the sweet persuasion of Reeva.

Through Baby's Voice—(Two Reels)—Laemmle—October 18.—With Douglas Gerrard, Edna Maison and Zoe Rae. Scenario by Calder Johnstone. Produced by George Cochrane. This is a story dealing with the separation of husband and wife, their subsequent loneliness and suffering, and their final reconciliation through "baby" and a wise old lawyer friend of the family.

Safety First—L-Ko—October 18. Charlie and Moore "pull off" a big job, but they cannot decide how the "swag" shall be divided. They finally decide to put the money in a safe and divide it the next morning. Charlie has the key to the safe and plans to have the loot himself. But his pal hears of this perfidy and plans revenge—with a bomb as his instrument. All parties concerned have the unique experience of being blown skyward, and the money, unfortunately, is no longer recognizable as such.

The Eel—(Two Reels)—Imp—October 19.—Featuring Betty Schade. Story by Beth Boone. Scenario by William Parker. H. Millard, director. This story tells how a girl detective and a millionaire vice-crusader and District Attorney meet each other in a rookery and size each other up as crooks. They are both working for a common cause, but they do not learn each other's identity until the crooks have been successfully rounded up. When the attorney pleads with the judge to give Maggie a chance to reform, the judge laughs heartily and introduces the two, who have, in the course of things, come to love each other.

Pat's Pasting Ways—Nestor—October 20.—With Pat Rooney and Jane Bernoudy. The story was written by Chas. Wilson, Jr., and directed by R. A. Dillon. It concerns Pat, a billposter, who is put out of business by a law which prohibits pasting posters on stationary objects. But a pretty press-agent comes to town and charms him into helping her out, Pat pasting the announcements on moving objects, such as cows, pigs, etc., and even on the sleeping constable's back. Finally Pat's forgotten sweetheart, Kate, puts an end to his new romance by setting the pretty press agent's husband on his trail.

The Conspiracy—(Two Reels)—Bison—October 21.—Featuring Harry Carey and Edith Johnson. Story by William Parker. This is a fast-moving story which tells how Dick, a young railroad man, once discharged with ignominy through the efforts of a rival, clears himself. The rival, who is conspiring against the interests of his own company, is caught and punished. Dick, having amply proven his worth, is free to marry the president's daughter.

Beans and Bullets—Joker—October 21.—Gale Henry and William Franey featured. In this comedy the attention centers around a deserting husband and his deserted wife, the latter finally capturing her spouse and bringing him down from the heroic heights to which he has attained. The picture was written by Barney Fury, scenarioized by Harry Wulze and produced by W. W. Beaudine.

She Wanted a Ford—L-Ko—October 22.—With Gertrude Selby and Billie Ritchie. Billie gets along fine in his love affair with Gertie until she says that she wants an automobile ride. Of course Billie is stumped, but his rival is equal to the occasion, although his car is engineless. Dan's friends get inside and act as the motive power. The whole thing ends in grief, with both Billie and Dan out of the race.

Main 4400—(Two Reels)—Victor October 22.—With Herbert Rawlinson and Agnes Vernon. Story by Willard Bradley. Produced by William Worthington. Frank saves a girl one night from a ruffian and takes her home in a taxi. He later discovers that her "home" is an insane asylum, as she is one of the nurses there. His friends help Frank to get into the asylum as a patient, providing, of course, the necessary papers to get him out when it is the right time. Frank's friends are jailed and he is left at the mercy of the doctors. But the girl is equal to the occasion: she helps her lover to escape and they seek out a parson together.

The Unfinished Case—Imp October 9. This story deals with the murder of a married man by a woman of the Latin Quarter of Paris, whom he had in time past shamefully wronged. In the man's house as a maid the girl is able to carry out her plan of revenge, but her methods are not cunning enough to deliver her from the detectives.

Room Rent and Romance Victor October 9—With Victor Potel and Ed Sedgwick. Slim and Claudius attempt to beat each other to it in winning the regard, if not more, of a wealthy young widow. It looks as though Claudius were the winner, but an unforeseen trouble looms up in the person of his indignant landlady. Neither of the ardent wooers get anywhere, and they succeed in doing no more than disgusting the fair widow.

Feature Programs

Blue Bird

The Social Buccaneer—(Five Reels)—Blue-bird—October 16.—Featuring J. Warren Kerrigan and Louise Lovely. Chattfield Bruce, who has just returned from China, where he was initiated into the mysteries of the Nine Times Nine, a secret organization, for saving their leader, under the cloak of respectability preys upon the rich and gives the proceeds to the poor. He meets Marjorie Woods, an old acquaintance, at a ball, where he has gone to steal a valuable necklace, and their engagement is again foreshadowed. Caglioni, a detective, traps Bruce, but Bruce threatens him with the vengeance of his order and is allowed to go free. He tells Marjorie of his crimes and their reason, and he is forgiven and their marriage follows shortly after. Maud George, Harry Carter, Marc Robbins and Hayward Mack complete the cast.

Fox

The War Bride's Secret—(Five Reels)—William Fox—October 9.—Featuring Virginia Pearson. A review appears elsewhere in this issue.

International Film

Hearst-International News Pictorial No. 79—October 3.—Brooklyn and Philadelphia battle for the championship of the National League, Brooklyn, N. Y.; the Serbian army equipped for hard fighting, and trained for the front, where the Allies are prosecuting a tremendous offensive, Salonica, Greece; Prinz Eitel Friederich and the Kronprinz Wilhelm, auxiliary cruisers interned at Old Point Comfort, Va., by the German government, are conveyed to the Philadelphia Navy Yard by twelve U. S. warships; a day with Woodrow Wilson, President of the United States, at the summer white house, Shadow Lawn, Long Branch, N. J.; the newest type of German submarine is caught by the Hearst-International cameraman in Bremen's harbor, Bremen, Germany; on the west front; Harvard defeats Bates, 26 to 0, in the opening game of 1916 football season; John Aitken, driving a Peugeot, wins the Astor Cup Race and breaks existing records by hurling his racing monster about the auto track at a rate of 104 miles an hour for the total distance of 250 miles, Sheepshead Bay, N. Y.

Hearst-International News Pictorial No. 80—On the Balkan front with Ariel L. Varges; the interned German cruiser Prinz Eitel Friedrich arrives in Philadelphia Navy Yard and is visited by U. S. Navy officers, Philadelphia, Pa.; a tour of 28 states is begun by suffragette leaders of the East, Albany, N. Y.; Czar Ferdinand of Bulgaria visits a large steel plant at Trzynentz accompanied by Prime Minister Radoslawow and military aides; daring cowboys of the northwest engage savage horses at the annual roundup here, Pendleton, Ore.; new military balloon for observation is tried out at El Paso, Texas; latest pictures; the old frigate Franklin is launched and floated at Eastport, Me., to save thousands of dollars worth of gold and copper sheets from her hull, Boston, Red Sox, champions of the American League for two successive seasons, enter the 1916 World Series, considered as becoming the champions of the world series.

Beatrice Fairfax (Two Reels) International Nav. October 9.—The tenth episode of this series is entitled "Pa's Ball." Owing to a delay at the factory the film was given an advance showing and consequently Miss Fairfax appeared only in review in this issue. The press agent assures us



"The Harbor of Happiness," a Broadway Star Vitagraph soon to appear on General's [illegible]. [illegible] "Evidence."

that "Play Ball" is easily the best episode of the series. But then one must remember that the P. A. says lots of things. From the synopsis we learn that a certain gambler has bet heavily on the New York Yankees to beat the Giants in a post-season series. When it is announced that McGraw will send Kerrigan in to pitch for the Giants the Gambler fears that the Yanks will lose, so he sets about kidnapping Kerrigan, the famous slab-artist. Beatrice Fairfax and Jimmy Barton come into the doings and they rescue Kerrigan and his charming bride-to-be. The scenes on the ball field were taken during the benefit game between the New York Giants and Yankees at the Polo Grounds. Olive Thomas, of Ziegfeld Follies fame, appears in support of Harry Fox and Grace Darling. T. C. K.

K. E. S. E.

The Return of Eve—(Five Reels)—October 16.—Featuring Edna Mayo and Eugene O'Brien. Eli Tupper, an eccentric millionaire, who believes that over-civilization is destroying the race, takes two unrelated orphan children, a boy and a girl, and places them in a wilderness under the care of an old tutor, David Winters, to grow up as a new Adam and Eve. When old Tupper dies his will provides that his sister must take Adam and Eve into civilization in order to win an annuity of $50,000 a year. This she does, plunged amidst the whirl of social affairs Eve is delighted, while Adam is disgusted with the sham and deceit of society and pleads with Eve to return to Eden, but she refuses, and Winters takes him to Paris to study. Purchwell, who is loved by Clarice, Tupper's niece, and who is seeking the Tupper fortune, turns his attentions to Eve and Clarice in a frenzy of affection spurned and after finding the two alone, accuses them before the whole house party. Eve, in her innocence, does not really grasp the meaning, but when it dawns on her she faces the guests and in her bitterness denounces them as tools of passion and greed and leaves to return to Eden. Adam is recalled from Paris and the girl and boy, now awake to their love, give up the world.

The Chaplin Revue—(Five Reels)—Essanay—October 21.—Featuring Charles Chaplin. A review will appear next week.

Metro

The Iron Woman—(Six Reels)—Metro—October 9.—Produced by Popular Plays and Players, this adaptation of the novel by Marguerite Deland features Nance O'Neil.

The Dawn of Love—(Five Reels)—Metro—September 25.—A review appears elsewhere in this issue.

Mutual Masterpictures

The Voice of Love—(Five Reels)—American—October 19.—Featuring Winnifred Greenwood and Ed Coxen. A review appears elsewhere in this issue.

Mutual Star Production

Bluff—(Five Reels)—American—October 16. Featuring William Kolb and Max Dill. A review appears elsewhere in this issue.

Paramount

The Lash—(Five Reels)—Lasky—October 2.—Marie Doro is featured in this drama by Paul West. Reviewed on another page of this issue.

Her Father's Son—(Five Reels)—Morosco—October 12.—A comedy featuring Vivian Martin. Reviewed elsewhere in this issue.

Pathe

Pathe News No. 80—October 4.—New Jersey National Guardsmen returning from service on the border, receive an uproarious welcome from the huge multitudes that crowd the line of march, Jersey City, N. J.; a twin engine hydroplane built for the United States Government is capsized by collision with a launch while undergoing its first trial test, New York, N. Y.; driving his perfectly timid racer at the record-breaking pace of 105 miles an hour, Jack Aitken captures the 250-mile Astor Cup Motor Classic, Sheepshead Bay, N. Y.; President Wilson pays a visit to the military training grounds to review some of the troops recently returned from Texas, Sea Girt, N. J.; the Right Honorable Winston Churchill, former first lord of the Admiralty, arrives to open a fete for the benefit of the Russian Red Cross, Chelmsford, England; an animated map of the Allied offensive in France.

Pathe News No. 81—October 7.—For the first time in 16 years the Brooklyn Baseball Club captures the National League pennant after a close contest, New York, N. Y.; huge steel girders are bent like strands of wire when a bridge over the railroad track collapses under the impact of a collision between two trolley cars, killing two and injuring forty, Cleveland, Ohio; having outlived its usefulness as a member of Uncle Sam's modern navy, the good old frigate Franklin, built in 1855, is brought to Eastport, Maine, to be destroyed; a political cartoon by John C. Terry; Lieutenant William L. Robinson, Britain's hero, who brought down the first Zeppelin in England, is given an enthusiastic reception by the children of this village, Romford, England; General Sarrail, commander-in-chief of Allied forces in Greece, greets Essad Pacha upon his arrival to take command of an Albanian contingent, Solonica, Greece.

Prudence the Pirate—(Five Reels)—Pathe—Gold Rooster Play—October 22.—Presenting Gladys Hulette in a farce-comedy. Produced by Thanhouser. A review appears on another page of this issue.

Florence Rose Fashions—Pathe.—The seventh release in this series is entitled "Betty Entertains An Out Of Town Guest." As usual with these pictures several attractive gowns are shown and described in detail.

Luke-Chauffeur—Pathe-Rolin—Harold Lloyd and his company of supporting players are not funny in this comedy because their scenario failed to provide them with the opportunity. Luke's jitney-bus is good for a smile and so are one or two other things but on the whole this is only a passable sort of Lonesome Luke comedy.

The Shielding Shadow—(Two Reels)—Pathe.—"The Disappearing Prisoner" is the title of this the sixth episode in this serial written by George Seitz and produced by Astra. Though held a prisoner by Bianca and her confederates Ravengar arrives upon the scene of the villains' attempted abduction of Leontine and her husband Sebastian. The episode prompts the spectator to ponder the question "has Ravengar a double?" The episode is interesting and it affords a thrill; which comes when the gypsy wagon with Ravengar and Leontine locked inside, is sent rolling down hill.

The Sultana—(Five Reels)—Pathe. Gold Rooster Play in Pathecolor. Ruth Roland is featured. A review appears on another page of this issue.

Red Feather

Barriers of Society—(Five Reels)—Red Feather—October 16.—Featuring Emory Johnson and Dorothy Davenport in this production, which tells of the romance between a young society girl and a sailor, which comes to a happy ending on a desert island, where the couple have been cast through the machinations of a wealthy scoundrel, who also wants the girl.

Triangle Program

A Sister of Six—(Five Reels)—Triangle-Fine Arts—October 29.—Bessie Love is featured in this romance, laid in Southern California. Reviewed elsewhere in this issue.

She Loved a Sailor—(Two Reels)—Triangle-Keystone.—Reviewed in next issue.

V. L. S. E. Inc.

A Prince in a Pawnshop—(Five Reels)—V-L-S-E—October 16.—Vitagraph Blue Ribbon feature with Barney Bernard in the leading role. A review appears elsewhere in this issue.

The Car and the Girl—(Two Reels)—Episode 12 of "The Scarlet Runner." Featuring Earle Williams and Edith Storey. An exciting automobile race is the feature of this picture, the last of the series. Christopher and the girl win the contest and Raoul is defeated in more ways than one.

World

The Revolt—(Five Reels)—Brady—October 2.—Featuring Frances Nelson and Arthur Ashley. A review will appear in next issue.

The Man Who Stood Still—(Five Reels)—Brady—October 16.—Featuring Lew Fields. A review appears elsewhere in this issue.

SOME NEW THEATERS

District of Columbia

Having been closed for two months for improvements, Crandall's Savoy Theater, Fourteenth street, near Columbia road, northwest, Washington, has been opened and presents a very beautiful appearance. A balcony has been added, making the seating capacity more than 1,400. A marquise of ornamental steel work extends the entire width of the theater, old rose and ivory are the interior decorations and it is well provided with exits. Another feature which adds to its attractiveness is a rest room for ladies and gentlemen.

Georgia

The operating room of the Bellwood Theater, 771 Marietta street, Atlanta, was destroyed by fire. No other part of the theater suffered a loss.

Iillinois

The Princess Theater in Peoria is now showing pictures exclusively.

Fidelity Film Corporation, Chicago;



"Marooned," is on the left, then comes "The Fable of the Kittenish Superanns and the World Weary Snipes," and "Lost Twenty-four Hours." All are Essanay fruit ripening in the golden October.

name changed to Ryan Bros. Garage Company; also change of object.

The seating capacity of the Star Theater in Farmington has been increased.

Contract for the remodeling of the Majestic Theater at St. Louis has been let to Harry Bancroft.

Iowa

G. W. and R. G. Slater, of Grinnell, have purchased the Strand Theater in Sheldon from B. C. Boggs. The Slaters will move to Sheldon.

It is probable a new motion picture theater will be erected in Burlington.

The old Praha Theater, one of the first moving picture houses on the south side, Cedar Rapids, auctioned to satisfy a mortgage, according to an announcement.

The Strand Theater in Sheldon has been purchased by R. G. Slater of Sioux City.

The Star Theater in Mason City is closed for improvements. Raymond Tournier is manager.

F. H. Graff opened his new $50,000 theater in Estherville September 20. It is known as the Grand and has a seating capacity of 1,050 persons. It is furnished very prettily and has upholstered seats.

A Bartola organ has been installed at the Isis Theater at Cedar Rapids by manager J. H. Clark.

The Gayety Theater, East Second street, Muscatine, has been opened. It seats 350 people very comfortably and the program consists of very fine pictures.

Kentucky

D. A. Turpin has leased the Milton building in Sebrill and purchased a complete moving picture outfit and will shortly be ready to entertain the public with fine pictures.

The Lyric Theater in Jackson has been leased by Henry Spencer, who has arranged to show high grade films.

D. R. Bean is remodeling his motion picture theater in Hartford.

Maine

On September 25 the Arcade Theater in York Beach was destroyed by fire.

Maryland

Louis Helldorfer has applied for a permit to erect a one-story moving picture theater at 2239-43 East Fayette street, Baltimore. The building will be constructed of the latest materials and cost $10,000.

The Bunny Theater, 1225 Columbia avenue, Baltimore, has been reopened by F. H. Rothrock.

Massachusetts

A permit has been issued to the Beacon Theater, Inc., 47-53 Tremont street, Boston, alteration to motion picture house.

Michigan.

The Regent motion picture theater at Woodward avenue and the Boulevard, Detroit, is nearly finished and is the largest picture house in this part of the country. It claims a seating capacity of 3,600, 950 of which is in the gallery. Fireproof construction, washed air ventilation, and extra large seats are other features embodied in this new theater. William F. Klatt is president and C. W. Porter house manager.

Manistique is to have a modern fireproof theater. All details of the plans for the building, which will be situated on Cedar street next to the Peoples' store, have been completed and work on the structure will begin. Two Cheboygan men, E. S. Perkins and C. F. Knisley, are behind the proposition.

Chimera Art Film Company, Detroit, $10,000. Steve Machlanski, Ignace Machlanski, J. A. Szymanski.

W. A. Rusco, has disposed of his interest in the Bijou Theater in Saginaw.

Work on the new motion picture theater and opera house in Iron Mountain is progressing. It will be the largest and most modern motion picture theater in the upper peninsula. The building is being constructed of brick and tile and has a frontage of 60 feet and a depth of 120 feet. The front will be exceptionally attractive and of artistic design. The building will have a seating capacity of from 1,000 to 1,200. A. E. Brauns is owner.

Minnesota

W. H. Hodges, who has been manager of the Royal Theater in Albert Lea, three times has become the owner again, purchasing same from Mr. Salman.

Canby is to have a new theater. The work will be rushed to completion.

The opera house at Klester will be remodeled into a picture theater by the Letters Investment Company of Elmore.

The Gem Theater at New Ulm has been leased by William Stohlmann and John Schreyer. Pictures will be shown.

A new furnace has been installed in the Cozy Theater at Crystal Lake by Cole Brothers.

The Strand Theater in Winona has been opened.

D. F. Eselin has disposed of the Grand Theater on Arch street, Cloquet, to L. E. Blesener of Alexandria and D. J. Hines of Osakis.

Mississippi

Jacobs Theater Company has been incorporated in McComb. The object of this company is to provide McComb with a combination theater which will furnish the town with moving pictures, theatrical and vaudeville attractions.

The Crescent Theater has been opened in Belzoni by Levy and Bardey.

Y. E. Yost, who operates a theater at Pontotoe, has opened a theater at Brownsville, Tenn.

Missouri

The Willis Wood Theater, for two years the largest moving picture theater in Kansas City, returned to drama September 17.

The New Theater in Memphis has been opened. This popular playhouse, formerly the Kinney Theater, has been thoroughly rebuilt and attains a vastly superior appearance over the old house. The front of the building is colonial style with an open lobby, and an 18-foot marque, which presents a dazzling appearance, being illuminated with 150 incandescent lights. The seating arrangement is 700.

The Gem Theater in Coinsville has been sold by W. C. McKiddy to A. E. Burch.

A small blaze in the Park Theater in Shelbyville caused a little excitement. It was caused by a defective electric light wire and John Bauer, the manager, says the damage was light.

Montana

The People's Theater, located on East Park street, Butte, will be ready for occupancy November 1.

The Hartwig Theater in Dillon is being rushed to completion.

P. A. Sexton is enlarging his theater in Great Falls.

The Panama Theater at Judith Gap has been leased by James Golden, who has opened it.

Nebraska

Emory Greenwood is preparing to open his picture theater in Crofton.

J. A. Oliver has installed a new machine at the Star Theater in Tecumseh.

Work has been started on William Swan's theater in Columbus.

New Hampshire

The Tremont Theater Company of Nashua will open a theater on Main street on January 1, 1917. It will be devoted exclusively to pictures and seat 1,000.

New Jersey

Palisade Film Laboratories, Inc., Fort Lee; to print, develop and market films and to carry on a studio business; capital, $100,000; incorporators, E. B. Walden, Hackensack; Frank H. Hall, Englewood; O. B. Watson, Jersey City.

New York

The Grand Theater in Elmira has changed its program to Mutual service on Monday, Wednesday and Friday and Pathe on Tuesday, Thursday and Saturday.

The Star Theater in Waterloo has been taken over by Stone Brothers.

The Colonial Theater in Edincott has been taken over by John A. Lane, who has changed the name to The Ideal.

The Avon Theater in Rochester is now showing pictures and vaudeville.

The Gold Theater Corporation is the buyer of the plot, 75 by 103.3, on the west side of Haven avenue, New York. A theater and apartment house will be erected on the site by the buyer.

Pliny Tucker, who has been operating the picture machine at Scenic Temple, Glen Falls, has resigned and expects to conduct a playhouse in Warrensburg.

Albert S. Ford one of the organizers and former owners of the World in Motion, in Glen Falls, has against assumed active management of that theater, having purchased a half interest in the business from Ira T. Spencer. Mr. Ford will adopt the same policy followed under his former management, showing only the best and highest class photoplays at popular prices.

The Gem Theater in Bath, which has been closed for several months has been leased by C. H. Thomas manager of the Park Theater. Mr. Thomas will reopen the place and conduct it in connection with the Park.

Papayanakos Brothers are offering a prize of ten dollars for the naming of their new theater on State street, Watertown.

The Palace Annex, a moving picture theater at the northeast corner of St. Nicholas avenue and 174th street, New York, has been leased to the National City Amusement Enterprises.

Westchester avenue, 766-68, New York, one-story brick motion picture theater and stores, 50x97; Westchester Co.; Thomas H. Barron, on premises, owner; cost, $1,000.

Myron Bloom of Syracuse has leased the Happy Hour Theater in Oswego.

Ohio

The Rex Theater in Wooster has been opened under the management of Earl Mann. The house has been thoroughly gone over and presents a fine appearance. The theater was formerly the Alhambra.

The Marlowe Theater in Bucyrus, which has been dark for some weeks, is being enlarged.

Plans for the proposed motion picture theater to be erected on Eastern avenue, near Tusculum avenue, Cincinnati, have been completed by C. Grunkemeyer, architect. Thomas V. Prentice, who has conducted many motion picture houses, is at the head of this new enterprise.

The Star Picture Theater in Hamilton, operated by Richard Sachs, has been closed.

W. H. Shaeffer of Marion has leased the Grand Theater at Delaware and will improve same. A new Powers projecting machine and an electric piano will be installed.

North Carolina

H. F. Drake will soon have ready for the public of Fayetteville his new theater which will seat 650 people. It is to be known as the Strand and will be modern in every equipment. Mr. Drake now operates the Lyric Theater.

Plans are being arranged by manager Kramer to increase the seating capacity of the Alkramer Theater in Elizabeth City.

Ohio

Plans have been prepared by C. Grunkemeyer, architect, and work will soon be started on an up-to-date moving picture theater to be erected on Eastern avenue, near Tusculum, Cincinnati, by Thomas V. Prentice and others.

States Film, Cleveland, $10,000; Louis C. Thompson.

Judge Williams appointed court bailiff Edward C. Stively temporary receiver of the Star Theater in Sandusky. It is given out that John Kessler, defendant in receivership case, will continue to act as manager under the direction of Mr. Stively. The receivership was asked by Dr. W. A. Cecelius in a petition filed recently.

The Consolidated Theater Company, Cincinnati, $ 0,000; W. C. McMahon.

E. E. Lawrence will erect a one-story moving picture theater, 30x30 feet, to cost $4,000 in Fairport.

Mrs. Frank Reifsnider has sold the Orpheum, the oldest picture house in Urbana to Mrs. J. A. Schultz.

Oklahoma

The Star Theater in McAlester has reopened after being completely renovated and remodeled.

McAlester Theater Company, McAlester, D. B. Hussey, St. Louis, Mo. L. W. Brophy, Muskogee; F. J. McFarland, McAlester. Capital stock $2,000. Certificate sent to Horton & Smith, McAlester.

Manager Veno Pictocco announces the remodeling of the Star-Electric Theater in Savanna.

Oregon

The Globe Theater in Portland reopened on September 20 with high class features.

The Orpheum Theater in Marshfield has installed a new machine. C. H. Marsh conducts the theater.

The Portland Hippodrome will show five reels of pictures instead of two.

Pennsylvania

The Avenue Theater in Duquesne has been taken over by H. T. Miller, who has changed the name to Miller's Theater.

The Montgomery Theater, 500 East Girard avenue, Philadelphia, has been opened by Gus Hagner.

The Imperial Theater, Sixtieth street, below Walnut, West Philadelphia, has been taken over by William Greenfield, proprietor of the Empress Theater in Manayunk.

The Ridgeway Opera House, Ridgeway, has been reopened for the season and will show feature pictures with road shows occasionally. A beautiful stage setting, a new screen and two projection machines have been installed. E. B. McClain is manager.

Mr. Manus, owner of the Lyric Theater, Greensburg, is building a new theater which will be up-to-date in every respect. He intends to provide for Greensburg an entertainment second to none. He will use Paramount pictures exclusively.

Fort Pitt Theater Company, Pittsburgh, capital $20,000; incorporators, William Moore Patch, C. E. Roney, Jr., William Riebel, Pittsburgh.

A. Brown will soon open to the public of West Chester his new picture theater.

H. A. Victor has just completed his new Victor Theater in McKeesport, which he will open about October 15. The theater is one of the finest and most up-to-date in the city.

The Savoy Theater in McKeesport is to be enlarged.

Bethlehem Borough, secretary V. E. Tice, issued a permit to the United Motion Picture Company, New York City, for the erection of a theater, 42 feet by 108 feet, at Broad street and Fourth avenue, Bethlehem, West Side.

Triangle Film Agency, Philadelphia. Capital, $250,000. To operate motion pictures of all kinds, film exchanges, etc. This company is a Philadelphia concern and was filed through the U. S. Corporation Company of New York. The incorporators are local Dover, Del., parties, L. B. Phillips, M. M. Hirons.

Hellertown will shortly have a moving picture theater at Main and Depot streets. Plans and specifications are now being made.

The Strand Theater, Scranton's new $300,000 photoplay house, opened September 25.

The steel construction work on Bridgeport's moving picture theater is finished and the roofing work has been started.

The Cosy Motion Picture Theater, 724 Mulberry street, Reading, has been sold by Charles L. Snyder to John J. Sensenig, a deed for the transfer having been filed for record at the office of Recorder Darrah. The price paid was $7,000.

The Globe Theater on Bedford street, Johnston, has been opened under the management of Louis Lambrinos. The theater has been redecorated and new floor coverings laid.

The Rex Theater on Cotton near Eighteenth street, Reading, has closed its doors until the infantile paralysis malady has passed.

M. O'Brien has taken over Gamble's Family Theater, at Altoona. Mr. O'Brien has installed a new Simplex machine in addition to other equipment.

Chris Kirias and Angelo Chararas have obtained control of the Madison and Washington Theaters in Allentown and will operate them as first class picture houses.

Extensive preparations are now going on for the installation in the Apollo Theater in Philadelphia of the new Kimball organ, which will represent every tone of a complete orchestra. Mr. Segall will soon have a special celebration week at this theater to mark the theater's first anniversary.

Improvements and decorations of a decidedly distinctive character have greatly refreshed the appearance of the Sherwood photoplay house, Philadelphia, in addition to new paint, special gold leaf panels are seen in the reflectors of the lights. Old Rose draperies with gold

Excavating has been started for the new theater and apartment house that is to arise on the site of the ruins of the Lyceum in Allentown.

The moving picture theater of M. Morris, Seventh street, Philadelphia, was slightly damaged by fire.

The interior and exterior of the Royal Theater in Newcastle is being redecorated. Manager Kaler also plans other improvements.

Duff C. Law, Inc., motion picture machinery, Philadelphia; capital, $20,000; treasurer, W. S. Furst, Philadelphia.

Professor C. W. Wallace, the blind pipe organist, opened the new Moller pipe organ in the Grand Theater, 1426 Derry street, Harrisburg.

The beautiful new Hamilton Theater on North Queen street, near Chestnut, Lancaster, has been opened to the public. George M. Kruga is manager.

Construction work has been started on Bridgeport's new moving picture theater, which will be erected on Dekalb street, near Front. It is expected that pictures will be shown in the theater before November.

South Dakota

R. C. Gibbs has recently installed a second motor driven motion picture machine in his theater, the Strand, in Huron. This gives him two up to date motion picture machines for use in his house.

Tennessee

The Ocoee and Moneta moving picture theaters in Cleveland were recently purchased at public auction. They were purchased by George N. Shourey of the Gay Theater in Knoxville.

Texas

The Cozy Theater in Houston is now open, playing vaudeville and pictures. The name has been changed to the Gulf Theater and is operated by the Gulf Amusement Company.

Pierre C. Levy, of the Hippodrome Theater in Fort Worth, has installed a $10,000 Fotoplayer.

The Palace Theater is a new picture house at Seguin operated by H. H. Starcke and seats nearly 500.

A $10,000 Fotoplayer is being installed in the Rex Theater, Houston, by A. J. Xydias of the Xydias Amusement Company.

Thuman Brothers are planning a new picture theater for Del Rio.

Utah

Woodland & Clay have again opened their picture show in Plain City.

Incorporation papers for the Western Theater Company were filed with the county clerk in Salt Lake City. The incorporators are H. Hemingway, A. B. Gibson, F. W. Cooper, A. L. Inglesby and Jay H. Stockman. The capitalization is for $10,000. The purpose stated is to own, lease and operate theaters.

Virginia

The Piedmont Amusement Company has reopened the Universal Theater in Lynchburg under the name of Broadway. Many improvements have been made.

A fire in the operator's booth at the Crossman Theater, Norfolk, destroyed two reels of film and the projection machines were damaged.

Ground has been broken for a new picture theater to be erected for W. D. Roberts in East Radford. It will have a seating capacity of 500. Mr. Roberts operates the Dreamland but its seating capacity being 320 necessitated the erection of the new house.

W. R. Roberts, Jr., let contract to J. T. Stump, East Radford, to erect moving picture theater; 30x110 feet; brick; other details not determined; cost $5.000.

The old opera house in Lexington, which has been out of use for a year or more, has been remodeled into a modern photoplay theater with a seating capacity of 500, and has been renamed the Strand. It opened the first of September as a feature house. Arthur Finburg is owner of the theater.

The Crossman Theater in Norfolk has again closed its doors.

The Ghent photoplay theater, Norfolk, has been re-opened under the management of Mr. and Mrs. H. Trent, formerly of Florence, S. D.

Washington

F. D. Robinson has sold his interest in the Sumner Theater at Sumner to G. N. Leonard of Tacoma.



CLASSIFIED ADVERTISEMENTS

FOR SALE—A new theater in one of the best cities in the Northwest. Population 70,000. The equipment is the best money can buy. Seating capacity 900. Address Tan, care Motography.

FOR SALE—One new massive electric sign in the shape of a T with letters reading GRAND THEATER, at less than factory price. For full particulars apply THE KROUSE BOTTLE CO., INC., RICHMOND, VA.

CAMERA MEN!

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And we will forward, postage prepaid, a book that will enable you to identify and keep track of every scene you take.

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In order to register, and have accurate record of your exposures, and avoid expensive and annoying scene "mix-ups".

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1341 Diversey Parkway, CHICAGO, U. S. A.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, OCTOBER 28, 1916 No. 18



LIBRARY OF CONGRESS PERIODICAL DIVISION
OCT 21 1916

ETHEL CLAYTON WITH WORLD

Motography's Circulation Records Are Open for Inspection

The Greater VITAGRAPH

Complete Program Now Available Through Vitagraph—V-L-S-E

GREATER Vitagraph aims not only to provide offerings that will outstrip the general output of the field, but, also, to supply exhibitors with a type of service which will make it easier and more profitable for them to operate their businesses.

As one of the preliminary steps in this direction, Vitagraph announces the release, through V-L-S-E of

THE BIG "V" COMEDIES



These are mints of merriment of one reel, featuring the famous Hughie Mack and his company of money-getting, crowd-winning cohorts, as well as other comedy stars of like drawing power—each film fully worthy of the Greater Vitagraph name.

The first of these releases, "Walls and Wallops," will be available on November 13, to be followed by one each week.

The release of these comedies through V-L-S-E now makes it possible for exhibitors to book through this organization, a complete program each week, including:

A Blue Ribbon Feature in Five or More Parts
A Super Serial in Two Parts
A Big "V" Comedy in One Part

Other short subjects will be added to this program, to the end that exhibitors may obtain with a *single* effort, an *entire program* of *equal standard*—that standard representing the apotheosis of photoplay production in all its phases.

VITAGRAPH
V-L-S-E INC.

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 22

H. B. Warner in "The Vagabond Prince"

KAY-BEE

Little need be said of the popularity—and drawing power—of the TRIANGLE PLAYS in which H. B. Warner has starred. Most exhibitors *know* that the reputation which this star acquired on the stage has been more than lived up to on the screen.

And when you have seen "The Vagabond Prince" you will again see why this is true. You will understand the difference between this play and others. You will see why Warner can take the part of Prince or an Indian beggar with equal success.

In this latest picture Warner does take the part of a foreign Prince, who, tiring of the pomp and pettiness of his father's domain, ventures out in the great world to seek adventure and forget court etiquette. You'll enjoy it—and so will your patrons.

Norma Talmadge in "Fifty-Fifty"

FINE ARTS

A TRIANGLE PLAY with Norma Talmadge as the star is sure to be a success, and this latest picture is no exception. Based on the "sauce for the goose is sauce for the gander" idea and the necessity for compromise in a happy marriage this play is not a preachment. It moves along swiftly with a rapid-fire, deeply engrossing action that will appeal to every person who is married—or ever intends to be.

Keystone Comedies Two as good as ever this week



The striking situation in Eschmann's "The Witching Hour" in which Clay (Jack Sherrill) shows Viola (Helen Arnold) and Jack (C. Aubrey Smith) that he can "look at the cat's eye." Marie Shotwell and Vita De Graff are also in the picture.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, OCTOBER 28, 1916 No. 18

Association to Standardize Fire Laws

FILM INDUSTRY STARTS CAMPAIGN IN CO-OPERATION WITH SAFETY EXPERTS

TO WORK for the improvement of all phases of the motion picture theater is the aim of the National Association of the Motion Picture Industry. The latest subject to which the members turned their attention is a widespread campaign to standardize the fire laws all over the country and so safeguard the patrons of all theaters. This will apply to the legitimate houses as well as to the picture houses.

All of the cities will aid and in the very beginning these centers of large population will be called upon to aid in the vast work, forming, as it were, an epistolary conference of cities:

Albany, Atlanta, Baltimore; Birmingham, Boston, Bridgeport, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Denver, Detroit, Fall River, Grand Rapids, Hartford, Indianapolis, Jersey City, Kansas City, Los Angeles, Louisville, Lowell, Memphis, Milwaukee, Minneapolis, Nashville, Newark, New Haven, New Orleans, Oakland, Omaha, Paterson, Philadelphia, Pittsburg, Portland, Providence, Richmond, Va., Rochester, St. Louis, St. Paul, Salt Lake, San Antonio, San Francisco, Scranton, Seattle, Spokane, Syracuse, Toledo, Trenton, Washington, D. C., Worcester, Mass.

The Association has secured the best technical, civic and legal direction obtainable. The movement was set well in motion recently when Fire Commissioner Robert Adamson of New York addressed the Fire Prevention Regulations and Insurance Committee, of which Jesse Lasky of the Famous Players-Lasky Corporation is the chairman. He told of the splendid co-operation he has received from the motion picture exhibitors and others in the industry in making safe the manufacture, the storage, the transportation and the exhibition of film. The average theater, he declared, is safer than the average home, through the ready co-operation of the managers, and from the splendid way in which the motion picture interests are working with him all of the houses ultimately must reach the high merit mark. He complimented the Association on its purpose to standardize the fire laws of the country governing all indoor places where people gather for amusement.

Personnel of Fire Committee

The Fire Prevention Regulations Committee, with Mr. Lasky as chairman, is made up as follows: J. E. Brulatour, Eastman Film, New York; Wm. L. Sherrill, Frohman Amusement Corporation, New York; S. H. Trigger, Tremont Theater, New York; L. L. Levin, Regent Theater, Brooklyn; Alfred Hamburger, Chicago, Ill.; A. S. Levino, Arrow Film Corporation; Morris Choynski, M. P. E. L., Chicago; Judge A. P. Tugwell, Los Angeles; Thomas Furniss, Duluth; Mr. Flintham, manager, Kansas City Paramount Company, Kansas City; S. A. Lynch, Atlanta, Ga., and Asheville, N. C.; Ernest Horstman; Boston, Mass.; Stanley Massbaum, Philadelphia; Guy Wonders, Baltimore; C. W. Deming, John A. Eckert Company; J. H. Hallberg, New York; Charles Martyne Miscay, secretary and treasurer of the Insurance Press; A. C. Carruthers, second vice-president of the Safety Engineering, New York; L. S. Skerrett, general manager, Nicholas Power Company, New York, and Eastman Kodak Company, Rochester, N. Y.

Executive Committee Elected

At its last meeting an executive committee was elected with Mr. Biscay as chairman. Others on the committee are: Maurice Choynski, Samuel H. Trigger, L. S. Skerrett, John R. Freuler, president of the Mutual Film Corporation; William Sistron, Arthur James and J. E. Brulatour. His high connection with the insurance business makes the aid and direction of Mr. Biscay almost invaluable. He has important connections in every city of the country and is a power in his particular sphere. The Association has also a distinguished expert in the person of its executive secretary, Frederick H. Elliott, who, coming fresh from a highly successful experience, is one of the best informed authorities on fire prevention in America.

As the executive secretary and founder of the Safety First Federation, he has established Fire Prevention Day, which is observed on October 9 of each year. The traffic regulations as operated under the semaphore system were devised by Mr. Elliott. All of the cities will be brought into the consideration and the debate of the general fire prevention.

From his recent association with them in safety first organization Mr. Elliott is assured of the immediate aid and advice of Dewey C. Bailey, manager of safety, Denver, Colo.; Albert A. Carroll, director of public safety, Grand Rapids, Mich.; Harry C. Davis, assistant director of safety, Philadelphia, Pa.; Frank Hague, director of public safety, Jersey City, N. J.; H. P. James, director of public safety, Dayton, Ohio; George S. LaBarre, commissioner of public safety, Trenton, N. J.; Harold W. Newman, commissioner of public safety, New Orleans, La.; J. C. Newton, director of public safety, Toledo, Ohio; Walter W. Nicholson, commissioner of public safety, Syracuse, N. Y.; A. B. Sprosty, director of public safety, Cleveland, Ohio.

Adamson Assures Assistance

Fire Commissioner Adamson assured the motion picture industry that he would, in the general movement to safeguard life and properly, give all of the assistance in

his power, even putting at the special disposal of the Association one of the most highly qualified experts in his department. Mr. Adamson's remarks were listened to with the closest interest and he answered several querries put to him by producers and exhibitors. He was introduced by President William A. Brady.

"There has recently been developed two great industries," said Mr. Adamson, "and yours is one of the greatest—if not the greatest. It comes in close contact with the fire department in the making and the exhibiting of film. It is well recognized that there is a certain degree of fire hazard attending the storage and the exhibition of film. But in no other industry has a greater degree of co-operation been given than has come from the picture men.

"The regular theater building—I am not speaking of the motion picture houses now as a class—is the safest place in New York. This is so because of the attention given to proper safeguards by the managers themselves. Very often complaints come to my department regarding theaters, but they are usually entirely unfounded. I have said that as a matter of fact the theater is a much safer place than the usual home. The motion picture industry is now and has been growing enormously and these safety conditions, if not already existent, are now being made.

"What actions we have been taking might at times appear stringent, but it is based on report of the Board of Underwriters and other qualified authorities actuated and intended to mimimize dangers and to create a general safeguard. What is most needed is what you have come here to consider and what has been so well expressed by Mr. Brady. Nothing is more desirable and helpful than to standardize the fire law and to do any other thing that would prevent friction between the fire department and the members of the industry. The greatest trouble that has arisen regarding safety regulations has been due to the lack of uniform standards. To make definite what is to be done and to establish co-operation between the industry and the department is the wise and inevitable action and I will take this occasion to say that we have had splendid co-operation up to the present. We have tried to do our duty without severity. Your work will result in the greatest benefit. I can bring you in touch with men more technically qualified than myself who can deal with all points of your purpose more intelligently and efficiently than I.

"I am very glad to express my gratification for the co-operation I have received from your great industry."

Exhibitors of Northwest Meet

At a meeting of the Motion Picture Exhibitors of the Northwest held on October 9, Secretary William Koenig reported on a short talk he had with Thomas Furniss in which the matter of securing new members had come up. Mr. Furniss recommended that the exhibitors of the three large cities, Minneapolis, St. Paul and Duluth, be induced to join the association immediately and after that he believed the country exhibitors would fall in line. Plans were discussed for securing the Twin City exhibitors, and it was decided to wait until the exhibitors had a chance to reply to the last official letter mailed them. James Gilosky and J. B. Reisman volunteered to visit the St. Paul exhibitors and a committee will be appointed to approach the Minneapolis members. F. E. Nemec was requested to bring in new members from his section of the state, which he promised to do. The secretary was instructed to write a letter to the vice presidents of each state, asking them to co-operate with the executive board by calling on the neighboring exhibitors and bringing them into the organization.

Hamlin was requested to emphasize the $500 to $1,500 state tax, which will come up again before the legislature at the coming session, and to explain to the outside state exhibitors that should such tax be passed upon the Minnesota exhibitor, the other states will most likely pass the same law.

Club Takes Up Express Question

Another large and enthusiastic gathering marked the regular meeting of the F. I. L. M. Club of Chicago, held on October 11.

Letters were sent out during the week previous to the meeting to the general managers of the different express companies, requesting that they have their representatives at this meeting in order to discuss several questions pertaining to the shipment of films.

All the express companies responded, but matters were held in abeyance until luncheon had been served and short talks were made by Carl Laemmle and Aaron Jones, who attended the meeting as guests.

After luncheon Mr. Proctor, manager of the Metro Chicago office, was called upon to explain to the express companies the many complaints which the film exchange managers had, such as delayed shipments, discourteous treatment from employes, delays in returning C. O. D.s, and he suggested that the express companies establish a film department wherein to keep all records and information pertaining to the shipment of films, so that they would be in position to answer questions regarding shipments without delay.

The representatives of the different express companies were united insofar as giving assistance to the different exchanges was concerned. They took the matter of the film department under advisement. This radical step was not within their power to act upon, although they signified their intention of reporting favorably on the matter and would give the F. I. L. M. Club an answer at the latter's meeting two weeks later.

Numerous suggestions were made on both sides for the betterment of conditions and there is no doubt but what a decided improvement will be noticed in the handling of films as a result of this meeting.

It is the intention of the F. I. L. M. Club to take up, at each meeting, one specific item such as the above and to thoroughly discuss it with the different persons interested, giving full opportunity for the exchange of ideas, so that Chicago will stand pre-eminent insofar as co-operation and initiative are concerned.

The membership of the F. I. L. M. Club has grown so that it was necessary to take steps at this meeting to secure larger quarters, and a committee was appointed to arrange with the Morrison Hotel so that the next meeting of the club will be held there.

The other speakers at the meeting were I. Van Ronkle of the Blue Bird Company, J. Freidman of Celebrated Players, Mr. Brochell, of Paramount, and several others who brought out different points for the consideration of the express officials.

The matter of pick-up service is now in the hands of the executive committee of the Motion Picture Exhibitors' League and they held a special meeting on October 13 to discuss it further.

Director Rex Ingras has under production a five-reel photodrama at Universal City entitled "The Reward of the Faithless."

Candidates Censor Censorship

PROSPECTIVE ILLINOIS OFFICIALS EXPRESS VIEWS TO MOTOGRAPHY

IN order to bring out an expression of their attitude toward the ever-present question of film censorship, MOTOGRAPHY has communicated with the candidates for the various offices in the state of Illinois asking them to give in writing statements of their convictions. Some were found to be absolutely at sea regarding the subject, knowing pictures and the questions involved only in a very hazy way indeed. Many, however, have well-founded views on the subject and others are investigating with the intention of declaring themselves later.

We give here some of the candidatal convictions.

"Better Censor Churches"

Belvidere, Ill., October 17, 1916.

Better have a censorship over the churches and a commission to see that the sermons are unobjectionable. Also might regulate congressmen and censor their speeches.

The rage for commissions to regulate everything and to provide offices for "deserving politicians" is a howling farce.

—Charles H. Fuller, Republican candidate for Congress, Twelfth Congressional district, Illinois.

Chicago, October 17, 1916.

Prior to the receipt of your letter I had given the matter of censorship but little consideration. I have since endeavored to inform myself by consultation with those who had given the matter much thought and by reference to magazine discussions. From this information and such study as I have been able to give the subject, I have reached the conclusion that regulation of motion pictures by a board constituted by the State is objectionable for many reasons, and that censorship may well be left to the general public, which by withholding its patronage, can effectually kill an objectionable film.

—Wm. J. Stapleton, Democratic candidate for State Senator Sixth District.

Refused to Vote for State Censorship

Aurora, Ill., October 14, 1916.

I am not in the habit of making pre-election pledges, but as I refused to vote for a state censorship bill in the last session of the legislature, I do not object to stating that I have not changed my mind. Such legislation would create useless offices, add more taxation to our citizens already too highly taxed, and would not, as far as I can see, be of any protection or value to the public.

—Harold Kessinger, Republican candidate for State Senator, Fourteenth Senatorial district, Illinois.

Peoria, Ill., October 16, 1916.

I am pleased to state that I am not in favor of the proposal to establish federal censorship over motion pictures, but am willing to leave that question for the states or communities to determine.

—Claude U. Stone, Democratic candidate for Congress, Sixteenth Congressional district, Illinois.

Public the Real Censors

Robinson, Ill., October 16, 1916.

In answer to yours of October 13, I will say that it has always been my idea that the general public were the real censors of all sorts of entertainment, and while I would have no voice if elected, in state matters, yet I am glad to express this opinion to you.

—Harry C. Ferriman, Republican candidate for Congress, Twenty-third Congressional district, Illinois.

Chicago, October 16, 1916.

Replying to your letter relative to laws regarding regulation of motion pictures, I beg to advise you that there are enough laws at the present time to cover this business, and all they need is proper enforcement.

—Frank Sullivan, Republican candidate for Representative in Congress, Eighth Congressional district.

Chicago, October 16, 1916.

In reply to your letter on motion picture censorship, I think there is enough censorship if they want to enforce the law.

—Edward Wulz, Republican candidate for State Representative in the Twenty-seventh Senatorial district.

Pittsfield, Ill., October 14, 1916.

I beg to acknowledge receipt of your letter of the 13th inst., and to say in reply that Mr. Williams is out of town, engaged in his campaign for re-election, and will be absent almost continually until the election. However, if I have opportunity, I will call his attention to your letter, which I assure you he will be pleased to give proper attention.

—E. M. Mayo, secretary to Wm. E. Williams, Democratic candidate for the office of Congressman-at-Large, Illinois.

Exhibitors League Endorses Lowden

Oregon, Ill., October 17, 1916.

Your letter of Ocotber 10 is received in the absence of Colonel Lowden, who is at present touring the state under the auspices of the State Central Committee. It will not be possible to bring your communication to his attention for some time, but upon his return I will see that it is immediately placed before him.

For your information, I may say that as a result of an extended interview between Colonel Lowden and several members of the Motion Picture Exhibitors' League of America, the League have heartily endorsed the candidacy of Colonel Lowden for Governor. The Motion Picture Exhibitors' League also issued a circular letter to their members, asking that Colonel Lowden's films be run in theaters affiliated with the organization.

—G. D. Sutton, secretary to Frank O. Lowden, Republican candidate for Governor of Illinois.

Aledo, Ill., October 16, 1916.

I am a candidate for congress and, as I take it, this is a question that has to do only with state matters, and hence my opinion would not be of value to you.

—W. J. Graham, Republican candidate for Congress, Fourteenth Congressional district, Illinois.

Forum Film in Forty Houses

"The Government in Action," the film showing President Wilson and his cabinet members at work, produced by the Motion Picture Forum Company of New York, and introduced into film circles by Samuel Spedon, has been presented in something over forty Chicago theaters and in other houses in the surrounding territory. Mr. Spedon had planned on leaving Chicago for the east on October 14 but was called to Ohio to promote the government film in the larger cities of that state.

New Film Service

The Strand Film Service, a new entry into the ranks of the film exchanges, has been organized by Al Posen and Bob Millstein, both well known in the trade. Offices have been opened in the Gaiety Theater building, Broadway and Forty-sixth street, New York. The new company will embark on a policy of acquiring only pictures of proven merit, and facilities have been arranged providing for a thorough system of distribution to local exhibitors.

Clothed in a dress of most attractive colors and filled with stories that are far superior and more attractive than ever before, *Picture Progress,* Paramount's monthly magazine, when it makes its Yuletide debut among the magazines of the country will create a real sensation. H. I. Day is editor.

Ince at Work Again

Predicting that a new and greater era of prosperity in the motion picture industry is at hand, Thomas H. Ince, producer of Triangle-Kay Bee plays, has returned to Los Angeles to resume his duties as director-general of the half-million dollar plant at Culver City. The arrival terminated an absence of nearly five months, during which time he investigated conditions of the business in New York, Chicago, and other big cities of the East.

That the public is not tiring of motion picture plays, but, on the other hand, is daily becoming more firmly attached to them strikes the keynote of Ince's remarks concerning his trip. He left Los Angeles last May primarily to direct the national showing of his peace spectacle "Civilization," but for the past two months has been devoting a considerable portion of his time to directorial conferences affecting the affairs of the Triangle Film Corporation.

"I have heard all these rumors about the motion picture industry being on the toboggan, and I cannot say too emphatically that they are absolutely without foundation. This talk about theaters closing down all over the country is twaddle, too. Of course, the cry of the public is for good plays, and always will be, but that is just what we are trying to supply. And only those unscrupulous producers who are willing to foist inferior entertainment upon the public will pass into oblivion. The day is coming, I think, when comparatively few concerns will be providing all of America's screen entertainment. We are going to continue the making of Triangle plays, as before, and our aim will remain that of giving the public the best that money and brains can create."

Kate Price a Vim Star

Those who have followed the fortunes of Vitagraph and its stars from its early beginnings will remember Kate Price, the laugh-making star who has twinkled for seven years in Vitagraph productions.

Her most recent appearance was with Fatty Arbuckle, the Triangle comedian, in the "Waiters' Ball," in which she shared the heavyweight honors with Arbuckle himself.

Immediately after her work in this picture was concluded, she was signed on a long time contract with Vim productions to star with "Babe" Hardy, Vim comedian, and Raymond McKee in Vim comedies released on the General Film service.

Raymond McKee is another newcomer to the Vim staff with a record for ability. He was formerly with Lubin, then with the Edison Co. His last picture was with Emily Stevens in a Metro release.

Irene Fenwick with Famous

Irene Fenwick, celebrated stage star who is now appearing in "The Guilty Man," has been engaged by the Famous Players Film Company and will be starred by that concern in "Princess Zim Zim," on the Paramount program, with Owen Moore playing opposite. Miss Fenwick is one of the most popular and most talented stars on the stage today and has already demonstrated her remarkable ability on the screen.

The record of Irene Fenwick on the stage is an enviable one. To trace only a few of her accomplishments, there is "Hawthorne of the U. S. A." in which she played opposite Douglas Fairbanks, "Along Came Ruth," in which she played the title role with great success, "The Song of Songs," in which she scored a great personal hit—and now "The Guilty Man," which has again proved her to be a supreme actress.

Lambert Hillyer, well known as a short-story writer and author of many scenarios, has arrived at the Ince-Triangle studios to take up his duties as one of the staff authors of Triangle-Kay Bee plays.

Screenshine

By Mel Ody

MERELY A MATTER OF FORM ANYWAY

A SOUTH CAROLINA exhibitor writes us and mentions that his clientele was of the very highest class until lately, when both men and women bathers have gotten into the habit of dropping into the house in their bathing costumes when going to and from the beach. Oh, well, if the suits are anything like those that are scene on Chicago's beaches probably their wearers feel the need of a screen.

HAIL THE PROSPEROUS EXHIB

Sam Trinz, one of Chicago's big picture shooters, saw the note in last week's Screenshine about the Ohio exhibitor who is now exhibiting a ten-pound baby boy, and it set him going. Standing in front of his Covent Garden, where he is growing a fine crop of greenbacks, he said: "Now look at that woman carrying a dog! Wouldn't that get your goat? Why don't they raise kids? Say, you ought to see my kid. Finest baby that ever clawed his dad's necktie. Wisht I had a dozen! We offer the latter statement as bearing out the truth of our mention relative to the crop Sam is growing at his Garden, and other places.

IN WHICH SAM PROVES HE'S NOT A FISH

Sam Spedon and us were lunching at the College of Sin.

"What did you leave Vitagraph for, Sam?" we said.

"Well," said Sam, "Vitagraph got afflicted with corporationitis and I was afraid it might be contagious."

"Hooked up with anything yet, Sam?"

"No, I ain't found the right bait."

Which proves that Sam is neither a bull head nor a sucker.

You wouldn't mind making a little trip of 20,000 miles in order to make a few bookings for your houses, would you? That's how the Australian manager who dropped into Chicago last week runs things. And at that he was so modest that none of the watchful waiters of the exchanges remembered his name. This live exhib with the kangaroo spirit runs three houses in Sidney—and he *runs* 'em.

SUES FOR RIGHT TO LAFF

Fred Rogers likes to laugh. And when he sees a good film comedy he shakes the foundations of the house. He dropped into his home town theater at Orangeton, New York, the other night and about as soon as the ticklefillum began to run Fred began to shake. Then he hollered. Then he roared. And the earth shook. Finally, the manager put him out to save the underpinning of the house. The next day Fred swore out a complaint against the manager, charging that he has a right to laugh when and how he wants to. We shall watch the trial with great interest.

THE ORIGINAL LEMON SQUEEZER

Emil Meyer of the Broadway Theater of Chicago is a specialist on "lemon" houses. He took the above citrus fruit, dressed it up with flowers and lo, abundant revenue issued forth. Anyone married to a lemon better see Emil.

GRACIOUS!

Grace Darmond, pulchritudinous Pathe star, had to come all the way from New York to Mr. Bunn's Chicago projecting room to see herself in "The Shielding Shadow." And still there are some who claim that the Zephyrous Village is not the logical center of the industry.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, Motography will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request Motography will gladly furnish the opinion of men who have run the feature in question. Simply address, Motography, Chicago.)

"In The Shine Girl, with Gladys Hulette (Pathe), the star portrays her part mighty well, and as a whole it was one of the most pleasing pictures I have ever had in my house."—Harry Gramp, Orpheum Theater, Rockford, Ill.

"Wanted—A Home, with Mary McLaren, is a very good picture."—Manager, Strand Theater.

"Douglas Fairbanks, in Manhattan Madness (Triangle). A knockout."—Jack Haag, Bandbox Theater.

"Papa, by Proxy, with Max Figman (Metro Comedy). Far from good."—Harry Miller, Boston Theater, Chicago.

"My patrons commented favorably on The War Bride's Secret (Fox)."—S. Trinz, Covent Garden Theater, Chicago.

"Bessie Barriscale in Plain Jane (Triangle) makes a pretty fair box office attraction."—S. Trinz, Covent Garden Theater.

"The Yellow Menace, a very interesting and timely story, seems to interest the public greatly."—Ed. Levin, Langley Theater.

"J. Warren Kerrigan, in The Social Buccaneers—first-rate Bluebird production. Photography and scenery beautiful."—Ed. Levin, Langley Theater.

"The Big Sister (Paramount), featuring May Murray, is a very good picture and was well received at my theater."—Manager, Strand Theater.

"The Chaplin Revue (Essanay), made up of the 'Tramp,' 'His New Job,' and 'A Night Out,' is very cleverly put together."—George Moore, Orpheum Theater.

"Florence La Badie in The Fear of Poverty (Pathe) is a great attraction and drawing card. Personally, I liked it immensely."—Ed. Levin, Langley Theater.

"The War Bride's Secret (Fox), featuring Virginia Pearson. As a picture, good. The star good. Went over big with the public."—Harry Miller, Boston Theater, Chicago.

"Sporting Blood (Fox), featuring Dorothy Bernard. My patrons said it was the best picture that has ever been shown in Rockford."—Harry Gramp, Orpheum, Rockford, Ill.

"The Straight Way (Fox), with Valeska Suratt, is an excellent box office attraction. The star, however, is not convincing. The picture as a whole is only good."—Jack Haag, Bandbox Theater, Chicago.

"Her Husband's Wife, with Mignon Anderson and Sallie Crute (Ivan), proved to be a mighty good friend to the box office."—Sigmund Faller, Bijou Dream Theater.

"Marvelous Maciste (E. L. K.). We lost money on this picture because we had to return over $20.00 to patrons who did not wish to wait in line."—Carl Lagerquist, Palm Theater.

"I saw Metro's Romeo and Juliet, featuring Francis X. Bushman and Beverly Bayne, and think it an artistic production, which is well put together."—George Moore, Orpheum theater.

"The Iron Woman, featuring Nance O'Neill (Metro). The star good. The story very mediocre. Photography just good. Business big."—Harry Miller, Boston Theater, Chicago.

Jones, Linick & Schaefer anticipate playing a Christmas matinee with Where Are My Children? which is starting on its twelfth big week at their La Salle Theater, in the loop, Chicago.

"The Ku Klux Klan scenes in the Flower of Faith, Golden Eagle feature, with Jane Gray, gives this picture an appeal that compares favorably with that of The Birth of a Nation."—Manager, Strand Theater.

"While The Little Girl Next Door does not keep one spell-bound in one's seat, it manages to put over its idea in a sensible way. It is the best of its kind I have seen in a long time."—Manager, Strand Theater.

"The Ragged Princess, featuring June Caprice (Fox). The star has no drawing power. The picture is a comedy drama and a sure-fire knock-out. Box office receipts big."—Harry Miller, Boston Theater, Chicago.

"We are charging twenty cents admission to see Clara Kimball Young in Selznick's The Common Law, and are playing to capacity houses. It surely is a wonderful production."—Sigmund Faller, Bijou Dream Theater.

"The Parson of Panamint (Paramount), featuring Dustin Farnum, is a really excellent production in every respect. Pictures of this kind are bound to bring a finer element to your theater."—Manager, Strand Theater.

"The 1916 World's Series Baseball Games (Selig), showing the entire five games recently played by the Boston and Brooklyn teams, went over with a bang at all of our houses."—Harry Miller, Boston Theater, Chicago.

"The Revolt, with Francis Nelson and Arthur Ash-

ley (World). The story, which is somewhat suggestive, is a cinema reproduction of Helen Ware's great stage success. As a money getter, great."—Harry Miller, Boston Theater, Chicago.

"We played a repeat on Her Double Life (Fox), featuring Theda Bara, and in spite of the fact that it rained the entire day on which we showed it, we did a bigger business than on the first engagement."—George Moore, Orpheum theater.

"I have shown six episodes of The Crimson Stain Mystery (Consolidated), featuring Maurice Costello and Ethel Grandin. All have been good and the serial is holding up well. The acting of the principals is very clever."—Manager Barrett, Pastime Theater.

"Philip Holden—Waster (Mutual), with Richard Bennett, is one of those pictures which, unfortunately, are handicapped with a poor title. As a whole, the picture can be classed as a comedy drama of a highly pleasing type."—George Moore, Orpheum Theater.

"The Social Buccaneer (Bluebird), with J. Warren Kerrigan, established a Saturday record for this house. The story is of the Oriental type, with very little appeal. The star, however, puts this picture over with a bang."—Jack Haag, Bandbox Theater, Chicago.

"The Bird in a Gilded Cage (World) is a costume play containing a great deal of impossible stuff. The details are well executed and the fact that Alice Brady is featured is what makes this picture a good box office attraction."—George Moore, Orpheum Theater.

"William S. Hart in The Return of Draw Egan (Triangle) compares favorably with the star's earlier production, Hell's Hinges. At any rate, I did a bigger business with this picture than with any feature in which Hart was featured."—George Moore, Orpheum Theater.

"The Return of Draw Egan, with W. S. Hart (Triangle), kept me so busy taking in the money that I did not get a chance to see the picture. We made more money on this feature than we have ever before made on any of Hart's vehicles."—Harry Miller, Boston Theater, Chicago.

"Love Never Dies (Bluebird), is Ruth Stonehouse's first release under the "U" banner. There are a number of pretty ballet scenes in which the star is given an opportunity to demonstrate her ability as an artistic dancer. The story of the picture is laid in France; all in all a very good production."—George Moore, Orpheum Theater.

"We played a repeat on The Little School Ma'am (Triangle), featuring Dorothy Gish and the Twenty Triangle Kids. This picture gave us the biggest Sunday we have ever had. As a picture, clever comedy, the star mediocre; the Twenty Triangle Kids, great. An unusual box office attraction."—Carl Lagerquist, Palm Theater, Chicago.

"I have been connected with pictures in some one way or another for the past sixteen years, and I must admit that Forbidden Fruit, with Paula Shay (General Feature Film Company), is one of the best pictures I have seen. Its story is of the modern type, containing all the elements of truth, combined with a powerful moral. The receipts at my house on the day I showed this picture were exceptionally good."—Manager, Strand Theater.

"Old Folks at Home, with Sir Herbert Tree (Triangle), was well carried out by the character principals. There is, however, one objectionable feature about the picture—that of an unjustified murder and a jury verdict of not guilty influenced wholly by a mother's tears. This in spite of the undeniably incriminating evidence presented. But it is a good box office attraction and we did very well with it."—Harry Miller, Boston Theater, Chicago.

Artcraft Exchanges Expanding

Hoyt G. Morrow, formerly representative of the General Film Company in New Orleans, has been appointed manager of the Dallas exchange of the Artcraft Pictures Corporation distributing Mary Pickford productions. Mr. Morrow succeeds John J. Rotchford, who has resigned.

The New York exchange has already outgrown the original quarters assigned to Manager Arthur G. Whyte, and Charles S. Goetz, his assistant, and they are now installed in spacious new offices in the Godfrey building.

Al. Lichtman, general manager for Artcraft, spent several days last week in Philadelphia and Pittsburgh in consultation with B. C. Cunningham and Samuel Plane, the respective exchange managers. Mr. Litchman is very much gratified with the bookings reported for these territories.

Vitagraph Comedies on General

Edward J. Montague is the author of "Trouble for Four," one of the funniest comedies Vitagraph has ever released through the General film exchanges. The plot of this rollicksome comedy, deals with circumstantial evidence tending to show that the bridegroom has dined with the other woman. The other woman, however, has never seen him, and when his pal keeps the appointment, she immediately rushes to the honeymoon cottage to tell the foolish little wife that hubby has been untrue. This is the release of Monday, October 23.

On Friday, October 27, the General film exchanges will release "Betty's Affair," a comedy ripe with the dash of clean humor, and nice situations, well set off by a delightful screen actress.

Paramount Exchange Grows

The Famous Players exchange, distributing Paramount Pictures in eastern Pennsylvania, New Jersey, Delaware, Maryland, District of Columbia and Virginia, with its main office at 1321 Vine street, Philadelphia, Pa., will, about December 1, 1916, move into larger quarters at 1219 Vine street, in the very heart of the film district. The exchange will occupy the entire ground floor of this new building, and it will be one of the most pretentious film exchange offices in the East. William E. Smith is president of the exchange.

Second Unity Release

The Unity Sales Corporation are releasing this week the second Tweedledum comedy, under the title of "A Scrambled Honeymoon," featuring the eccentric acrobatic comedian, Perez.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.

Four Spokane Theaters Combine

A CONSOLIDATION of four picture theaters of Spokane, Washington—the Casino, the Class A, the Rex and the Unique—has been completed and hereafter these houses will be operated by a corporation. C. E. Stilwell, proprietor of the Casino, the Class A and the Unique, will be general manager, and B. W. Copeland, proprietor of the Rex, will be assistant manager and publicity representative.

The new corporation will be capitalized at $50,000, and will assume the active management of the theaters as soon as the legal formalities can be complied with. The articles of incorporation have been arranged for at the state capital.

The amalgamation is the result of negotiations that have been pending for about a year. They started when Mr. Stilwell purchased the Class A Theater from Lee Forbes nearly a year ago. Another step was taken recently when he purchased the Casino Theater from the Clemmer estate. The Class A, as the Clem, and the Casino, were established by the late John Clemmer, a pioneer in the film business in the northwest.

By the purchase of the Rex Mr. Stilwell secured the last link in his chain of picture houses. Seven years ago he took over the Unique, then a nickleodeon of a primitive sort, and has made it a money-maker. The same is true of the experience of the Rex, under the direction of Mr. Copeland. He purchased the interest of C. D. Robinson some months ago, and has been full owner since that time.

Mr. Stilwell announces that the Casino and the Class A will show "first-run" pictures only, while the "second-runs" will be shifted to the Rex and the Unique when they are of a character that appeals to the clientele of that theater. The bulk of the offerings will be selected from the releases of the Metro, Fox, World and Mutual studios, Mr. Stilwell states. He is also negotiating for the new Clara Kimball Young and Mary Pickford productions.

The Casino has seating capacity of about 600; the Class A 400; the Rex 460, and the Unique 325. On averages of the last few years the four theaters play to approximately 1,925,000 people annually.

The combined house staffs, which will be retained throughout with the exception of the managers, number 31 people, divided as follows: Casino 10, Class A 9, Rex 6, and Unique 6.

"Consolidation is the order of the day in the film business as in other lines," said Mr. Stilwell. "We are incorporating for the primary purpose of cutting down the overhead cost of operation without minimizing the quality of entertainment. We have already worked out a combined saving on the four theaters of $1,500 a month by lopping off duplicated positions.

"It is our intention to put this entire saving into improved film service. There will be no cutting in that regard. We will present the best pictures available. We will limit stock to residents of Spokane. We limit individual stock subscriptions to $100."

Mr. Stilwell will make extensive improvements on all the theater properties.

Brand New Montana House

Butte's newest picture theater, the Liberty, was thrown open to the public some time ago.

The Liberty is operated by the Liberty Amusement Company, of which M. A. Berger is manager.



The Liberty of Butte, Montana, managed by M. A. Berger.

It confines itself to a straight picture policy and admission prices are 5 and 10 cents for afternoon shows and 10 and 15 cents for evening. The personnel of the house staff includes John Curran, formerly of the Empress, doorman; S. Cummings, operator, and Miss Nellie Pierce, cashier.

Chester Gillette, leader of the Symphony orchestra, directs the Liberty's four-piece orchestra. A Steinway baby grand piano is used.

The Liberty is one of the prettiest little theaters in the state. It will seat 450 people and is of Spanish Colonial style of architecture. The front is of glazed terra cotta, trimmed in Tuxekan marble, the latter from Alaskan quarries which are just now closed down. The interior decorations are most tasteful and the comfort of the patrons has been one of the foremost considerations in the plan. The picture projection booth is of concrete and absolutely fireproof.

New Detroit House Nearing Completion

At the offices of John H. Kunsky, head of the John H. Kunsky Enterprises, Inc., of Detroit, artists, designers and salesmen come and go all day long, bringing their samples and their suggestions for beautifying the new Madison theater which is being built for Mr. Kunsky at Grand Circus Park and Broadway.

The lobby of the new theater will be an innovation. Instead of the cold, uninviting, cheerless atmosphere that

usually pervades a theater entrance, the Madison lobby will partake of the interior decorative effect. As soon as you step in at the entrance, which will face the park, you will feel that you are in the theater.

The decorative color scheme of the new Madison will be white, green, gold and ivory, with rich draperies and carpets to harmonize. Designs for the lighting fixtures are now being submitted, and the electrical equipment is going to admit of all manner of beautiful effects. If the subject on the screen is cold and blue or warm with sunlight, the lights in all parts of the theater will be the same.

The Madison theater will surpass anything that has ever been built in Michigan for public entertainment, and will rival the big theaters of the east. It will be one of the beauty spots of Detroit.

New Manager for New York's Big Strand

One of America's youngest theatrical managers is Harold Edel, who is the new managing director of the Strand Theater, New York.

Mr. Edel is only 27 years of age, but he has proved himself an unusual executive, which accounts for his rise in the theatrical profession. He was born in Greenville, South Carolina, and is a graduate of the Georgia University. His entry into the field of amusement was rather a humble one and occurred in 1904, when he took charge of a Penny Arcade located on East Fourteenth street, New York, owned by Mitchell H. Mark, now president of the Mark Strand Theater Company, owners and operators of the Strand Theater.



Harold Edel, the new 27-year-old manager of New York's splendid Strand.

Mr. Mark soon transferred Mr. Edel to Lawrence, Massachusetts to take charge of a small picture theater seating 125 persons. Mr. Edel proved himself capable of affairs bigger than the Lawrence theater and after managing this institution for six months he was transferred to Cleveland, Ohio, and given charge of the Coliseum and Globe theaters, both of which institutions he managed successfully for two years. At that time the new Alhambra Theater, located in Cleveland's exclusive section, was opened and Mr. Edel was appointed its managing director. The Alhambra was one of America's most luxurious picture theaters and one of the first which had a pipe organ installed.

Later Mr. Edel accepted the position of general manager for the Kinemacolor Company of Canada, in which capacity he presented the famous Durbar pictures in every theater of consequence from the Atlantic to the Pacific Coasts in Canada. Later he was made general manager for the Mark-Brock Theatrical Enterprises in Buffalo and served with this firm until the new Strand Theater in Buffalo, in which he had purchased an interest, was built, when he took charge of that institution as managing director.

Mr. Edel's experience has given him a keen insight into the motion picture field, and he has the happy faculty of studying his audiences and making up programs to their liking.

Another Successful Fashion Show

Among the progressive exhibitors who have staged fashion shows at their houses this summer is R. T. Hurtt, of the Hurtt Theater, Caldwell, Idaho. As have been all the style shows we have heard about, Manager Hurtt's specialty was a booming success and all his women patrons look upon it as a real service. We let Mr. Hurtt speak for himself:

"I took the idea of the fashion show which was pulled off at the Paramount-Empress Theater in Salt Lake City and of which I read in *Real Reels*.

"I wish emphatically to recommend this to all exhibitors who have not tried it, as it is positively the best stunt I have had anything to do with. It is the best tonic a showman ever took, both from a money-getter and an advertising standpoint.

"No town is too small to put it over. All you need is to mention it to one or two of the leading dry goods stores and they will sure fall for it.

"The crowds simply swamped me the first night and completely filled my house the second night, and the best part of it is that it costs practically nothing to stage it; in fact, the dry goods stores paid half of my extra music, while I raked in all of the receipts. They are already planning on it for next year and all of the gents' furnishing stores have asked to get in. It is surely a winner."

The Boise *Daily Statesman* told the story of the Huree Theater fashion show in detail. It mentioned how the theater building was too small to hold the crowds, what a hit the augmented orchestra was and how lovely the living models were. It gave their names, too, and told how the local caterers and cafe people served refreshments free.

New Wage Scale in Butte

As a result of the new wage scale adopted a short time ago in Butte, Montana, which has been followed by every amusement house in that city, the theatrical employes are receiving the best pay for their work. The new scale provides for $42 per seven day week for motion picture machine operators; $35 for stage managers; $27.50 for grips; $31.50 for props. $45 to $52.50 for orchestra leaders and 40 for musicians.

The results obtained prove the theory that the better paid men are the more efficient and economical. The service given by the motion picture theaters of Butte is the best that can be found anywhere and all but two smaller houses have orchestras made up of real artists and the musical accompaniment to the pictures is an attraction in itself.

Lloyd D. Willis, assistant general manager of the Fox Film Corporation, passed through Chicago October 12, on his way to Australia in the interest of his firm. He took "A Daughter of the Gods," and "The Honor System," new Fox features, the latter dealing with prison reform. There are at present six Fox exchanges in Australia.

Dorothy Barrett has been added to the staff of Eugene B. Lewis, scenario editor at Universal City, as a reader of scripts.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE picture house at Hegins, Schuylkill county, Pennsylvania, has been turned into a hospital to handle the sixty cases of typhoid fever found in that locality.

Carl F. Starbeck, manager and proprietor of the Star theater at Montevideo, Minnesota, died last week from blood poisoning caused by appendicitis.

Manager Jennings' Hartford Theater at Hartford Connecticut, has just finished a week's run of Ince's "Civilization" to good business.

Thirty exhibitors joined the Motion Picture Exhibitors' Association of the Northwest at a meeting held at the Bijou Theater, Minneapolis, a short time ago. President James Gilosky presided at the session.

Max Weissfeldt, formerly manager of the Mutual Exchange at Omaha, Nebraska, has been appointed special assistant to Benny Judell, district manager of the Mutual Film Corporation with offices at Chicago.

Harry Rathner and M. H. Conhaim of Minneapolis have organized the Unity Feature Corporation of Minneapolis for the releasing of a feature program and comedies in that territory with one high-class release every two weeks.

At the Liberty Theater in New York D. W. Griffith's big play "Intolerance" has entered its second month of big business. The Griffith play will open in Chicago following the run of "The Birth of a Nation," which is at present holding the screen at the Colonial.

A new film corporation has been started at Sioux City, Iowa, called the Globe Film Corporation. It is under the management of J. P. Duncan. The new company contemplates entering the feature business and for a time will release one to four large features each month.

Jones, Linick and Schaefer, one of the largest exhibiting firms in Chicago, has arranged for the exhibition of pre-releases of "War Brides" featuring Mme. Nazimova and also the new Mary Pickford productions. These will be shown soon in one of the large Chicago houses.

"Only Ladies Admitted." The big sign carrying those words across the front of the Band Box Theater on Madison street, Chicago, magnetized large crowds of women and fills the loop house to the brim every day. "The Unborn" is the ultra-modern feature shown. It was produced by the Kulee company.

It is a little bit late right now to put the stunt into practice, excepting in the Southern states, but it is interesting to know that Manager Cronk of the Allen Theater in Calgary, Alberta, drew great flocks of kiddies to his house last summer by giving an ice cream cone to every child attending his Saturday matinee.

Exhibitors of the Central Western territory are to have an opportunity soon to learn something about the film concerning which many theater men have inquired, entitled "The Unborn." H. L. Wallick is now making a flying trip from New York to the coast placing the rights for the film in the various territories.

One of the most prominent exhibitors of the East last week held in Chicago an important conference with some of the most extensive exhibitors of the West. Marcus Loew of New York held a consultation with Jones, Linick and Schaefer concerning the showing of a number of large special feature films in the near future.

Bills at the downtown picture houses in Chicago for the week of October 15 included the twelfth week of "Where Are My Children?" at the La Salle; "The Unborn" at the Bandbox; E. H. Sothern in "The Chattel" at the Ziegfeld; Marie Doro in "The Lash" at the Castle; "20,000 Leagues Under the Sea" at the Studebaker; and "The Birth of a Nation" at the Colonial.

The city council of Dallas, Oregon, has raised the yearly picture house license from $40 yearly to $100, payable in advance. Manager O. C. Smith has closed his Orpheum on account of the increase, which comes in addition to the federal tax of $75, increasing his expenses by $15 a month. F. R. Noyes of the Lyric, Cornell, Wisconsin, reports a similar prohibitive $100 tax in his town.

Banners on automobiles is the particular advertising favored by William Roper, manager of the Roper Theater, Council Bluffs Iowa. At the beginning of each performance he takes out his machine, dresses it up with banners with big flaring letters and parades the streets. Mr. Roper reports that business is very satisfactory indeed.

The New Madison Theater on Grand Circus Park in Detroit will open in a few weeks. Among the features in this splendid new house will be rest rooms, reading rooms, smoking rooms and a beautiful balcony encircling the main auditorium, where, amid luxurious surroundings, patrons can wait for their friends or pass the time listening to the organ music.

J. S. Walker and H. E. Hendrickson of the Walker Transfer Company, Minneapolis, are evolving a plan of gathering and distributing films for the Twin City theater managers. This plan is guaranteed to insure rapid service, accuracy, and save time and expense for the exhibitor. The Walker Transfer Company has three fast motor trucks in commission, is a union concern, and maintains depot connections.

The motion picture exhibitors of Philadelphia have been warned that they must be more honest in their advertising as they are hurting the business of the legitimate houses. The exhibitors have been announcing that different stars would appear in their houses and have not been careful to state that they would appear on the screen and

not in person, and this has hurt the two dollar legitimate houses in which those actors are appearing.

An enterprising manager of a Western Theater recently issued a special invitation to all of the police courts of his town to attend a special performance which included a "safety first" film. The coppers were highly enthusiastic and the manager now has a number of splendid friends among the defenders of the law. These may come in handy some time.

The Rialto Theater of New York is offering, on its program for the week of October 15, some special war pictures taken by the official photographer to the French Government. In addition, this Metropolitan house is showing Triangle's "Fifty-Fifty," along with a Keystone comedy and the regular educational and scenic pictures, the news weekly.

The Civic League of Salt Lake City, an organization of prominent women, has requested the management of the Paramount-Empress Theater to run special Saturday productions for children. The first matinee in response to this request was given on October 14 with Mary Pickford in "Cinderella," some Paramount-Bray cartoons and Burton Holmes travel pictures. Here is a good example of co-operation on the part of a house with the civic authorities.

One doesn't usually conceive of the Y. M. C. A. as being in the motion picture business. However, this national organization has a very complete film department and continually gives performances at a number of its larger branches. During the encampment of the National Guard on the Mexican border this summer the Y. M. C. A. gave a number of outdoor performances for the benefit of the soldiers. Thousands of rookies would sit on the ground for hours watching the films, many of which were industrial subjects.

Did you ever use a two page spread in your local newspaper? Manager J. E. Hoehler of the Orpheum Theater, Sheridan, Wyoming, has just finished monopolizing that much space in the Sheridan *Daily Enterprise*. The reason for this large display is "find the missing word and name the star" contest. The entire two pages were taken up with eight advertisements, embracing those of the theater in the center surrounded by announcements by leading merchants of the city.

"Every redheaded boy in this city can join the Clemmer Redhead Club and come to the Clemmer Theater free of charge." This announcement was recently made by Manager Howard S. Clemmer of the Clemmer Theater at Spokane, Washington, and it brought out 187 redheads. Those who were under six years or over twelve were not admitted into the club. Each member of the brick top organization is given free admission to the theater each week. Manager Clemmer states that these carrot tops are the snappiest boosters his theater ever had.

A. H. Hilton of Lewiston, Iowa, has started something new—a midnight matinee. "If exhibitors haven't tried the midnight matinee stunt already," says Mr. Hilton, "they surely should get busy for it is a winner. I open the show at midnight sharp, dress the ushers in pajamas, the orchestra burlesques the music and we give everybody a rattle to keep time with. Several times the police have been called out to handle my crowds. We turned away three times as many as we played to and they were all willing to pay twenty-five cents to see the show."

The Lehigh Orpheum Theater of South Bethlehem, Pennsylvania, printed the following in its program to catch the local interest:

"It may be of interest to football fans to know that we will install a direct wire in the theater for the Lehigh-Yale foot ball game, which will be played at New Haven, Conn., October 14.

"If you have the price go with the team to New Haven and root for them, but if funds are low we will furnish you with the inside dope on the game just as it is played at a small price of admission."

George E. Carpenter, manager of the Paramount-Empress Theater of Salt Lake City, claims that he is seriously considering the proposition of holding an auction sale of unclaimed articles left in his house by patrons. Mr. Carpenter has advertised a number of forgotten articles for some time, but no owners appear. He states that among other things now in his miscellaneous lost collection are a dozen or more hand bags, a couple of vanity cases, a bale of handkerchiefs, a number of pairs of gloves and rubbers and a plate of false teeth. He even declares that this summer a woman left her baby in the nursery of the theater and went home without it.

Manager Ned Holmes of the Studebaker Theater, Chicago, has a soft heart. When a row of kids were standing in the rain vainly attempting to get seats for "Twenty-Thousand Leagues Under the Sea" last week, he went out to them and made the announcement that he would run a special Saturday morning matinee for their benefit. The first morning matinee of this kind was held last Saturday at 10 o'clock. The prices charged were twenty-five and fifty cents. The Studebaker seats 1,400 and every seat was sold out for every performance during the first week.

Several hundred dollars went up in printer's ink one morning last week when Ascher Brother of Chicago, who own a chain of eight first class houses in the city, took in co-operation with the various Chicago exchanges, a page advertisement in the Chicago *Tribune*. The display consisted of a zinc cut covering the entire page and containing halftones and descriptions of the eight Ascher houses. Space was also given to Metro, Mutual, Universal, Paramount, Selznick and Bluebird ads with their trademarks. "Ascher's Theaters present the utmost in photoplays," was the big hand lettered head across the top of the page.

The Strand Theater of Evansville, Indiana, is one of the latest houses to conduct a successful style show. The management of the house secured the co-operation of the leading merchants of the city and the latter provided the theater with young girls to act as models. One hundred and forty-two young women anticipated in the event. At each performance from ten to forty walked before the footlights in the latest fashions of all sorts of apparel during the five days which the style show ran at the Strand. There were something over 17,000 admissions to the house; breaking all records. The newspapers of Evansville were interested in the show and gave the matter a generous amount of space.

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Volume XVI, CHICAGO, OCTOBER 28, 1916 Number 18

The Hand That Turns the Sprocket

IT will be realized at once that we used the word "sprocket" in the title for the sake of euphony. We should have said "crank," regardless of whether we were talking about a camera or a projector. The "Independent," in a recent issue, gives it still differently: "The hand that turns the cinema rules the world." Which, disregarding our dislike for the term cinema, is a pretty wise statement.

Of course there are a lot of things that have claimed rulership of the world, from the hand that rocks the cradle to the foot that treadles the press in the country print shop. But the reference to the cradle-rocker was always metaphorical, of course; and we are beginning to have some doubts about the press, having been associated with one long enough to realize its limitations. The power of the press is really an ingenious paradox. An editorial, for example—the only part of the press that tries to rule anything—is useless unless it is logical; yet the more logic it contains, the less impression it makes on the gentle reader. The human being is a thinking animal, to be sure; but it dreads the process, and avoids it wherever possible.

The press is an incentive to thought; and the more it insists on thought, the less it is read. The motion picture, on the contrary, is a substitute for thought. Its message is predigested, and passes through the alimentary canals of the human mind without demanding any perceptible flow of the gastro-mental juices that the average person so hates to give up.

Therefore, we indorse, and reiterate, and assert positively what the "Independent" advanced tentatively—that the hand that turns the cinema, or the sprocket, or the crank, rules the world. And for the purposes of the newly established proverb, it really does not matter whether the crank is on a camera or a projecting machine. "Shoot-the-Piece Victor" and "Oswald the Operator" are joint rulers in their own right.

The press of this country in its varied form has circulated through the length and breadth of seven continents for lo, these many years with never a protest from the powers of other countries with presses of their own. Our editorials have proclaimed the superiority of all things American world without end, and the net result has overwhelmed nobody. Yet now Great Britain, mistress of the seas and considerable land, takes alarm at the inoculation of the Orient with the germs of Americanitis via that greatest of intellectual germ-carriers, the humble film.

Verily the motion picture is the universal language, and greater than all languages; for the eye is greater than the ear. All the language in the world will not establish a definite picture in the mind so permanently as a hundred feet of film—the only guaranteed short cut to the human memory cells.

Isn't it a curious anomaly that the thinking press of today has a clearer perception of the titanic, awe-inspiring, world-swaying possibilities of the motion picture than most film men themselves have?

Exports After the War

WE believe that when a war is over, it should be ended—even so big a war as the one that is now in progress. The Allies do not think so, for they are making all sorts of preparations to embarrass the Central Powers commercially after the military operations have ceased. Bearing on this subject is an editorial in the English "Bioscope" entitled "Enemy Films After the War." A resolution has already been approved by a conference of English exhibitors that "enemy films" should not be admitted for five years after the war is over. And there is this recommendation, also: That with all films from neutral countries there should be a guarantee, if possible, that "enemy" producers and "enemy" financiers are not concerned in their origin.

This country is not the enemy of any one, and would certainly resent the classification of any of its citizens as such. Nevertheless, all who read the daily papers are familiar with the British blacklist edict, and its reflection upon American manufacturers. International boycotts are far more difficult to adjust than the domestic variety, and strict justice does not often enter into the question.

The situation, therefore, will bear watching by those film manufacturers who export to countries now fighting under the banner of the Allies.

The Censorship Views of Political Candidates

IN another part of this issue we are reproducing a number of letters received within the last few days from candidates for state and national offices, expressing their convictions on the subject of film censorship. As we have printed a line of identification with each letter, it is unnecessary to classify the communicants here. We will merely call attention to the significant fact that out of this week's budget of ten letters, eight are distinctly unfavorable to censorship in any form.

If the numerical proportion would hold good all the way, the danger of censorship would be over. We hope further communications will maintain the plurality. But the test, interesting as it undoubtedly is, and significant as it may be of legislative attitude, is yet too small to afford security. We should have the assurances of a majority of all the candidates that censorship in any guise will draw their negative vote. The National Association of the Motion Picture Industry has already accomplished much in that direction, as is well known; the next President of the United States, whoever he may be, has been reported and various smaller celebrities have been put on record. And the most surprising thing about all this questioning of political aspirants is the extremely large percentage of anti-censorship sentiment the answers appear to reveal.

The amount of actual censorship now in effect in the United States is really very small; but it makes a great deal of noise. It creates so much disturbance, indeed, that we are appalled when we contemplate what might be wrought by any addition to the present number of official censor boards. Only a few states, and proportionately few cities, have censors, and the nation itself has none. Yet, if the reformers were left to hatch their schemes without hindrance, within two years the federal government, every state, and a hundred towns and cities would be taking their toll out of the mutilated, emasculated and unrecognizable remains of the motion picture art.

Keen and experienced men will need no reminder of the fact that the most effective time to stop objectionable legislation is before it stars. To effect the repeal of a law that has passed, to abolish an institution that is established, is almost impossible. To prevent the passage of bills that have been introduced is always possible, but usually difficult and expensive. By making sure that a majority of the law-makers who are elected are opposed to censorship, the introduction of censorship bills is prevented at the source.

Therefore, by all means, keep after the candidates until they know our attitude and the importance of the subject, even if they decline to commit themselves upon it. Don't let the proposition come to them for the first time, after they have been elected, in the form of a request for their vote on some harmless looking bill that will set the picture industry back ten years.

First Aid to Theater Men

BY S. L. ROTHAPFEL

So many letters have been received from different exhibitors who have asked me to give a little sketch of my ideals in connection with my own theater and some of the ways in which I systematize the running of the Rialto that I am forced to answer them all at one fell swoop and reveal some of my cherished ambitions, and my methods of developing them, in the hopes that these may be of help to some brother manager.

Methods Pronounced Unbusinesslike

I am often accused of being extravagant and too idealistic. My methods have been pronounced unbusinesslike, but I believe that the results tell and they most certainly have proved otherwise, and shown that my so-called extravagance was really an investment which paid large dividends in the end.

One reason that many so-called business men fail is because they believe that ideals have no place in business. That is far from the truth. Base an enterprise upon a high ideal and success is sure to follow. If more business men were idealists more of them would be successful. The extravagance with which I have been charged has been based upon an ideal that the great mass of American people want entertainment of the highest class amid surroundings in which they are carefree and comfortable and made to feel that they are in a house of rest and refreshment. Results at the Rialto have proved that that ideal has been a great business asset and not a liability.

One decided proof of all this is that the cheap, the tawdry, the sensational and the slimy has already begun to pass out of the motion picture. Only those producers who are giving the best in pictures are surviving. The public objects to the salacious and poorer class of pictures and shows it by withholding its patronage. The people are perfectly capable of being their own censors and are in every respect—there is no need for official censorship.

Psychology of Entertainment

Most people's idea of the equipment of a motion picture theater is a screen, a projection machine and a few films which are ground out half a dozen times a day—and in too many instances this is all that many houses do offer. But such shows do not scratch the possibilities of motion picture entertainment. What I am doing at the Rialto Theater is merely the development of an idea which I call the "psychology of entertainment." I strive from the moment the patron buys a ticket to place him in an atmosphere of harmony and pleasurable emotion. Every employe of the house is a part of this entertainment—the ticket seller, ticket taker, the ushers, the maids in the retiring rooms, as well as the orchestra, the singers and the operators. And each of these employes is instructed to contribute his part toward the comfort and pleasure of every patron.

Accessories as Important as Pictures

As to the show itself, I have paid as much attention to the accessories as to the pictures because I believe they are just as important. The music and lighting are particularly important and may greatly enhance the mood of the picture being shown and help impress upon the minds of the spectators the spirit and the thought which it is desired they should receive from the dramatic or comic situations shown on the screen.

The lighting effects at the Rialto have created a great deal of attention and have played a large part in this "psychology of entertainment." Lights may be played just as musical instruments. There can be a virtuoso of the switchboard just as well as a virtuoso of the keyboard, and I believe I have one here at the Rialto, but we have only made a beginning in the development of this lighting idea and I expect during the coming winter to develop some really astonishing effects in this department. What little we have done in this line shows the close affinity of light and sound and the crescendos and diminuendos and the changing colors of light used with the musical numbers has been very effective.

The musical features are my particular hobby. I love to direct the orchestra myself and do occasionally. I am very proud of my orchestra and the leader, Hugo Reisenfeld, and believe I speak correctly when I claim that there are only two better orchestras in the whole United States, the Boston Symphony and that of the Metropolitan Opera House. But even so I am not yet fully satisfied and am working all the time to bring it to the highest point of perfection.

Work Is Institutional

My work in the Rialto is what I call "institutional"—that is, I am endeavoring to make such a perfect institution of the theater that people will not stop to ask what picture is being shown but will come to the Rialto as a matter of course, being sure that there they will find the highest class of entertainment of its kind.

Recently I have added dancers as a part of my regular program and many people have questioned my judgment in this respect. I feel, however, that dances such as are being given in this theater are merely another form of pictures. I am planning more of these for the winter and will show a series of interpretative dances different from anything heretofore attempted, but which I am sure will prove most popular.

Preparing the Program

So much for my ideals. As to the actual running system of my theater I select all the material and develop and rehearse it myself—this is much too important to be left to any assistants no matter how competent they may be. The bill at the Rialto is changed once a week. Thursday night after the last show is ended I begin preparing for the next week. At that time I look over the feature film selected for the next week and edit it. If there are any objectionable scenes I eliminate them and with all due respect to the directors, I find in many instances the play can be made more dramatic by a little judicious cutting and piecing.

After the film has been pruned to my satisfaction I call together the musical director and his staff and skeletonize the music to be used with the picture. This is no small task and we often work steadily at it until four or five o'clock in the morning.

On Friday night, after midnight, the picture is run again with the music as selected. If any of the music is then found to be inappropriate it is rejected and more suitable substituted.

All during the week I have been gathering units for my Rialto Topical Digest and on Saturday night I select the final features of the weekly, and after Saturday

night's performance assemble the Topical and select the music for it.

At 9:30 Sunday morning I have a rehearsal in full of the entire performance—the soloists, dancers and all. All preliminary arrangements have been made so carefully that this rehearsal runs almost like a first performance and seldom requires more than a half hour longer than the public presentation. Everything is in such shape by this time that when the regular entertainment starts at one o'clock the first performance runs just as smoothly as does the last one given in the week.

The Future of Motion Pictures

Speaking of the motion pictures in general, I believe they are yet in their infancy and there is a wonderful future before them not only as a form of public entertainmnet but also as a power in commercial and educational fields. I believe that motion pictures are destined to play an enormous part in the development of many businesses and will become a greater educational and religious influence than any other one factor since the perfection of the art of printing.

The time is coming—and it is not far distant—when every nation and every city will have libraries of films just as they have libraries of books and manuscripts. And the time is also coming when every home and every apartment will be equipped with a screen and projection machine just as every one is now supplied with a piano and victrola.

NEW ADVERTISING IDEA

Triangle Film Corporation Puts Out With Each Feature a Trailer Showing the "High Spots" of Next Release

The Triangle Film Corporation has inaugurated a novelty that is generating large quantities of satisfaction in the breasts of the exhibitors throughout the country. With each release now sent forth by Triangle goes from 75 to 100 feet of pictorial trailer calling attention to the high spots and features in the succeeding release.

The new trailer is artistically designed and represents considerable care of selection on the part of the studios, being made up of from two to three different scenes from the coming play, and some specially prepared sub-titles indicating the character of the play, together with the star appearing therein, and also the features of the drama. In commenting upon the new trailers Mr. H. E. Aitken, president of the Triangle Film Corporation, said:

"We have been led to this step by the sheer logic of the situation. We realized that the screen itself is a most powerful advertising medium, and one that was not being taken full advantage of. Millions of people 'read the screen' each day, and we felt that we had this circulation to draw upon, and at a peculiarly psychological moment, too, for the people were interested in motion pictures, obviously, while they were facing the screen, and it seemed to us that this was the time to call their attention to something that would occur next week.

"Exhibitors have written us enthusiastically about the new trailers, and we are more than pleased with the result. One man writes us: 'In my opinion this trailer is one of the best advertisements you could give the coming attractions. Each trailer is different and immediately attracts attention.' Another exhibitor says: 'We feel you have made a long step in advance in giving us these splendid trailers. Triangle is to be congratulated on the enterprise displayed. We feel they are most valuable and are sure to increase our business.'

"Letters are constantly arriving and we feel, with all becoming modesty, that we have struck a novelty that is of real, constructive service to the exhibitor."

Editor Lauds Grace Darmond

A splendid tribute is paid to Miss Grace Darmond and "The Shielding Shadow," Pathe's Wonder-Serial in which she appears, by one of the daily newspapers in Columbus.

The following paragraphs are extracts from an article which appeared under a large type headline, and according to the Pathe Company they are typical of what newspaper reviewers and those of the public who have seen private showings of "The Shielding Shadow" think of it:

The most beautiful thing that the editor of this paper has ever seen flashed upon the screen is Miss Grace Darmond in the wonderful new Pathe serial, "The Shielding Shadow." Miss Darmond may have peers in acting, although she does splendid work in this breath-taking serial, but for sheer beauty, for unadulterated loveliness, we make bold to say that she has never been equaled upon the screen.

The lines of her face are perfect. Her hair is a thing to be marvelled at. She is so lovely that she is almost sure to become a household word when the serial begins running.

The finest thing that one can say for "The Shielding Shadow" and one thing which is absolutely true, is that it is *new* It is not only a new serial but it embodies a new idea. All of us are children when it comes to stories. We all love adventure. Adventure is what you get in the "Shadow."

The Pathe people have spent money in the most extravagant manner to make the serial a success. A ship burned at sea is a feature of the earliest episode. With adventure in large doses, and the most beautiful woman in the world (in our judgment) as heroine, you have a photoplay serial which is bound to go over with a swing.

We predict that "The Shielding Shadow" will do more business in Columbus than any serial which has ever played this city.

Protection for Patrons' Eyes

Picture theaters would have more patrons if there were not a considerable number of people who believe that the films are injurious to the eyes. This applies, of course, with some truth to many persons, particularly those whose eyes are not strong.

A writer in the *Journal of the American Medical Association* tells how the eyes of followers of the screen may be protected. He says:

"The great majority of those who suffer from eye strain after watching moving pictures can find much, if not complete, relief in perfectly fitted glasses. The picture may not be quite so sharp, but this is more than compensated for by the increased comfort.

"For those with very sensitive eyes, a colored glass, either amber, yellowish green or amethyst, may be necessary to give complete relief. There have been put on the market recently several varieties of colored glass, each of which has some advantages, so that some suitable color can usually be secured. A subdued light in the theater is much less irritating than when the only light visible comes from the screen. It is also advisable to avoid sitting in a place where it is necessary to look upward, as the additional strain becomes very tiresome and frequently leaves a headache."

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT
Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

The Use of Subtitles

SHOULD you use the term "subtitle" for all reading matter to be thrown on the screen in your scenario, or say "leader," or use the words "cut-in" and "cut-in-leader" where they occur, and how are all of these used? This question, with many variations, seems to be bothering a great many writers who are just starting in the photoplay writing game. They claim that no two model scenarios which they see use these terms in the same manner and they do not know which form to follow.

The real answer is to use whatever will "get your idea across" to the editor in the clearest manner. You have a plot which you think is a good one and you want the film company editor to appreciate that it is good so that your scenario will be purchased. Your one object, then, is to see that he gets that idea just as you intended he should, and all terms and methods used should be employed toward this end. The whole plan of the technique of the photoplay is to allow your ideas to be clearly and readily grasped by the editor and the director, and to aid the writer in getting his story down in such a shape that it will be attractive and understandable. The same rule applies to the use of the various technical terms in working out your continuity. Use all the different phases if they will make the script more easily understood or aid you in expressing yourself more clearly, or use just one or two if you believe this is the better way.

It is difficult to give an arbitrary rule to be followed in the use of subtitles because there is a great difference of opinion among the authorities as to their use. The general rule has been that a subtitle should be used only when absolutely necessary to make the action clear, and we feel that this is generally conceded. The old statement that the perfect photoplay is one without any subtitles or inserted matter has been exploded, and there is no one now who makes any pretense at trying to write a photoplay that will be all action, as such a story would be too transparent in its plot. In view of the standard set for a play at present it is really inconceivable that a plot could be built sufficiently interesting to meet present requirements, and at the same time simple enough so that explanations would not have to be flashed on the screen. The statement can be made, therefore, that there must be subtitles, but the question is: When and where are they justified, and which form is the best to use?

The term subtitle may be used in a general sense to cover all words which are to be thrown on the screen for the audience to read. This, of course, is the simplest method. There are authorities who claim, however, that there are different kinds of subtitles—they have varied duties to perform and each class should have a separate name to designate just what it is intended to convey. They have, therefore, divided the subtitle into four classes:

1. Leader or subtitle.
2. Cut-in-leader.
3. Cut-in.
4. Insert.

Let us look into the special functions which each of these different divisions are asked to perform.

1. LEADER OR SUBTITLE

The leader or subtitle—these terms are synonymous and may be used interchangeably in this sense—is a sentence flashed on the screen at the beginning of a scene to explain some action in that scene which otherwise would not be clear to the audience. The leader may be used to introduce the characters and to establish relationship between the characters. For example, you might start your scenario by introducing each one of the "leads," as "John Brown, the prosperous lawyer." Or you might introduce the character, show the relationship and at the same time weave a little mystery about one of the characters by your leader, as "Mrs. Brown and her adopted daughter, Helen."

Another function of the leader is to denote the passage of time. This can be done directly by saying, "Two years later"; "That night"; or indirectly to give information as to what has happened during the lapse of time as well as showing the period, as "After the wedding trip they returned to the old homestead"; or "Tiring of the monotony of farm life, John comes to the city to seek his fortune."

Another use is to cover a break in the action where there is no passage of time but the interest is shifted to another thread of the story. For example, we have been following the story of a girl who is to be brought into danger, and then shift suddenly to a gang of crooks and build up suspense by bringing them toward the house where the girl is alone with thousands of dollars hidden in the safe. When the gang of men are flashed upon the screen the audience immediately wonders who they are and what part they are to play. By using a leader, "The gang of thieves hears of the money in the safe," the break is covered, the spectator's mind is prepared for the shift and he is ready to follow the action of the gang until the girl again comes into the story at the house. After they have both been established then it is permissible to flash back from one to the other without using a leader every time.

The leader can also be used to eliminate many scenes by showing continued action. For example, a man and girl may meet for the first time and the author wants to indicate that they continue to meet often until their friendship ripens into love. It would grow monotonous for the audience to see scene after

scene where they meet and grow better acquainted and so this is covered by the leader, "Frequent meetings have ripened their friendship into love." Or a man may be accused of committing a crime, but there is no proof to justify his arrest, instead of trying to show all this in action and using up unnecessary footage of film the leader explains it simply by "There is not sufficient proof to justify his arrest."

2. CUT-IN-LEADER

The cut-in-leader performs the same function as the leader, but instead of coming before the scene it is inserted in the scene to better explain the action immediately following, or to break a scene. This does not apply to words spoken by the characters, but is an explanatory statement to enlighten the audience as to the reason for the action in that particular scene. For example, you might have a scene in a library where a number of persons were gathered and a man suddenly enters. You do not want the characters in the scene to know who that man is, but do want the audience to realize, as it will increase their suspense, so you break the scene by using the cut-in-leader, "The brother believed to be dead returns unrecognized." Then the sceen will proceed as before. The audience has been let into the secret, but the characters have not. Of all the different phases of the subtitle there is the least use for the cut-in-leader. In almost every case these screen explanations can better and more forcefully be used as a leader or a cut-in. And in almost every case a cut-in thrown on the screen, while it explains, is much stronger and more dramatic or more humorous as directly spoken by the character than the abstract indirect statement carried by the cut-in-leader.

3. CUT-IN

The cut-in applies to the spoken words of characters. It is inserted in the scenes and used, instead of the leader at the beginning of the scene, to add to the force. The cut-ins may be used to explain action, introduce characters, or take the place of action when it is more economical of film to use the cut-in. Also it has a very strong use in helping to make a tense situation more dramatic or to interpolate added humor into a comedy situation. In a matter of choice between the cut-in-leader and the cut-in, the latter is preferable, as it seems to make less of a break in the action than the formal statement. The cut-in carries a more direct application to the immediate action than the leader or cut-in-leader, and is, therefore, more forceful.

4. INSERT

The insert covers all other reading matter thrown on the screen, as for example letters, notes, telegrams, newspaper items, etc. The insert also helps to make the action clear, takes the place of action and so economizes film footage, and indirectly introduces the characters and describes them. For example, the first scene shows a girl in a room reading a letter. The letter is thrown on the screen, it reads:

> You refused to be guided by your parents and left home to marry that gambler. Now that he has deserted you you cannot return home but will have to support yourself as best you can. MOTHER.

This immediately explains all the past experience of the girl, her present condition, the attitude of the parents toward her, and outlines her future, all of which would have taken many scenes to show on the screen.

These definitions of the functions which the different phases of the subtitles may perform and the examples of how they do this work, gives a general idea of the way in which they can be utilized by the author in his scenario. You can use all four terms or just one or any number you see fit as long as you are sure your meaning is made clear. You are your own best judge in this matter but the wise way is to map out a definite method and stick to it, improving it as you get deeper in the work and see where it can be improved. But have some definite form and use it, for only in this way will you be able to obtain the best results.

In using the subtitles remember that they should be as few as possible and carefully worded to eliminate all unnecessary words. You do not want to make the mistake of using subtitles instead of action because it is simpler and quicker to explain things in this way. A photoplay is a story told in action and the subtitles are to be used only to make that action clearer and stronger.

Wins Universal Scenario Contest

THE Universal Film Company announces that Emmet Campbell Hall of Glen Echo, Maryland, has won a $250 prize for his two-reel drama, "Love's Masquerade," in which Mary Fuller plays the leading role and which was released under the Gold Seal Brand on September 13th.

Early in the summer the Universal announced that in co-operation with the *Picture-Play Magazine* it would hold a scenario contest for Mary Fuller. Twenty-five thousand scripts were submitted and out of this number two hundred are now being considered by the Universal scenario department at Universal City.

Scenarios came in at the rate of nine hundred a day and the judges were swamped. When the contest closed they found they had eight hundred good scripts. This pile was cut to two hundred; Australia contributed seven; from England came eighteen; Canada contributed more than a thousand; and fifty-four came from Mexico. Harry Cliff, prisoner No. 64791 at Sing Sing, entered ten scripts, two of which are now being considered by the Universal.

Mr. Hall sold his first script seven years ago. He was then working in the civil service bureau of the state department at Washington. His second script landed with Biograph and gradually he began to break into the other companies, including Lubin and Selig. Soon after he received offers from both Biograph and Lubin and accepted the Lubin proposition.

Mr. Hall is the inventor of the "Hall Leader," in which the captions are superimposed over the action. His home at Glen Echo, a suburb of Washington, D. C., has a glass cupola about twelve feet square, in which he does all his work. It is fixed up with a desk and files for his scripts and correspondence, for Mr. Hall is an extremely methodical worker. His working scenarios are written on paper of five different colors, one color for interiors, one for exteriors, one for leaders, one for advice and still another colored paper for synopses and scene plots.

"A Serpent's Tooth," written by S. R. Jones and prepared for the screen by Harvey Gates of the Universal staff, is under production by Director Stuart Paton.

Director Charles Swickard of Universal City has completed "The Lie" in five reels.

The delightful characters of Winston Churchill's well-loved novel, "The Crisis," come to life in the Sherman-Elliott production of the same name, made by Selig.



The realistic battle scenes were re-enacted at Vicksburg.

CHURCHILL TALKS ON FILMS

Author of "The Crisis" Explains How Book Was Written. Director Campbell Proud of His Production of Selig Feature

Winston Churchill, author of "The Crisis," which William N. Selig has just adapted to the screen in a ten-part photodrama, and which is being presented to the public by Sherman-Elliott, Inc., gives his opinion on the artistic worth of motion pictures as follows:

"I am convinced that motion pictures are capable of great development as mediums of entertainment and art and will be of untold educational value provided their proprietors are imbued with a sense of responsibility and refrain from catering to the ignorance, prejudices and sentimentality of the people. I am most anxious to see the productions of motion pictures take their legitimate place as the supplement of worthy novels and worthy plays, for they have a realm into which neither of these can enter.

"It was my interest in the history, character and development of the American Republic that led me to write 'The Crisis' in 1900. I have always regarded Abraham Lincoln as the supreme type produced by American democracy, as more characteristic of the higher qualities and possibilities of our form of government than any other man. His modesty, his simplicity were characteristically American. He developed in the fire of great events. He was a leader and not a follower of the people, formulating and expressing the desires and yearnings of the people in wise, concrete action. He understood the nation as no other American has understood it, and the crisis through which he brought us was focused and dramatized in his own soul.

"The book was an attempt to portray this crisis, and the value of such a novel is that it enables one to visualize, to realize through personalities the conflicts and passions of such a period as the civil war."

Colin Campbell, director of "The Crisis," says that he considers this his greatest production. He gave it the very best that was in him and is willing to stand by his handiwork. Mr. Campbell's hobby is correct atmosphere and in this play Mr. Selig permitted him to take his company to Vicksburg and film scenes called for in Winston Churchill's novel right where the scenes were described in the book. The battle scenes were re-enacted in the National Park at Vicksburg, the entire Mississippi National Guard, officers and all, appear as the Union and confederate forces and some of the old fortifications erected during the real civil war of sixty years ago were utilized.

Two characterizations stand out prominently in the production of "The Crisis," that of George Fawcett who enacts the role of "Judge Silas Whipple;" and Matt B. Snyder who impersonates "Colonel Carvel." Mr. Fawcett has had many years of experience in stage work and Mr. Snyder, although eighty-two years old, is tall and as straight as an arrow.

Bosworth and Marshall Join Lasky

Hobart Bosworth and Tully Marshall, well known figures on stage and screen, have signed contracts with the Jesse L. Lasky Feature Play Company to appear permanently in its productions on the Paramount program. The engagement of these two distinguished actors by Lasky has in itself an element of drama. They were originally engaged by Cecil B. De Mille solely for his great production based on the story of Joan of Arc in which Geraldine Farrar is soon to star. So striking was the work these two players did in that production that Mr. De Mille enthusiastically recommended that they be engaged by the Lasky company for its regular program features, and his suggestion was immediately adopted.

These additions conform with the Lasky policy of constantly enlarging its stock company to embrace histrionic types of every description.

Rothacker Films Poultry Convention

The Rothacker Film Manufacturing Company, Chicago, Illinois, made two series of moving pictures representative of the happenings at the Eleventh Annual Convention of the National Poultry, Butter and Egg Association. These pictures were taken in the morning and shown in the evening of the same day at the banquet of the association, and gave such satisfaction that an official vote of thanks was rendered to the Rothacker Company by the association.

The Rothacker camera crews, under the direction of B. Grenelle, T. H. Miller, Wesley Smith, Harry Birch, E. Linden, W. B. Klingensmith and Mr. Kirchner are busy in different parts of the country making industrial pictures, historical scenes, allegorical photoplays and pictures of the militia on the Mexican border.

"Civilization" to Leave Park Theater

"CIVILIZATION," the big Ince spectacle which registers its three hundredth performance at the Park Theater, Columbus Circle, on October 22, has by force of circumstances to leave that theater the same night. A wealthy syndicate has opened negotiations for the acquisition of the New York State rights of the picture and wants to exploit it in their own way.

Director S. Rankin Drew has practically finished "The Girl Philippa," Robert W. Chamber's popular selling novel with Anita Stewart cast as Philippa.

"The Undertow" Substituted

The title of "The Undertow" has been substituted for "Esther of the People," the Mutual Masterpicture featuring Helene Rosson and Franklin Ritchie, which will be released the week of October 23. The story deals with the struggle of a day laborer to overcome the handicap of humble birth and lack of education while retarded and discouraged by a shiftless wife. It is exceptionally strong.

"Mary, Keep Your Feet Still," is the title of a five-reel photodrama which has been commenced at Universal City.

Mary Miles Minter and Margarita

MUTUAL ANNOUNCES DATES AND TITLES

TWO screen beauties, Mary Miles Minter and Margarita Fischer, are especially featured in the Mutual releases for the week of October 30.

Miss Minter will appear on Monday, October 30, in "Faith," the third of her series of Mutual Star productions produced at the American Film Company studios. The play was written especially for the young star by her director, James Kirkwood. Perry Banks plays an important role and Margaret Shelby, Miss Minter's sister, is also seen in the cast, as are Lizette Thorne, Mrs. Gertrude Le Brandt, Josephine Taylor and Clarence Burton.

"The Pearl of Paradise," a five-part drama, will mark Miss Fischer's first appearance in Mutual Star Productions, and her return to Mutual after an absence of over a year. In the supporting cast appear Joseph Harris, Harry Pollard, J. Gordon Russell, and Beatrice Van.

"Miss Jackie of the Navy," a drama in which Miss Fischer plays the role of a girl masquerading as a boy, formerly announced as the first of Miss Fischer's five-part pictures made by the Pollard Picture Plays Company, under the direction of Harry Pollard, has been postponed until a later date.

Short Length Releases

There will be three dramas of short length released during the week. "Paying the Price," a two-reel Mutual, will appear on Monday, October 30. "Canned Curiosity" on November 2, and "The Eternal Challenge" on November 4. Edwin August appears in "Canned Curiosity" and is assisted by Iva Shepard, William Bailey and Ruth Blair.

Orral Humphrey will appear in two one-reel comedies, "The Last Thrust" and "Spartan Spleen."

"Nearly a Hero," a Cub comedy, will be released on November 3, and Paddy McGuire in a Vogue comedy, "Bungling Bill's Bow Wow," on November 5.

The Mutual's usual weekly output of scenic, current news and magazine material produced by the Gaumont Company will appear on Wednesday and Sunday. Mutual Weekly No. 94 and the split reel-scenic-comic "See America First" and "Kartoon Komic" will appear on Wednesday. "Reel Life," the Mutual's magazine in film, will appear on Sunday.

Mutual's Margarita Fischer Series

The Mutual Film Corporation has announced the titles and dates of Margarita Fischer's series of feature

Below is Edwin August in a new Mutual, "The Law of Nature," and at the right are the pro-German comedians, Kolb and Dill in "Bluff," with Thomas Chatterton.



Selig Completes "The Garden of Allah"

William N. Selig announces that "The Garden of Allah" has been completed and the negative shipped to Chicago for expert cutting and trimming. In this production Helen Ware is starred. She is most ably supported by Thomas Santschi, Eugenie Besserer, Harry Lonsdale, James Bradbury, and others.

Speaking of the picture, Mr. Selig says: "I regard 'The Garden of Allah' as the finest motion picture we have yet produced and it has certainly proven the most expensive. The production has been filmed closely following Robert Hichens' great novel. The scenes in the oasis of the Sahara desert are usually faithful and the bazaars, mosques, and street scenes are massive and of correct atmosphere."

"The Kiss" is Completed

Marguerite Courtot has blushed her last blush and Owen Moore has flicked the last speck of powder from his shoulder, which is another way of saying that the Famous Player production "The Kiss," in which they co-starred under the direction of Del Henderson, is completed and ready for release on the Paramount program October 19.

Fischer in New Mutual Pictures

OF MARGARITA FISCHER SERIES

dramas to be released, beginning in November. The pictures are the product of the Pollard Picture Plays Company, and are being taken under the direction of Harry Pollard at the Exposition grounds at San Diego, California.

"The Pearl of Paradise" will appear on November 4; "Miss Jackie of the Navy," November 30; "The Butterfly Girl" on December 28; "The Knight of Tarquizzi" on January 25; "Birds of Passage" on February 22; and "The Light of Heaven" on March 22. Supporting Miss Fischer, aside from Harry Pollard, are Beatrice Van, Jack Mower, Joseph Harris and John Steppling.

Margarita Fischer and the members of the Pollard Picture Plays Company, with Harry Pollard, their director, recently returned from a trip to the Catalina Islands where they pictured weird primitive scenes for "Miss Jackie of the Navy," the Mutual Star Production, which will mark Miss Fischer's second appearance as a Pollard Picture Play star on the Mutual.

This is the second time the company has been away on a trip to the Pacific Islands, the first time being for scenes in "The Pearl of Paradise," Miss Fischer's drama which will appear on November 2.

In addition to the Catalina scenes in "Miss Jackie of the Navy," there were a large number taken at sea in one of the government's cruisers. It was the first time in motion picture history that pictures had been taken on board a government ship.

Miss Fischer and her company spent several days aboard the vessel.

Some of the most spectacular scenes of this picture, which gives opportunity for the graceful Margarita to pose as a boy, were taken in the fashionable Coronada Beach Hotel. Society matrons were invited to come and bring their friends to act as extras in this picture. Several hundred of California's leading society people, as well as many others from other parts of the United States, were present.

Kolb and Dill Invade Small Town

C. William Kolb and Max Dill, not satisfied to permit their director, Thomas E. Heffron, to construct a small town for them in the studio enclosure at Santa Barbara, for "Lonesome Town," the five-reel drama at which they are now at work, hunted out a small village fifty miles away from the studio and transferred their working base there.



One of those great little situations in American-Mutual's "Philip Holden—Waster," is on the left. The big scene is from American's Mutual star, "Immediate Lee." Frank Borzage is seen directing here; he also plays the lead, opposite Anna Little.

World Series Filmed by Selig

Every play made on the baseball diamond, including preliminary practice, conferences of the managers, the throngs of people seeking seats, these and all other interesting details in connection with the world's champion baseball series will be filmed by a staff of cameramen engaged by the Selig Polyscope Company. There will be a dozen or more of these cameramen on the playing fields working for the Selig Company, which has secured exclusive rights to film the world's series.

The feature baseball film in five or more reels will be released through the twenty-three exchanges in all principal cities operated by the Kleine-Edison-Selig-Essanay Service.

City Books Walthall Film

The filming of "The Truant Soul," Essanay's seven-act feature for Henry B. Walthall, is now well under way, 150 exterior scenes having been completed and studio work begun. Mr. Walthall, Mary Charleson, his leading woman, Director Harry Beaumont and company have returned from Wisconsin where the out-of-door scenes were taken.

The first booking on the feature has been received from a municipality. Mayor D. E. Smith of Richland Center, Wisconsin, has applied to President George K. Spoor for first run on the superfeature. The city council intend to show it in the municipal opera house. The exterior scenes were taken in and about this little hill town in Wisconsin.

William Russell in Strong Role

William Russell, the virile American-Mutual actor, has played many stirring roles but none more interesting and convincing than that of "Tom Weston" in "The Love Hermit," the Mutual Star production of October 26.

In this drama, Mr. Russell, plays the role of an ambitious young man, finding himself unfairly treated by the girl he loves, who is also the daughter of his employer on Wall street, becomes a recluse from the society of women, and bends every energy to the accumulation of a great fortune.

Both Mr. Russell and Miss Burton are quite at their best in this drama. They are supported by a strong cast consisting of William Stowell, Queenie Rosson, Harry Von Meter and Ashton Dearholt.

Norma Talmadge Veteran Player

SHE'S YOUNGEST SCREEN STAR TO HAVE OWN COMPANY

NORMA TALMADGE, the latest Selznick-Pictures acquisition may be young in years but is not young in experience, for her success as a film favorite has been the result of many years of steady activity in the motion picture studios. Miss Talmadge, however, bears the distinction of being the youngest of all screen stars who have been accorded the honor of being placed at the head of their own companies.

In comparison with some of the screen stars whose reputations have been made over night Miss Talmadge, at the age of twenty, can already be reckoned a veteran camera artist. She first faced a motion picture camera in the Vitagraph studio six years ago and it was her years of varied service in all sorts of minor roles that enabled her, when at last given her real chance, to bloom forth in leading parts equipped with an exceptional technic and fitted to make the most of her opportunity. The result was that within a year from the time she played her first leading role, she forced her way firmly into the hearts of millions of screen followers and became, from the producers' point of view, one of the most valuable acquisitions on the market.

According to Miss Talmadge, her entrance to the film world "just happened." She was a fourteen-year-old school girl in Brooklyn when she saw a photoplay that so impressed her as to create the desire to become a screen actress.

"That's what I want to be," she told her mother and Mrs. Talmadge knew from past experience, that it was all over but the shouting. Anything Norma wanted to be or do she usually was or did and so it happened that the next day Mrs. Talmadge and daughter visited the Vitagraph plant.

It was not a fickle thought that prompted this clever little woman to "go into pictures," as she takes her work seriously, studying every character she essays. She is especially esteemed by photoplay patrons for her ability to play character roles as well as young women straight parts. Her ability does not play understudy to her beauty—and she possesses both attributes in a marked degree.

Miss Talmadge was born at Niagara Falls twenty years ago, and her youth, supported by grease paint, holds out opportunity for her to play child parts, quite as ably as she portrays the role of a mother. A change of dress, a few lines of grease paint put on or taken off, and Miss Talmadge is the child or the elderly woman, as the part calls for.

Miss Talmadge had no previous theatrical experience, except that which falls to the lot of the average girl in school through amateur theatricals. Therefore she is truly a product of the screen—has grown and is growing up with the business.

From the Vitagraph, Miss Talmadge went west to join the Triangle forces and has since been starred in a number of successful dramas and comedies. Her work soon attracted the attention of Lewis J. Selznick, founder of the Clara Kimball Young Film Corporation, who was on the lookout for more stars to exploit along similar lines, and when her contract with the Triangle Company terminated, Mr. Selznick arranged with Joseph Schenck for a formation of the Norma Talmadge Film Corporation and she was added to the list of Selznick-Pictures stars.

Miss Talmadge is now at work on her first Selznick picture, an adaptation of the widely known novel, "The Price She Paid," by David Graham Phillips. This is the first of Mr. Phillips' many powerful stories to reach the screen, owing to the fact that his estate has demanded an almost prohibitive price for the rights to his works. But price does not enter the Selznick idea, as is proven by the purchase of such works as "The Common Law," by Robert W. Chambers, and "The Foolish Virgin," by Thomas Dixon, for Miss Young. Through Mr. Edgar Selden, play-broker, a deal was soon consummated for the rights to Mr. Phillips' great novel.



Miss Pearl White, star in Pathe's new serial-in-themaking, "Pearl of the Army," is up above. The scene at the left is from the big serial just released. "The Shielding Shadow," and on the right is "The Pillory," Florence La Badie's latest play. The plump and pretty Jose Collins is at your right hand.

Pathe News Scores Two Scoops

GLADYS HULETTE TO FEATURE IN "PRUDENCE THE PIRATE"

THE Pathe News again put itself on record by scoring two scoops in two days. At 9 p. m. on October 9 it was showing to the audiences of New York Broadway theaters scenes of the survivors rescued from the vessels sunk by the German submarine U53 off Newport, R. I. The survivors were landed at Newport on Monday morning by the U. S. torpedo boat destroyers which rescued them. A Pathe News cameraman, sent to Newport on Sunday night when the story was first flashed over the wires, was awaiting them, secured his pictures and then rushed them to Jersey City by special messenger.

At Jersey City they were developed, cut, printed and titled at top speed. Prints were delivered before 9 o'clock the same day to the New York theaters showing the news and special mesengers were sent with them to Boston and Philadelphia. In consequence, according to the testimony of the various theater managers who received the pictures, the Pathe News scored a clean beat.

The day before this the Pathe News had accomplished another "scoop" similarly noteworthy. Pictures of the World's Series bastball game at Boston on Saturday were delivered in Jersey City the same night, and were shown in the most prominent New York, Boston and Philadelphia theaters on Sunday.

"Prudence the Pirate" for October 23

"Prudence the Pirate," the Pathe Gold Rooster play to be released on October 23, was written by Miss Agnes Johnston of the Thanhouser scenario department. Gladys Hulette, who so illumined "The Shine Girl," with her youthful charm, stars in this feature also. "Prudence the Pirate" is the story of a little rich girl, who in spite of the chilling snobbishness of her home, refuses to let the sunshine be frozen out of her, and is the friend of everyone, particularly the lowly.

A certain humble member of the cast must not be forgotten—Panthus, widely heralded as the homeliest dog in the world. Panthus is no beauty certainly, but his quaint whiskered muzzle is strangely attractive, and so amenable is he to all requirements of the director that he almost rises to the heights of co-star.

The Pathe News has recently been publishing some very clever political cartoons which have aroused considerable interest.

These cartoons were made under the Bray patents by the Cartoon Film Service, Inc., a new corporation, which has in its employ some of the ablest cartoonists in the country. The Pathe News will be regularly supplied with the product of their studios. At a meeting last week Watson D. Robinson was elected president, John C. Terry, secretary, and Henry D. Bailey, treasurer of the new company.

Mr. Terry, who came from the west to direct and manage Cartoon Film Service, in a "native son." He has been a newspaper cartoonist for sixteen years, during which time he has seen service on the San Francisco *Call,* the San Francisco *Examiner* and the St. Paul *Dispatch.* As far back as 1912 he was making animated cartoons.

"The Shine Girl" Gets Many Repeats

"The Shine Girl," the Pathe Gold Rooster Play in which Gladys Hulette starred, is proving its worth by the many "repeat" bookings which it is receiving.

Manager Fred Wright of the Colonial Theater, Hagerstown, Md., recently wrote a letter to the Pathe Washington office which is characteristic of many received. He says: "We have shown approximately 620 five and six-reel feature productions in our theater, but I am sincere in my statement in claiming that 'The Shine Girl' is decidedly one of the most charming, sweet and entertaining feature pictures we have ever shown. It is a masterpiece from all angles, story, acting, direction and photography. I made a special point to take note of the many compliments from our patrons as they left the theater after seeing this picture and it seemed to be the unanimous opinion of our audience that this picture pleased them as well as it did me. We have received over fifty personal requests for a 'repeat' on this picture, so please advise us as to the first open date. Give us more pictures like 'The Shine Girl.'"

In "The Shine Girl" and "Prudence the Pirate" the Thanhouser Company has produced two classics of their kind. Each was written by Agnes Johnston and directed by William Parke with Gladys Hulette as the star.

An entire village is destroyed by an earthquake in the fourth chapter of "The Shielding Shadow," Pathe's "Wonder Serial" produced by Astra. This episode is

entitled "The Earthquake," and will be released on October 22. The interest is becoming more intense with each chapter and this release contains many remarkable scenes.

Clever Advertising of Serial

Newspapers all over the country are co-operating with Pathe branch managers in originating advertising ideas in connection with the serial "The Shielding Shadow."

C. S. Edwards, Jr., manager of the Pathe Kansas City office, arranged with the Kansas City *Post* to print invitation in its pages to every child to be the guest of the *Post* at the Twelfth Street Theater. On another page of the paper this coupon appeared:

"This coupon will admit any child under twelve years of age to the Twelfth Street Theater, as the guest of the Kansas City *Post* to see Ralph Kellard, Kansas City's own actor in a motion picture masterpiece, 'The Shielding Shadow,.' Good only between the hours of 4 and 6 p. m. on October 2, 3 and 4."

Because Ralph Kellard, star in "The Shielding Shadow," has become so popular with the motion picture going public, and also because of his wonderful work in the serial, he is to be featured in a new serial now being produced by Pathe.

"Gloria's Romance" Brings Business

M. E. Smith, general manager of the George Kleine exchanges, now distributing the product of Kleine-Edison-Selig studios, reports big business being done on Gloria's Romance," the motion picture novel featuring Billie Burke.

Some exceptional advertising ideas are being developed by the exchange managers and the exhibitors," remarked Mr. Smith. "One enterprising theater manager provided a number of grocery stores in the vicinity of his theater with paper bags of the usual grocery store variety. On each bag is printed "Trade at Blank's Grocery and don't forget to see Billie Burke in "Gloria's Romance" every Tuesday night at the Pastime Theater."

"The handling of the Klein-Edison-Selig-Essanay feature attractions are bringing many new customers to the exchanges for the Burke novel," continued Mr. Smith. "In one territory alone, more than a hundred new patrons have been secured and of this number nearly half are using the Gloria's Romance picture to complete their evening's program, running Billie Burke as a companion feature to one of the five-reelers from the regular Kline Edison-Selig-Essanay Service."

New Hampshire Joins Exhibitors' League

New Hampshire is one of the forty-nine states in which the legislatures soon to convene are likely to introduce measures hostile to the motion picture industry.

The exhibitors there, heartened by the splendid work of their fellows in New York in defeating for renomination Senator Cristman, author of a censorship bill, have organized to protect their interests and joined the Motion Picture Exhibitors' League of America. Lee Ochs, the national president, in reporting the fact to the National Association of the Motion Picture Industry, says it is gratifying to know that the exhibitors all over the country are being awakened to the immediate need of protective organization, that their earnestness and enthusiasm are producing rapid results, as is exemplified in New Hampshire, where the call resulted in practically a full muster of the entire state. The officers selected are among the live-wire class of workers, as follows: President, C. H. Bean, Franklin; vice-president, W. H. O'Neill, Manchester; secretary, A. Lorenzo; treasurer, A. L. Couture, Manchester. Executive committee: Chairman, John H. Barlett, Portsmouth; G. D. Barrett, Dover; E. L. Campbell, Keene; George Pierce; Manchester; Ed. Gilman, Berlin.

Enid Bennett Joins Triangle-Kay Bee

Rarely has the initial work of a new film star aroused the interest that is being accorded the debut of Enid Bennett at the Triangle-Kay Bee studios in Los Angeles. Little Miss Bennett is the special "find" of Thomas H. Ince, who was so impressed by her dramatic talent and photographic possibilities during his recent sojourn in New York that he urged her to return to California and become one of the stars of Kay Bee company.



Enid Bennett, attractive new bundle of emotions added to Triangle-Kay Bee.

York, Western Australia, is the birthplace of Miss Bennett. She is a blonde of the vivacious type with clear, fresh coloring and wide blue eyes.

"It was through meeting Katherine Grey that I came to go on the stage," said Miss Bennett when asked about the incidents that affected her in choosing a career. "My friends gave me a theater party when I was sixteen. I was taken to Perth to see 'The Third Degre,' in which Miss Grey was then appearing. After the performance the star received me in her dressing-room, and was kind enough to help me secure an engagement as *Modesty* in 'Everywoman' within a few days. My work attracted the attention of Fred Niblo and Josephine Cohan and I became an ingenue in their company, appearing in 'Seven Keys to Baldpate,' 'The Fortune Hunter,' 'The Whip,' 'Excuse Me,' 'Broadway Jones,' and other plays in their repertory."

"I feel that the most fortunate incident in my life, however, will prove to be my meeting with Mr. Ince in New York last summer, as I think motion picture acting is perfectly thrilling, and I am very eager to make good all the confidence that has been placed in me. At present my chief fault is moving too quickly through my scenes, but I am learning to cultivate the necessary repose."

John Charles Joins Fox

John Charles, who has been chief in support of Tyrone Power during the past year, has joined the William Fox photoplays. He will portray the "heavy" in Valeska Suratt's picture. Another member of the Suratt cast will be Joseph Granby.

Director Joseph De Grasse at Universal City is filming "The Piper's Price."



Romeo and Juliet living, loving again—Harry S. Hilliard and Theda Bara.

Fox Films "Romeo and Juliet"

THEDA BARA AND HARRY HILLIARD AS CO-STARS

PERFECTION in acting, directing, production, art, atmosphere, "sets" and costumes was the aim of William Fox in his film version of "Romeo and Juliet," that most beautifully pathetic love story ever told. And although the picturization of Shakespeare's play necessarily entailed many times the work, care and expense of the ordinary feature production William Fox will release it on his regular program on October 22.

That the acting is of the best is assured in that Theda Bara portrays the role of Juliet while opposite her appears Harry Hilliard, whose classic features are well suited to the romantic Romeo.

The William Fox film version requires seventy minutes in the unreeling. Everything from the replica of thirteenth century Verona to the costuming of the most unimportant extra is as faithful to detail as a large staff of technical aides could make them after weeks of study.

As a whole, the twenty-nine interior studio "sets" are among the most intricate and realistic erected for any feature production. Exclusive of the numerous scenes in the Italian village, there are thirty-eight exteriors. For "locations," director J. Gordon Edwards took the company to one of the finest estates on the Hudson.

The photoplay has four hundred and thirteen scenes altogether, whereas "Romeo and Juliet" in the original is done in five acts and only twenty-four scenes.

Strong Supporting Cast

Miss Bara has been surrounded with a cast of more than 2,500 persons. The chief characters are played by actors who have long since made their marks, either in the silent or spoken drama, and in many cases in both.

Glen White (Mercutio) and Walter Law (Friar Laurence) were on the stage for years before they entered filmland. Law was with Edna May in "The Belle of New York;" had the lead with Henrietta Crossman in "Mistress Nell;" headed "The Sign of the Cross;" created Glenisted in the stage version of "The Spoilers;" and had the lead in the Murray Hill Stock Company.

John Webb Dillion (Tybalt) played with Viola Allen and James O'Neil.

Einar Linden (Paris) has been successively a grand opera tenor, clown, dancer, stage manager, lib-



"Love and beauty and romance still weave their ancient spell, as in the days when Sapho sang and Helen loved too well." The eternal appeal of the old, old story finds its most popular and ideal expression in Shakespeare's immortal "Romeo and Juliet." Fox has completed a sunshine and celluloid version of the great love drama, of which these are glimpses. Theda Bara and Harry S. Hilliard are the latest-born Juliet and Romeo.





rettist, composer, and an actor. He was born in Copenhagen, and appeared in support of Bernhardt, Duse, Mounet-Sully, and at the Berlin Opera House and the Opera Comique, Paris. He is the author of the operetta, "Le Jardinier."

Edwin Holt (Capulet) has been in many Belasco successes.

Alice Gale (Nurse) has a record of thirty years' success with stage favorites including Skinner, Booth, Leslie Carter, and James O'Neil.

Helen Tracy (Lady Capulet), Victory Bateman (Lady Mantague), Elwin Eaton (Montague), and Jane and Katherine Lee, pages, are all also familiar figures to theatergoers.

Forthcoming Fox Productions

For the week of October 30 William Fox will release Madame Bertha Kalich's photodrama of domestic life, "Love and Hate." Stuart Holmes plays opposite Mme. Kalich and Kenneth Hunter, Madeleine Le Nard and the Lee children are also in the cast.

Joan Sawyer's first production for the silent drama has been completed, and in this also appears Stuart Holmes, for the first time in a non-villainous role.

Work on new pictures was commenced by Virginia Pearson and Valeska Suratt. Sidney D'Albrook, who has just joined William Fox, will be seen in the role of a "stool-pigeon" in the Pearson photoplay. Mr. D'Albrook has acted before the camera for several years. Previous to that he did slap-stick in the leading circuses. Kenan Buel is directing the production.

Miss Suratt is acting under the direction of Will S. Davis who made "The Straight Way."

John Charles, who has been chief in support of Tyrone Power during the last year, has been engaged as a William Fox player, and portrays the "heavy" of the Suratt cast.

Violet de Biccari, the little goldy-haired eleven-year-old whose performances in "Under Two Flags" and "The Unwelcome Mother" were lauded by the critics, has been assigned to a part in a film now in work. Miss de Biccari was seen recently in "The Happy Ending," Arthur Hopkins stage production.

Several photoplays are under way on the Pacific Coast studios. Director Richard Stanton has had Alan Hale, Gretchen Hartman and the rest of an unusually large company in and around El Paso, Texas, for a month on "locations," for a story laid on the Mexican border.

Art Acord to Support Gladys Coburn

Art Acord, one of the most famous cowboys in the world and the hero of the "Buck Parvin Series" of photoplays, has signed with William Fox.

The man who holds championships in almost everything in which a cowboy competes, is at work in one of the Fox studios in New Jersey, playing opposite Gladys Coburn in the latter's second photoplay.

Mr. Acord's ability with the lariat, his feats in "bull-dogging," bronco-busting, and trick-riding, combined with a splendid personality, earned him a moving picture engagement with the Selig Company in 1910.

In 1911 he was with Bison; 1912, with Universal; 1914, with Bosworth, in support of Elsie Janis and Fritzi Scheff; and in 1915, with American, as "Buck Parvin." In the years in which he worked in the film world, the "daredevil of the West," as he has been called, has won many trophies of his prowess.

FARRAR PRAISES "JOAN"

Celebrated Diva Very Enthusiastic Over "Joan of Arc" Film. Cecil De Mille Adheres Closely to History in Production

It would seem that no picture could fail to be a success in which the star is so enthusiastic over the character she portrayed as is Geraldine Farrar in her impersonation of Joan of Arc. Speaking of the picture Miss Farrar said: "I can scarcely express the belief that is firm in my heart that this production will really be looked upon as something more than a motion picture—rather in the light of a photographic reproduction of one of the greatest events in the history of the world. No woman has ever lived who in the span of a few short years exerted such an influence and created such a lasting impression on civilization as Joan of Arc. To Joan nothing was impossible. Joan of Arc is the woman Christ of all ages.



The celebrated American diva Geraldine Farrar, as Joan of Arc in Cecil B. De Mille's new drama of that name.

"The past summer has been a revelation to me. For nearly three months many hours every day and sometimes far into the night I have been living this role. We have all watched the story develop from an idea into a massive production. I think Mr. De Mille has done wonderful things and I believe the scenario by Miss MacPherson to be a revelation to those who doubt that a long picture must rely on its spectacular features to the exclusion of its heart interest. It is true that throughout this picture there are various extraordinary spectacles, such as the battle scenes in the siege of Orleans, but one never loses sight of the central figure, her hopes, her ambitions, her disappointments and her failures."

This picture is Cecil De Mille's first attempt at a production of some length. As director general of the Lasky Company he directed a number of five-reel feature photoplays for the Paramount Program, including the three photodramas in which Miss Farrar appeared. In this production, knowing the reverence in which Joan is held by the thousands who have studied and admire her character, Mr. De Mille has been particularly careful to adhere closely to history.

The cast which supports Miss Farrar was selected by Mr. De Mille and includes many well known players, some of whom have starred on the screen in their own right. Prominent among these are Hobart Bosworth, who appears as the hero, Theodore Roberts, Raymond Hatton, Tully Marshall, Wallace Reid, Horace B. Carpenter, Charles Clary, James Neill, Mrs. Lewis McCord and others

Greater Vitagraph's Plans for Year

A POWERFUL LINE-UP OF STARS, STORIES AND PRODUCTIONS OFFERED

THE program which the Greater Vitagraph has planned up to the first of the year includes an E. H. Sothern release, a Lillian Walker feature, and other plays in which Peggy Hyland, Evart Overton, Edith Storey and Marc McDermott will appear.

On October 23 will be given to the public "The Blue Envelope," with Lillian Walker its particular star. This story by Sophie Kerr ran in serial form in the *Woman's Home Companion,* and was picturized by Helen Duey, editor of the Better Films department of that publication.

"The Last Man," a James Oliver Curwood story, will be the super-feature for October 30. Mary Anderson and William Duncan are co-stars in this production and are supported by Corinne Griffith, Jack Mower and Otto Lederer.

On November 6, Antonio Moreno and Naomi Childers are presented in an original story written and directed by Marguerite Bertsch, entitled "The Devil's Prize."

Vitagraph's second London-made production, "The Second Mrs. Tanqueray," featuring Sir George Alexander and Hulda Moore, will go to the public on November 13.

Marc McDermott will make his second appearance on Vitagraph's program in "The Price of Power." Appearing with Mr. McDermott are Naomi Childers, Mother Maurice and a capable cast.

"An Enemy to the King" will be E. H. Sothern's second screen offering. This play, in which Mr. Sothern made his stage reputation, will be released on November 27. Edith Storey appears with Mr. Sothern.

Swinging into December, Lillian Walker will be seen in Irvin Cobb's first photodrama, "The Dollar and the Law." Closely interwoven with its plot is a preachment on thrift, and the film bears the stamp of approval of the American Bankers' Association.

Peggy Hyland was selected for the lead in "The Enemy," a story by George Randolph and Lillian Chester. Associated with her are Evart Overton, Charles Kent and James Morrison. This will be released on December 11.

On December 18 Greater Vitagraph will present "A Rogue by Compulsion," in which Charles Rock and Edna Fulgrath play the important roles.

"The Ninety and Nine," featuring William Courtenay and Lucille Lee Stewart, will be the Christmas day offering.

Moreno Off to Coast

As soon as Antonio Moreno finishes up some scenes with Director Scardon he will start for the Western Vitagraph Studios in Hollywood to join Edith Storey. Mr. Moreno, with Edith Storey and William Duncan, are to be featured in a series of western stories under the direction of William Wolbert. The first release will be "Money Madness," written by Hamlin Garland. The Greater Vitagraph announces that it cannot spare the time necessary for Mr. Moreno to appear in person at the various theaters en route and will have to disappoint the many exhibitors who have requested this.

Exhibitors and Newspapers Co-operate

In addition to the extensive syndicate of newspapers carrying Vitagraph's Mile-a-Minute Motor Series, "The Scarlet Runner," the Western Newspaper Union is co-operating with the Vitagraph V-L-S-E exchange managers and accomplishing great results. Generous installments of the story by C. N. and A. M. Williamson are being supplied to small town newspapers by the Western Newspaper Union and the various V-L-S-E managers are furnishing exhibitors with ideas for advertising Earle Williams in the "The Scarlet Runner" locally. This co-operative plan is working out beautifully with the self-evident result that the local newspapers are satisfied; the exhibitors are pleased with the good crowds they are showing to, and the Greater Vitagraph is receiving the kind of publicity that creates more bookings.

Vitagraph V-L-S-E Promotions

A. N. Webster, formerly assistant manager of the



Reading toward the right, Lucille Lee Stewart, the captivating sister of Anita, comes first, then there's a scene from "The Blue Envelope Mystery," Lillian Walker's latest drama. The original story appeared in The Woman's Home Companion. On the right is Katharine Lewis, another Vitagraph charmer.

New York exchange, has left for St. Louis to take the managerial reins there. He succeeds S. W. Hatch, who has been made manager of the Cincinnati, Ohio, office, replacing C. E. Holah, who has resigned to take up a new line of work.

Mr. Webster goes to St. Louis with the best wishes of the entire Vitagraph family because he has gamely fought through an illness that would have seriously handicapped a less ambitious man.

450 Women See "The Chattel"

As a result of an address by Rose Tapley of the Greater Vitagraph Company before the Women's Club of Monticello, New Jersey, upon the relation of the motion pictures to the masses, in which she mentioned that some of the telling points she had made were aptly illustrated in "The Chattel" being shown in their city that evening, four hundred and fifty club women descended in a body upon the Monticello Theater and enthusiastically applauded this Greater Vitagraph release and the work of everybody in the cast, not forgetting Miss Tapley's clever characterization of Mrs. Delavan.

FLORENCE REED WITH BRENON

Mary Garden Will Begin Work With Herbert Brenon in March. Florence Reed Will Appear in "The Queen Mother"

Herbert Brenon, of the Herbert Brenon Film Corporation, announces that he has postponed temporarily the production of "The Lone Wolf," an adaptation of Louis Joseph Vance's book of the same name, which was to be his second production for Selznick-Pictures. Mr. Brenon has been looking around to find just the right type for the star of "The Queen Mother," a powerful drama of the middle ages, and discovered that Florence Reed was available for an immediate engagement. He quickly closed a contract with her and will begin working on this new production as soon as "War Brides," with Nazimova as the star, is off his hands.

Meanwhile, Mr. Brenon has received a cablegram from Mary Garden, stating that she will be returning to America in December. She will fill her engagement with the Chicago Grand Opera Company for the regular season, and in March will begin work under Mr. Brenon's direction in her first photodrama.

In "The Queen Mother" Mr. Brenon has an entirely new theme, so far as the photodrama is concerned. The play deals with the middle ages, the time when the Italian renaissance influenced all art, literature, life and politics of Europe, especially in the countries along the Mediterranean. Luxury and splendor such as had not been known since barbaric times was indulged in by the royalty and nobility, but redeemed from the crudities of ancient times by the fact that there arose a great host of masters in all the arts who, under the patronage of the rich and powerful, produced classics in painting and architecture that are still the despair of their modern worshipers. It was also the period of social and political unrest, court intrigues, and innumerable other complexities.

All this magnificence, however, while it will be reproduced faithfully in "The Queen Mother," will not be permitted to interfere with the carrying out of Mr. Brenon's cardinal principle, that no play is greater than its story, and that spectacles must never be allowed to interfere with the direct telling of the story.

This production completes the Brenon program of Selznick-Pictures until next summer. "War Brides" will be released in November, and "The Queen Mother" and "The Lone Wolf" completed in the course of the fall and winter, so that Mr. Brenon will be free by the time Miss Garden is ready for the great production which he has in contemplation for her. It has been widely reported that "Thais" would be the Garden spectacle, because this was one of her greatest operatic triumphs. This, however, has not been finally decided. There are several other roles for which this most popular of all operatic actresses is equally well adapted, and the selection will not be made until she has consulted with Mr. Brenon after her arrival.

ARTCRAFT STARTS CAMPAIGN

Many Novel Ideas Incorporated in Publicity Campaign For Mary Pickford in the First Artcraft Production, "Less Than the Dust"

Several interesting and unusual novelties of expected business-getting value have been incorporated in the publicity campaign which has been devised by the Artcraft Pictures Corporation for the release of Mary Pickford in "Less Than the Dust" on November 6.

The "special" which is expected to create the most favorable comment is the little volume, "How to Handle Mary Pickford Pictures," written by Wells Hawks. This volume is Mary Pickford's own contribution to the campaign. It expresses her own hopes for the future of her art, as revealed to Mr. Hawks, her personal representative in charge of publicity.

The printing gives the exhibitor a choice of ten artistic styles for billboard advertising. Four styles are stock posters, showing Mary Pickford in new straight poses; the other six comprise the special printing ordered for "Less Than the Dust." More than thirty different styles of still photographs and character poses of Mary Pickford are used in the lobby displays designed for Artcraft exhibitors. An artistic herald, slides, and the usual cuts are available.

The note of novelty in the lobby displays is provided by numerous oil paintings made for Artcraft by well known artists. Several character poses are available on easy rental terms. In addition there are oil paintings of Mary Pickford in straight new poses, which are being obtained by exhibitors as permanent display in their theaters. The mailing lists have been well taken care of with fine reproductions of these expensive oils on small cards.

Completing the co-operative scheme between Artcraft and exhibitor is the press book. There is everything required for newspaper publicity in the twenty-four pages of this volume. Filler paragraphs grow into column special stories for the feature sections. There is a catalogue of cuts and numerous sample advertisements, one of which is furnished free in matrix form for the advertiser who uses large space. The book also contains a complete list of accessories and sample order blank for placing orders with the exchange managers.

That the photoplay film fills a very important place in present-day life, not merely as a means of amusement or education, but as a vital influence paralleling all modern thought and activity, is indicated by the unusual demand which has arisen all through the country for re bookings of "The Black List," the Lasky drama of capital and labor, starring Blanche Sweet, which was released some time ago by this company.

Paramount Presents Marguerite Clark

LOUISE HUFF AND JACK PICKFORD IN BOOTH TARKINGTON'S "SEVENTEEN"

MARGUERITE CLARK'S first appearance on the Paramount Program since the renewal of her contract with the Famous Players Film Company, which showed her intention to remain on the screen rather than succumb to the inducements of the footlights, will be made in "Miss George Washington." This will be released on October 30.

The other feature for this week is "Seventeen," a picturization of Booth Tarkington's humorous masterpiece in which Louise Huff and Jack Pickford co-star. This was produced under the direction of Robert G. Vignola and marks the return of Jack Pickford to the Paramount Program as a member of the Famous Players forces.

In addition to the two features on the program, Paramount will release four single reel features: the 38th edition of the magazine-on-the-screen-Paramount Pictographs. The 39th of the series of "Little Trips Around the World" conducted by Burton Holmes, in which he takes his fellow travelers to view the wonderful Vesuvious volcano in eruption. The Paramount-Bray Cartoon drawn by L. M. Glackens, entitled "Greenland's Icy Mountains"; and Paramount's third comedy, "A Troublesome Trip" produced by the United States Motion Picture Corporation.

The 38th edition of the Paramount Pictographs contains four very interesting subjects, the first of which is "Art and the Etcher" in which Walter Raymond Duff, one of the most skillful etchers in the world consented to pose for the screen and give the public a more intimate idea of how etchings are made.

Another subject is "The Passing of the Cowboy," in which is shown a series of exceptional trick riding and broncho busting features. Among the famous rides shown in the picture are Dolly Mullins, Bert Gudgeon and Buck Moulton.

The other features in this screen magazine are "Fall Sports on Lake Ontario," which were posed for by E. F. Warner, editor of *Field and Stream;* and the second series of Sculptured Plastiques, executed by the sculptor, William d'A Hopkins. The subject this week is entitled "Everybody's Uncle Sam."

Burton Holmes Shows Vesuvius

Burton Holmes in his "Little Trips Around the World" takes his audience to the Island of Vesuvius, visiting it during the time this volcano is in eruption.

It is needless to say that photography under such circumstances was not only exceedingly difficult and sometimes almost impossible, but frequently dangerous Smoke and steam, falling ashes and the fumes from passing streams of molten lava made conditions for the taking of pictures very unpropitious but a volcanic eruption cannot be staged like a "Feature Picture" so Burton Holmes reproduced the exact sights and scenes of those terrible days in Naples, under the weird conditions which then prevailed.

Two or three towns were totally destroyed by the lava rivers and others by a tornado of cinders which, by the accumulated weight, crushed in walls and roofs as if they were made of paper. Many people were caught and perished miserably; others escaped and are shown fleeing with their hastily gathered belongings, their clothing and hats completely covered with the ashes of this "Hell's snow-storm." People, cattle, pigs, horses, and dogs—everything that can move is hurrying to safety, regardless of everything else, while above and over all, can be seen the giant mushroom of smoke and lava, being shot miles into the air by the convulsed mountain.

Paramount Shown in Smallest Theater

The New England Exchange of the Paramount Pictures Corporation has been congratulating itself lately over the fact that it has been able to serve not only the largest theaters in the communities in its district but also the smallest communities there. There is a little theater at Sterling, Connecticut, where but seven hundred people reside, which is showing Paramount pictures each week. The members of The Wright Club of Sterling are all employed at the only mill in the town, and the officials of the company have taken a great interest in the amusements of the place. The club started a motion picture theater and began by showing any old pictures but they were not successful. Recently they signed up with Paramount and now they are doing great business and making money. Paramount has a large number of small theaters in small communities which show the same pictures that are seen in the larger cities under its program system of distribution.

Ray and Williamson Join Vogue

The Vogue Comedy Company of Los Angeles, which releases through Mutual, has recently added to its directing and scenario staff Al Ray, the well-known magazine writer, actor and director, as scenario editor; and Robin E. Williamson, formerly director of the Vim Company, to direct its productions.

During the last two weeks there have been several changes in the casting at the Vogue studios. Ben Turpin, who has been playing for the past few months in comedies with Rube Miller, will appear with "Bungling Bill," as Paddy McQuire is known, in a series of world-beaters. Robin Williamson will direct this company.

Rube Miller will head his company alone. He will direct as formerly, with the assistance of Henry Kernan.

In the studios supporting cast, members of which are chosen to play with either Paddy McQuire and Ben Turpin or with Rube Miller, as occasion demands, are Lillian Hamilton, Gypsy Abbott, Linna Templeton, Arthur Moon, Owen Evans, the company's daredevil, and the two fat men whom everybody loves, Larry Bowes and E. J. Laurie.

Paddy, with a company consisting of Gypsy Abbott and Arthur Moon, is now at work on Al Ray's first scenario, which finds its setting in a restaurant. Paddy himself is cast as the restaurant keeper.

The Vogue studios are situated in the center of the beautiful grounds that formerly surrounded the mansion of ex-Senator Cole of California. J. R. Crone is the general manager of the company.

Director Henry McRae at Universal City has finished a two-reel comedy, "Parted From His Bride."

Chaplin Exposes Comedy Studios

Charlie Chaplin is going to tell the truth about comedy studios.

What Mr. Chaplin has to say about comedy building



Photo copyright 1916, by Mutual Film Corporation.
A dainty scene from Chaplin's "Behind the Screen." Charlie rips the lid off of studios in this film and lets us look right into the works.

ought to be an interesting story—particularly as he proposes to relate it in eloquent action, the Chaplinese kind of action. Mr. Chaplin is now at work upon this comedy within a comedy at the Mutual Film Corporation's studios in Los Angeles.

When Mr. Chaplin gets an idea into his head the only way to get it out is to photograh it—"it" meaning both head and idea. "Behind the Screen," which, by the way is the title of the new and remarkable comedy, is one of those Chaplin ideas.

This next Chaplin comedy is scheduled for November 13.

UNDER SEA PICTURES

Remarkable Accomplishment of the Williamson Brothers in Constructing Submarine Boat "Nautilus" Exclusively for Film Purposes

The first submarine boat ever made for motion pictures is a fac-simile recreation of the "Nautilus," which was the premier submarine boat to glide through fiction in "20,000 Leagues Under the Sea," dreamed and written by Jules Verne over fifty years ago. Captain Hans Rose recently doubled for Captain Nemo and terrorized the sea with his U boat 83, bringing Jules Verne's dream into a stern reality.

The Williamson brothers designed and constructed the "Nautilus" for the filming of "20,000 Leagues Under the Sea," which they produced jointly with the Universal Company, the Williamsons' part of the contract being that they would operate their undersea picture apparatus, making possible the submarine scenes, and direct and supervise the construction of all submarine props.

The Williamsons' "Nautilus" is a unique "prop." It dives and porpoises like one of Uncle Sam's diver-boats, a periscope conveying to those below the vision of everything occurring upon the surface of the sea as the submarine glides below the surface.

An air lock in the bottom of its hull allows the free passage of diver-actors to pass out to the floor of the ocean.

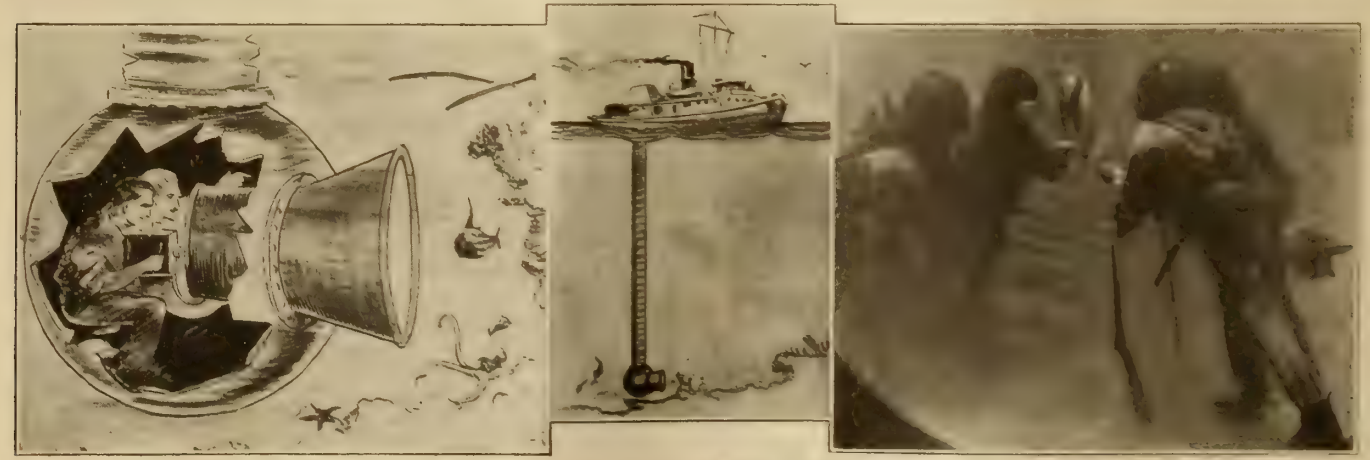
A real torpedo is fired out of the "nose" of this picture "Nautilus," and she answers her helm and diving rudders and comes to time on all points of submarine construction, creating an epoch-making accomplishment in picture production.

New Loew Theater in Atlanta

Marcus Loew has gone to Atlanta, Georgia, to be present at the opening of a new theater in that city which is the first of a chain of Loew houses that will be built in the big cities of the southern states. The Loew Atlanta Theater seats 2,000 people and is one of the most beautiful and modern houses in the south.

Mr. Loew thinks that the south offers a most promising field for his brand of vaudeville and motion picture shows, conducted in the high-class manner in which the Loew theaters are run. Sites for other Loew theaters throughout the south are now being negotiated for, and soon building operations will be under way in many of the large cities.

The Motion Picture Exhibitors' League of New Jersey met the gubernatorial candidate of New Jersey, H. O. Witten, on October 21, at the Robert Treat Hotel in Newark. The questions of censorship and Sunday picture exhibitions were discussed.



Everybody wonders how the Williamson submarine pictures are taken. That's why their films are so real. The first two diagrams above give an idea of the mechanics used by these ingenious "sub-a-marine" photographers. The illustration [illegible] shows the scene as it appears on the screen.

Fashion Series for International

COLORED PICTURES OF MRS. CASTLE DISTRIBUTED BY NEWSPAPERS

THE interest which has been manifested in the fashion films recently released by the International Film Service, Inc., is responsible for "the fashion drama" series which this company is planning, and which will be an innovation in fashion films. Within a few weeks the International will present, in a series of episodes, "The Adventures of Dorothy Dare." Each episode will be complete in one reel and will combine a thrilling story of adventure with a gorgeous display of the latest modes. The title of the first episode of "The Adventures of Dorothy Dare" will be "It's Never Too Late." Mineta Timaye appears in the star part of Dorothy Dare in all the episodes. The supporting cast changes in each episode. H. E. Hancock is the author and director of the series.

Colored Pictures of Mrs. Castle

The first of a series of pictures of Mrs. Vernon Castle, star of the International's preparedness serial, "Patria," appeared on Sunday, September 28, in the leading newspapers throughout the United States. The pictures are printed in five colors, and occupy the entire front page of the illustrated magazine section of the paper.

The series is entitled "Heroines of American History." The first shows Mrs. Castle in the familiar pose of Molly Pitcher; the second depicts Mrs. Castle as Betty Ross; the third as Molly Stark; and the fourth as Patria Channing, the modern American heroine of "Patria," who sacrifices so much for her country.

Six New Branches of International

The great demand for the International releases has made it necessary to open new branches to take care of the increase of business, and it is planned, therefore, in accordance with its policy of expansion, to open six new branch offices in different parts of the United States.

J. K. Burger, assistant general manager of the International, has arranged for opening branches in the following additional cities: Cleveland and Cincinnati Ohio; Seattle, Wash., which will cover all of the northwest; Kansas City, Mo.; Des Moines, Iowa, and Omaha, Nebraska. The International already has branches of the New York headquarters in Chicago, Boston, Philadelphia, Washington, Pittsburgh, Atlanta, St. Louis, Los Angeles and San Francisco. In addition it has agencies in Buffalo, Albany, New Orleans, Kansas City, Minneapolis, Indianapolis, Detroit and Salt Lake City.

The opening of two offices in Ohio and the northwest by the International is of particular importance and means that the concern is to make a determined fight for business in these districts.

Evelyn Fariss, who, although only eighteen years old, is already known to screen and legitimate audiences, has joined the forces of the International Film Service, Inc. Miss Fariss will appear in several episodes of "Beatrice Fairfax" in support of Harry Fox and Grace Darling.

News Pictorial Locates Lost Son

The Hearst International News Pictorial has performed another service to humanity in locating a missing son long believed dead. Six years ago Earl Biescker of Knoxville, Pa., joined the United States navy. When his term of service expired he joined the British army and up to six months ago his family heard from him regularly. But since that time they lost all trace of him and gave him up as lost.

The Hearst Pictorial of the burial of the Zeppelin dead in England was shown at the Olympic Theater, Pittsburgh, last week, and one of the Biesckers' neighbors was startled to see Earl as one of the casket bearers. After staying to see the film the second time to be sure there was no mistake, the friend hurried to tell the mother of the boy. She came to the theater and almost collapsed with joy when she saw her son alive on the screen. The father of the boy sent a letter to the British war office, relating the circumstances, and believes in this way he will be able to again get in communication with his son.

Grace Darling Patents Features

Because of the attempts of many other motion picture actresses to "make up" to resemble her, Grace Darling, the International star, has made application to the Register of Patents at Washington, to have her features protected by patent. This is believed to be the first time on record that such action has been taken and its outcome will be watched with interest by other persons in public life who have similarly suffered. A sculptor will make a replica of Miss Darling's features, which will be placed on file in the patent office if the application is granted.

Since her appearance in the title role of the International's photo-play series, "Beatrice Fairfax," Miss Darling has won an unusual amount of popularity with the consequent number of imitators.

In the application to the Register of Patents it is recited that Miss Darling "has become so prominent throughout the country because of her appearance in a number of pictures that many women are attempting to make up to represent her, thereby taking away a certain amount of her value."

Plays "Who's Guilty" in Five Houses

Irving C. Ackerman, of Ackerman & Harris, the prominent western vaudeville managers, has written to the Pathe Company congratulating it and the Arrow Film Corporation upon the "Who's Guilty?" series which Mr. Ackerman is playing in five of his theaters. His letter in part follows:

> We are using your "Who's Guilty?" series in the following Hippodrome theaters of our circuit: San Francisco, Oakland, Portland, Seattle and Spokane. Now that the series is nearing an end we desire to state that we consider each story extra good and stronger than its predecessor. The acting, photography and detail are, in our opinion, equal to most of the longer features now on the market.
>
> When you are in position to furnish us a similar series we are ready to use same on the entire Hippodrome circuit.

Lasky Presents Prize Picture

It is not very often that eight separate stars are presented on the screen in one month by one company, but that is the record of the Jesse L. Lasky Feature Play Company for the month of November. The stars include Fannie Ward, Thomas Meighan, Anita King, Sessue Hayakawa, Myrtle Stedman, Blanche Sweet, Cleo Ridgely and Wallace Reid.

The fact that the name of Myrtle Stedman is in-

cluded in this list is particularly interesting, in view of the fact that she has been a Pallas-Morosco star for some time. In this case she has been loaned to Lasky by the Pallas-Morosco Company.

In the order of their release dates the pictures are as follows: November 2, "The Heir to the Hoorah" with Thomas Meighan and Anita King; "The Soul of Kura-San" with Sessue Hayakawa and Myrtle Stedman, announced for the 6th; Blanche Sweet in "Unprotected," scheduled for the 13th; Fannie Ward in "The Years of the Locust," designated for the 16th, and Cleo Ridgely and Wallace Reid in "The Yellow Pawn," which is to be released on the 23d.

NANCE O'NEIL IN "GREED"

Third Play of McClure's Serial "Seven Deadly Sins" Presents Celebrated Actress Supported by Four Leading Men

One leading man and one leading lady are the usual quota of most film productions but an unusual



Shirley Mason and George Le Guere, starring in McClure Pictures. Below is Mr. Le Guere as Adam Moore in "Sloth," one of the chapters of "Seven Deadly Sins."

feature of the forthcoming McClure Pictures series, "Seven Deadly Sins," is that each star as she appears in her particular part of the series, is supported by several leading men of unusual dramatic ability.

In "Envy," the first play of the series, the star, Ann Murdock, is supported by three sterling actors, Lumsden Hare (related to Sir John Hare) an actor who did notable work with Maude Adams when she appeared as Joan of Arc in the Harvard Stadium; Robert Cain, of the famous Drew family, whose work in this and other plays has been of the quality to be expected of a Drew relation; and versatile George Le Guere.

In Greed," the third play of this super series, Nance O'Neill is acting with Robert Elliott, whose work with Margaret Illington in "Within the Law," helped largely to make that play the wonderful success it was. Mr. Elliott was the featured lead opposite such well-known legitimate and screen stars as Ethel Barrymore, Alice Brady, Marguerite Snow and Irene Hawley.

The heavy part has been entrusted to the care of Harry Northrup, who was one of the first legitimate stars to recognize the possibilities of the motion picture field. Some of his most recent pictures were "The Test," "The Christian," "My Lady's Slipper," and "The Painted World."

Alfred Hickman, Nance O'Neill's husband, is also in the cast of "Greed." Mr. Hickman began his work with Sir Henry Irving and came to America with Augustin Daly. He played the young Count in Belasco's "The Lilly," in which Miss O'Neill achieved her greatest success. He will be remembered for his recent work in "The Witch," "A Woman's Past," and "The Iron Woman." For the past three years Mr. Hickman has been Miss O'Neill's leading man and producer of her plays, besides supplying scenarios for her.

George Le Guere forms the last member of this notable quartet of actors; his work for Metro, Famous Players; Kleine, Essanay and on the legitimate stage has made him a staunch favorite with the amusement loving public. "Greed" was produced under the direction of Theodore Marston.

Shirley Mason, the sixteen-year-old leading woman of McClure Pictures, has become a "Little Sister of the Soldiers" and wants every girl in America to correspond with the soldiers in the various European war zones—in a sisterly fashion, of course. Miss Mason believes this would do much to brighten the lives of these soldiers and all you have to do to become a "sister" is to adopt some soldier as a correspondent. Miss Mason has already mailed her first letter and likewise a package of good-cheer.

New Essanay Releases

The first five features to be offered by Essanay through Kleine-Edison-Selig-Essanay Service are as follows:

"The Return of Eve," is scheduled for October 16. This play is in 5 acts and features Edna Mayo, supported by Eugene O'Brien. On November 6, "The Prince of Graustark" will be released. This is a sequel to George Barr McCutcheon's "Graustark," each among the best selling novels ever written. Bryant Washburn and Marguerite Clayton appear in the leading roles, with Ernest Maupain and Sydney Ainsworth heading the support. "The Chaperon" will be offered in five acts on November 20. It features Edna Mayo and Eugene O'Brien.

Unless plans are changed, all of the later chapters of "A Lass of the Lumberlands," the fifteen-episode drama of the big woods and big business which the Signal's Helen Holmes Company is filming for distribution by the Mutual Film Corporation, will be made in the wonder region of the Yosemite Valley, in Northern California. The company is now quartered at El Portal, the southern gateway to Yosemite National Park. The country affords no finer scenery, and atmospheric and climatic conditions are said by Director J. P. McGowan to be superb.

The Universal Joker Company, working under the direction of W. W. Beaudine, is filming "Lashed by Love," in one reel. The leading comedy roles are played by Gale Henry and William Franey. Lillian Peacock, who enacts the part of a young man had her right foot slightly injured but fortunately not until she was playing her last scene.

Alice Brady in Seven Features

WORLD STAR HOLDS RECORD OF ONE NEW ROLE EVERY MONTH

ONE new role every month in a film production is some feat when it is considered that the process covers a long stretch of time and is not operated under special pressure. This, however, is the record which Alice Brady, star of the World Film Corporation has to her credit.

Miss Brady is featured in seven of the picture plays to be released by the World Film Corporation before the end of May, 1917. These are "Bought and Paid For," "A Woman Alone," "The Girl and the Wager," "Darkest Russia," "The Madness of Helen," "Sinners," and "Frou Frou.'

"Of course this is hard work," said Miss Brady. "Not in spots, but regularly, without the slightest break. I should call it inexorable, for its exactions are never relaxed. But it is wonderfully stimulating, for the variety is entirely unlimited, and you go from one role to another like roaming through some vast building with an endless number of rooms, all different and each one with something in it to fasten the interest.

"When I was very new to the speaking stage I realized that I lacked experience, and I thought the best way to acquire it was to join a stock company where they changed the bill every week. So I played all summer in Dayton, Ohio, appearing in a new role every Monday and beginning to rehearse another every Tuesday morning.

"This seemed to me to be great experience at the time, but as I look back I doubt if it was of any special benefit, excepting that it may have given me confidence and familiarity with the technical side of my profession. But as for any considerable help, the drive was too great and too aimless.

"The plays were changed so often that we scarcely knew one of them before we were plunging into another, and of course we fell into a rut in spite of ourselves. And then, if we were imperfect, in our lines, we 'sensed' them as best we could, and slipped through somehow.

"This cannot be done in the pictures. One phrase may be made to do duty for another in the speaking drama, but you cannot make a substitute expression of action take the place of the real thing. In other words it is impossible to slur a scene or any portion of a scene in the pictures, because the camera is sure to catch you at it if you try.

"On account of this the picture player must be on his or her mettle all the time in order to succeed, which means that the interest is keyed up every instant. If this lets down the whole scene is gone and must be made over, which does not improve your own temper or those of the other actors and the director.

"This is what I meant by describing the work as inexorable. On the other hand it is satisfying in a great many respects. For one thing the pictures give us opportunities to see ourselves as others see us, and incidentally to study our own imperfections. On the speaking stage we have to take the word of the critics or our friends regarding the value of our work. On the screen we have ample opportunity to judge for ourselves—so that if we do miss the applause there are other advantages which overbalance it immensely."

Prize Winners Announced in January

William A. Brady announces that the $5,000 prize contest of the World Film Corporation closed September 15, and the formal announcement of the winning authors will be made January 1, 1917. There will be nineteen manuscripts accepted, the one considered best among these will take the first price of $1,000; the second best $750; the third $650; fourth $500; fifth $400; sixth $300; seventh $200; next twelve $100 apiece.

Paramount Promotions

With the resignation of Wallace Thompson as director of publications, and advertising for Paramount the officers of the corporation promoted a number of the men who had served under Mr. Thompson and have given them the full responsibility of their departments, which had been under his jurisdiction. Charles C. Burr, was named manager of the advertising department; Charles E. Moyer, manager of publicity; Harry I. Day, editor of Picture Progress, a monthly magazine and Paramount Progress, Paramount's weekly exhibitors' house organ; William Hurst, managing director of the Paramount Pictographs; and a new sales promotion department will be inaugurated immediately under the direction of Manager Hodkinson and William W. Hines.

Practically all of the new managers of the different departments have grown up with the organization and were employees when it was still in its infancy a year and a half ago. They have all been educated along the principles and standards that Paramount has erected in its distribution of better pictures for better theaters and a better public and have been the working heads of their different departments for nearly a year. Their principal work is now confined to helping Paramount's every exhibitor throughout the country to place his pictures before the public upon a Paramount standard.

Decision in Fox-Brenon Case

The following is the final decision on the "War Bride's Secret" legal action mentioned at the bottom of page 943 in the October 21 issue of MOTOGRAPHY. The action was caused by the similarity in the titles of Brenon's "War Brides" and Fox's "The War Bride's Secret."

Brenon Film Corporation, Selznick Film Corporation vs. William Fox and Fox Film Corporation:

Decision by Honorable Francis K. Pendleton, Supreme Court.

This is a motion for an injunction pendente lite.

A perusal of the voluminous affidavit does not satisfy me that an attempt was made to deceive or mislead. The motion will, therefore, be denied, defendants stipulating at the hearing to go to trial before a Referee on two days' notice and proceed from day to day.

At a trial all the facts can be shown and the rights of the parties could be better determined.

The tenth episode of "Liberty, A Daughter of the U. S. A.", featuring Marie Walcamp with Jack Holt playing opposite, has been completed at Universal City by Director Jacques Jaccard. He will commence work immediately upon the eleventh installment of the big serial.

Triangle November 5 Releases

Dorothy Gish and Bessie Barriscale are the stars of the Triangle feature releases for the week of November 5. Miss Gish appears in a Fine Arts production recently produced under the direction of George Siegmann. Miss Barriscale is the heroine of a rollicking Irish comedy written especially for her by C. Gardner Sullivan and produced at the Kay Bee studios under the direction of Charles Miller and Thomas H. Ince.

In "Atta Boy's Last Race," Miss Gish has been provided with a part which gives her the opportunity to exert her well-known charm amid the picturesque surroundings of the race track.

In "A Corner in Colleens," Bessie Barriscale romps through five reels of laughing drama of the school of Lover and Boucicault. The eldest of four orphaned colleens—known as the prettiest in Ireland—the heroine of this story is an incorrigible tomboy.

FOX SPECTACLE AT LYRIC

Lyric Theater, New York, Being Redecorated for Opening of William Fox's Fantasy "A Daughter of the Gods."

To harmonize with the William Fox elaborate spectacle of "A Daughter of the Gods" the Lyric Theater, New York, in which the picture will first be shown, is being entirely redecorated for the opening which will take place on October 17. Some examples of Eastern art in the form of stage settings will be installed and will be keyed in harmony with the lavish colors of the play. Some alterations of importance will be made in the projecting of the picture under the direction of John H. Zanft. An entirely new staff will be installed in the theater and beautiful novelties in costume will be displayed by the ushers.

Second in interest only to the production itself is the accompanying score of Robert Hood Bowers, who will direct an augmented orchestra for the occasion.

Annette Kellerman is the star in this fantasy and probably no other player could have met the requirements of such a role. Astonishing virtuosity is displayed by her as an actress, dancer, swimmer, diver, fencer and acrobat. Other principals in the company include Stuart Holmes and Jane and Katherine Lee.

The William Fox Company of players went to Jamaica, West Indies, in August, 1915. The exteriors, marines, water falls, pageantry and battles of "A Daughter of the Gods" were staged in and around Kingston. The picture was finally completed in September of the following year and measures ten reels or 10,000 feet in length. Motion picture experts are of the opinion that "A Daughter of the Gods" is one of the most costly and most numerously peopled cinemas yet created, the cost of the production having reached to seven figures and employed no less than 20,000 persons all told.

Child Criticises Make-Up

William Fox has undoubtedly the youngest critic in the moving picture business. The critic is just a little more than four years old. The critic's name is Jane Lee. And the only person Jane criticizes is her mother, Mrs. Irene Lee, who made her screen bow a fortnight ago.

The director and every one else were perfectly satisfied with Mrs. Lee's work, but Jane, the veteran of ten films, just threw up her little hands and shook her head sadly.

"Oh, mother, your make-up is terrible, terrible," she said.

Gaumont Shows Life of Star

The great interest the public evinces in its motion picture favorites is to be gratified by the Gaumont Company in the case of pretty little Mary Miles Minter. The popular young actress who is now so prominent in Mutual Star Productions will be shown both at home and at the studio in "Reel Life" Number 23. This issue of the Mutual Magazine in Film will be released October 8. The section of the reel devoted to Miss Minter is called "A Day With Mutual's Youngest Film Star."

How would you like to travel a couple of thousand miles in order to arrange for future features for your house? W. H. Thompson, manager of the Dream Theater of Juneau, Alaska, has just returned home after spending a few weeks at Seattle, Washington, and other cities on the Pacific coast. He took back with him a number of films and a long list of bookings to please the patrons in the land of the midnight sun.

Here are two of the Jamaican scenes from Fox's "A Daughter of the Gods," the elaborate spectacle which was first unrolled to public gaze at the Lyric Theater, New York, October 17. Annette Kellerman, the fearless amphibian star of the production, is on the right



Selznick Shows Value of Open Booking

"ONE HUNDRED PER CENT PICTURES" IS POLICY

LEWIS J. SELZNICK sums up his policy for the Selznick-Pictures in the statement:



Lewis J. Selznick.

"I have surrounded myself with persons of culture and refinement. Great artists make the sets for all of our pictures; noted technical experts are in charge of each of the important subdivisions of production. I am seeking only the biggest directors to handle our various companies. I am not buying or seeking scenarios from immature, unknown or even moderately well known writers. Every element entering into my pictures must be a 'star' element.

"No exhibitor has to take my pictures under a program system. I will shortly be producing fifty-two pictures a year—one each week; but this does not mean a program. It means fifty-two super-pictures, worth every penny of the advanced rentals that will be charged for them."

Mr. Selznick is a staunch advocate of the open booking policy and claims that the doom of the program system is close at hand. He believes the motion picture has passed the novelty stage and it no longer draws huge crowds simply because it is a new form of diversion. The crowds are attracted now only when one of the popular idols of the screen is appearing or when some great spectacular production is being shown.

Having tried out both methods during the course of his career in the motion picture industry, Mr. Selznick feels that he is well qualified to judge between the merits of the program and the open booking system. He sums up the program system as a plan by which the exhibitor is forced to "pay the same price for gold, silver, brass and tin. If the pictures given on the program were all of an equal value it would be a different matter, but every exhibitor knows," says Mr. Selznick, "that by this method he never gets more than one or two pictures a month that really appeal strongly to the people. Manufacturers working under the program system have assembled around them a variety of men and women players, some stars, and some barely known to the American picture-loving public. They offer the films in which these players appear to the owners of theaters at a rental under a rigid contract system whereby big stars and picture small-fry are booked at identical prices."

Under the open booking system the exhibitor will be given a chance to pick his big attractions and play them when he chooses. Under this system the producers would be forced by competition to put their best efforts into every individual production. Open booking would force every exhibitor to improve the character of his house and program and thereby materially increase motion picture patronage. Mr. Selznick contends that the open booking system is the only thing that will save the industry from going on the rocks.

With his own pictures Mr. Selznick is living up to the ideal which he advocates in the open booking plan. The organizations working as a part of the Selznick-Pictures are the Clara Kimball Young Film Corporation, the Herbert Brenon Film Corporation, the Kitty Gordon Film Corporation and the Norma Talmadge Film Corporation, and several other important units each headed by internationally known men or women stars will be added.

The first production offered by Selznick was Clara Kimball Young in "The Common Law," a fair sample of what is meant by the "100 per cent pictures" to be offered by this company. Next will come Nazimova in "War Brides," produced by Herbert Brenon, unquestionably a great genius among directors. Kitty Gordon's first offering will be in "Vera, the Medium," by Richard Harding Davis. This picture is being produced by G. M. Anderson (Broncho Billy). Clara Kimball Young is now at work on her second production which will be an adaptation of "The Foolish Virgin," by Thomas Dixon.

"Civilization on State Rights"

"Better than program stuff," is the demand of exhibitors all over the country. Programs have been shot to pieces; and this applies to five-reelers as well as the ones and twos. The machine-made picture, produced against time, no longer attracts the public. "Nothing is too bad for them," appears to have been the trade slogan of some of these program purveyors, and the result is, to quote Freuler, that there is $500,000,000 sunk in the business and not earning dividends. They've killed the goose that laid the golden egg.

"Civilization," which took a year to make, is still making its way on the state right market. The economics of the matter easily sustains the basis of argument that there will not be another big film production available for state right bargaining for a long time to come, maybe two years. Nobody's making one, to our knowledge. Hence, "Civilization" holds the field.

Meanwhile, up at the Ince offices in Times Square, New York, the auction game goes merrily on. There are two or three groups of men dickering for the Ohio rights and it is expected that a conclusion will be arrived at before long.

The picture meanwhile is being cut and titled for the various markets and the story will ultimately be translated into the principal languages of the world. Japan, India, Russia and Sweden are inquiring after it; and the probable prolongation of the European war until 1918 underwrites its money-making possibilities to the limit.

Current Releases Reviewed

"The Love Hermit"

Five-Reel American Drama Released October 26. Reviewed by Genevieve Harris

THIS number of the series of pictures starring William Russell is one of those plays which will appeal to an audience of a certain class and displease one of another. A conscientious reviewer feels called upon to sound a note of warning against it to an exhibitor who caters to a



One of the refreshing scenes from "The Love Hermit."

fastidious audience. On the other hand, uncritical, sensation loving audiences are going to like it. It would be as unfair to condemn the play, judging it by higher standards as it would be to overlook its unpleasant episodes.

The theme of the play is a good one and affords Mr. Russell a strong role. But in working it out, probability and good taste are sacrificed at many points. In their stead overdrawn situations and sensationalism have been substituted. If your audience prefers the latter elements to the former, this is the play for them. But don't expect a keen, intelligent audience to enjoy greatly a series of love scenes which can best be described as "slushy," accompanied by subtitles of the same sort; a heroine whose conduct is so caddish that she forfeits sympathy though in the last act she declares she is sorry; and at least one episode, that of the roadhouse, which is the sort of thing best avoided unless the dramatic value of the play absolutely requires it, and in this case it is so obviously dragged in that its only effect is to arouse a feeling of annoyance at the poor taste of the producers.

Russell's acting is good. The role gives him plenty of opportunity. Charlotte Burton's role is a difficult one and in spite of her efforts, not very convincing or pleasing. The rest of the cast have typical roles which they interpret easily. The players are William Stowell, Harry Von Meter, Queenie Rosson and Ashton Dearholt. Photography and settings are good. Clarke Irvine is the author of the story.

The Story: Tom Weston (Russell) is invited to the home of his employer, James Bolton, a wealthy financier, in whose esteem he ranks high. Tom falls in love with Bolton's daughter, Marie, and for several days the two carry on an affair of some intensity. But Marie is engaged to marry Hillman, a youth of her own social set, and when her father and Hillman chance upon Marie and Tom in a close embrace, Marie puts the blame upon Tom, declaring that he had taken advantage of her and that she cared nothing for him. She allows Tom to be misjudged by her father and to lose his position.

Tom, embittered by the discovery of the evil nature of the girl, determines to treat all women as Marie had treated him. A number of episodes show his methods of playing upon his feminine companions the same sort of trick Marie had played upon him.

Then Marie, overcome by remorse, begs forgiveness from Tom and he grants it apparently, intending to win her love fully, then cast her aside. He also brings her father to the verge of financial ruin. When Marie, instead of reproaching Tom or pleading for her father, declares that he is justified in punishing him and that she loves him anyway, Tom believes her truly repentant, forgives her and again gives her his love.

The Essanay-Chaplin Revue of 1916

Released October 21 by Kleine-Edison-Selig-Essanay. Reviewed by G. Harris

THIS "revue," which is five reels, is a clever method of reissuing three of the two-reel Essanay Chaplin comedies. "The Tramp," "His New Job," and "A Night Out" have been put together, cut to five reels and supplied with connecting subtitles to form a continuous narrative. For a Chaplin-loving audience, this arrangement should prove a delight, providing them with five reels of mirth. The offering is packed with comedy business which Chaplin-fans enjoy and, unless the viewers grow exhausted from laughing, we do not believe the five reel version can be called tiresome. Those who have seen the episodes before will not be averse to enjoying them again in a slightly different context. As the trade showing of the arrangement, the larger number of exhibitors present were familiar with the original comedies and the most frequent remark seemed to be a delighted "Oh, I didn't remember this!"

While a detailed description of the scenes would perhaps be superfluous, an outline of the action may recall the comedies and give a suggestion of the five-reel arrangement.

The Story: Charlie is introduced as "The Tramp," driven by hunger to breakfast on grass, when fortune favors him by making him the hero of the rescue of a farmer's daughter (Edna Purviance). In gratitude, the farmer gives food to the starving tramp and offers him a job as farm hand. The number of amusing mistakes, the various phases of farm labor lead Charlie into is unlimited. Incidentally he falls in love with the farmer's daughter, but since she is in love with someone else, Charlie leaves the farm and goes to the city, where the girl's sister lives.

In the city, Charlie applies for a position with a motion picture company. The interior of a picture studio supplies the fun-making material of this part of the play, and the leading supporting role is taken by Ben Turpin as the property man.

The third adventure is arranged from "A Night Out" and in it Chaplin and Turpin discover various sorts of trouble



Charlie, the tramp, has won the favor of the farmer and his daughter.

in cafes and hotels while spending the money they earned in the picture studio. This episode is linked with the first when Charlie recognizes in one of the women the sister of the country girl of the first chapter. But she is already married and her jealous husband causes still further trouble for Charlie

"The Fable of the Kittenish Superanns and The World-Weary Snips"

Essanay Two-Act Version of George Ade Fable. Reviewed by Genevieve Harris

ALL that is required of this picture is that it keep up to its subtitles. The comedy is a cleverly arranged accompaniment to a George Ade "fable in slang" told in the captions. While it is safe to say that these captions, in the inimitable phrasing of the famous humorist, will win the laughter, the screen comedy itself is well acted and well photographed. The contract between the gay party enjoyed by the elder guests and the gloomy event in which the young people played their parts is well brought out. The action of the story is exaggerated only enough to be effective. The offering, released October 17, is witty and entertaining.



The gloomy dinner party.

The Fable: A cove with the flossy label of Adelbert Justitian came back to dazzle the Townsmen with the wampun he had gathered. He learned that he would be expected to pull a few house parties. The first week-end session was to be a Peace Conference for the antique Quakeydoodles and Spectacled Hens. But the second party was to be a Hurrah Jubilee for the way Debutantes and Blithe Lads from the Varsity. The Sears and Yellows arrived and from the first tap of the Gong the bridles were off. The female members of his old Sunday School class began to blow cigarette smoke out of their eyes, ears and nose. Before he could suggest prehistoric euchre, the loud needle was at work on the ragamaphone. A. J. saw reputable women with grandchildren get right out in the middle of the floor and slap Father Time in the face. The old ones arose Monday all freshened up after having slept a grand total of 6 hours since Saturday night. With such exuberance A. J. feared that the rollicking Juniors, due the following week, would put his home on the Fritz. When the buds and striplings came he found himself surrounded by pale young woman and gloomy he-whiffets. They hunted dim corners and lapsed into death-chamber conversations. A. J. tried to figure out why so many young lives had been clouded. On Monday the chastened host was glad to get them all off the place.

Moral—Youth is the time for gravity.

"She Loved a Sailor"

Spirited Triangle-Keystone Comedy. Reviewed by Thomas C. Kennedy

IN "She Loved a Sailor" the astonishing tricks they make the camera do out there at the Keystone studio are combined with a specially good scenario and good acting. This can bring about only one result, and that is a two-reel comedy whose really good fun will add volumes of pleasure to the evening's entertainment at the picture theater.

Groups of whiskered and frock-coated gentlemen running about on the surface of an expansive body of water, an aeroplane with two men dangling at the end of its anchor-rope as the machine travels swiftly above busy city streets and numerous other startling stunts incorporated to such amusing effect in "She Loved a Sailor" make one wonder, persistently wonder, at the ingenuity of the director responsible for their accomplishment. But while "She Loved a Sailor" shows many bits of remarkable photographic effects, it is not this wonder that accounts for the appeal of the picture—it is really funny.

Claire Anderson, Shorty Hamilton, Harry McCoy and the other members of the cast score personal successes. The story is about a girl who works as stenographer in the office of a ship owner. She is in love with the captain of one of the vessels and she means to save him when she hears her boss and his son plan to blow up the boat to collect the insurance. In saving him she is aided by an aeroplane and the water-shoes of the inventor whose office is across the hall. In bringing this all about there are many big laughs and continual amusement. "She Loved a Sailor" is an exceptionally fine Keystone offering and it will be hailed with gales of laughter throughout the land.

"Life's Shadows"

Metro Release Produced by Columbia Pictures. Reviewed by Thomas C. Kennedy

A COMEDY with a quite active romantic adventure in it is "In The Diplomatic Service," a Metro offering in which Francis X. Bushman makes his latest appearance. Mr. Bushman is credited with making the screen adaptation of this play from a story by John C. Clymer and Hamilton Smith, as well as the direction of the production. Mr. Bushman's direction is in the main effective, but one must confess that the comedy attempted in the Mongolian man servant's dilemma over a pair of white trousers which have become stained, fails utterly. This bit of business is held for such a long space that it almost makes one laugh in a manner that comes near to being hysterical.

"In the Diplomatic Service" moves quickly and the romantic portion of it is attractively taken care of by Mr. Bushman and Miss Bayne. To those who have earned the right to be called "Bushman fans" the offering needs no recommendation. Considered apart from its attraction owing to the star, it may be said to be quite entertaining and wholly pleasant.

The story turns about a wealthy young man who sets out to trap a certain representative of a foreign government whose operations in Washington are suspected, but nothing can be proven against him. Stansbury gets his man and in doing so he has a thrilling adventure and in the end wins a charming girl. The settings are splendid and the photography —unlike the majority of recent Metro offerings—is very good.

This play was written and produced by William Nigh. It is a story dealing with the hypocrisy in a small town named Purity. Martin Bradley, lawyer and the holder of the office of town clerk, is a drinking man and the people of Purity have little use for him. Martin is big hearted. He is the benefactor of two young women who are alone in the world and a young man of the town. After a series of melodramatic complications, Martin wins the admiration of the townspeople.



"Life's Shadows," made by Columbia for Metro.

Mr. Nigh's characterization is very good. Both in his scenario and the portrayal of the part Mr. Nigh has succeeded in making Martin a character of interest-compelling qualities. Irene Howley plays leading feminine role, and she, too, gives a performance of merit.

The atmosphere of the production is pleasing and the players all give commendable interpretations. "Life's Shadows" is a picture whose central character is amusing and life-like. The offering as a whole is up to the standard of Metro productions.

"The Revolt"

Five-Reel World Version of Stage Drama. Reviewed by Genevieve Harris

A WELL produced, well acted picture has been made in the Peerless studios for the World program from the stage play of the same name in which Helen Ware scored a success. Barry O'Neil directed the drama which was put into scenario form by Frances Marion from the play by Edward Locke.

Technically the picture is pleasing, in photography, settings and clearness of story telling, while the sincerity of acting on the part of a well cast, skillful group of players gives appeal to the situations. Frances Nelson wins sympathy as Anna, the harrassed heroine, a shop girl of high ideals, while Clara Whipple depicts skillfully a girl of a less honorable nature. Arthur Ashley handles well the role of the leading man, who can hardly be called the "hero."

The title refers to the revolt of a wife against the double standard of morality which permits her husband to live as he wishes but holds her to the straight and narrow path. However, the story as presented shows rather the fight of a girl of good instincts against an environment of evil, for Anna's early decision to remain true to herself is as important as her later struggle.

The story is, in many of its phases, more dramatic than probable, but it is sure to hold the close attention and interest of an audience. The effects are cleverly gained, one instance being the treatment of the subtitle containing the doctor's speech, which is flashed, one word added at a time, in the most emphatic fashion.

The cast of players includes, besides those already mentioned, little Madge Evans, Miss Burneister, Frank Beamish, George McQuarrie and Ada Price.

The Story: Anna, a shop girl, is continually reproached by her stepmother because she will not join in the "good times" of her friend, Lena Schmidt. To Anna, Lena's life and her methods of getting finery are not attractive and she fights against becoming like her. Her high ideals win the admiration and love of a young salesman, Stevens, who marries her. Stevens is not careful of his own conduct, however, and when Anna's nagging stepmother breaks up the happiness of his home, he finds pleasure elsewhere. Anna, lonely and disillusioned, determines to do likewise and one evening accepts the invitation of her former chum, Lena, to a party. Lena has been treading the primrose path for some time, and her party proves to be a disagreeable one for Anna.

One of the guests becomes ill and a doctor is called. He proves to be a former admirer of Anna's, and he takes her home, where she finds her little daughter very ill. The child recovers soon, and when the doctor explains the situation to Stevens and also gives him a lecture regarding his responsibilities, we leave two characters to work out a better solution to their problems.

"Jim Grimsby's Boy"

Frank Keenan in Triangle-Ince Offering. Reviewed by Thomas C. Kennedy

LANIER BARTLETT is the author of this drama featuring Frank Keenan as a mountaineer who undergoes a conversion through meeting two people who measure up to his notion of what constitutes a worthy human. Jim Grimsby likes courageous men and women and the moment he encounters them he changes from a "bad-man" to one who is willing to respect law and females, too.

The play is commendably consistent. It starts out to develop a character and it ends by doing it, and no other line of action comes into the story in the meantime. But here impressiveness stops. The acting of Frank Keenan and the striking production given the piece by Reginald Barker are responsible for the appeal the picture holds for the screen patron.

The picture opens with a prologue. Jim Grimsby, we are told, has not a friend in Gold County, yet none dare to have him as their enemy. When the child he has decided shall be named Bill is born and he is told it is a girl Jim fairly roars his disappointment. His wife dies and Jim decides that the child will be brought up as would a boy. Sixteen years later "Bill" wants to be a girl. Jim taunts her with being typically female when she tries to steal away to go to school and in a scene with her she proves to him that she has some of the iron will he boasts all the Grimsbys had.

The new sheriff is introducing some kind of law into Gold County. He does not please Jim Grimsby and the mountaineer, to prove that Whittier will not be so brave when he has to deal with a real man, goes down into the town, holds up the gambling place and after making a list of the amount he has taken from each man leaves a note defying the sheriff to follow



There's plenty of punch in "Jim Grimsby's Boy."

him into the mountains. Whittier does go after Jim and in this situation Bill again proves that she is a true Grimsby. Jim softens; he now adores his daughter and better still, he tells Whittier he can pin a deputy-sheriff's badge on him whenever the occasion arises. Bill and the sheriff marry.

Enid Markey is most conscientious in her interpretation of "Bill," but to tell the truth she seems to be mis-cast. Were this character stronger in its enactment the entire picture would be stronger. Robert McKim has a heroic role for a change and he handles it remarkably well. Fanny Midgley and J. P. Lockney are also in the cast.

The settings and the photography are excellent. The atmosphere of the mountains is here in this picture and it alone is a big attraction. "Jim Grimsby's Boy" shows Mr. Keenan, who is easily one of the best character actors who have been seen on the screen and perhaps THE best, to better advantage than "The Thoroughbred," his last release.

"Only a Rose"

Selig Two-Reel Drama Released October 16. Reviewed by Genevieve Harris

A RATHER sad little story serves as the theme of this picture which Burton L. King directed. W. M. Ritchey is the author. The leading roles are taken by Robyn Adair, Virginia Kirtley, Leo Pierson, E. J. Brady, Eugenie Forde and Luella Maxam. The acting is the best feature of the production. The situations are theatrical and unreal, but effective enough to hold the attention and even stir the emotions of an uncritical audience. Leo Pierson has a heavy role and his actions are unscrupulous enough to win the dislike of the audience, while Robyn Adair and Virginia Kirtley as the cruelly treated bookkeeper and his daughter will win sympathy.

The Story. Joseph Dorn has been a bookkeeper for James Phelps, a broker, for fifteen years, receives slight consideration from his employer when his health fails. One day a doctor who had been financially injured by Phelps threatens the life of the broker. Dorn saves Phelps, but allows Louis Hunt (Pierson) to claim the credit because Hunt is engaged to marry Dorn's daughter, Alma. Hunt proves untrue to Alma and pays court to the daughter of the broker.

Later Phelps loses his position and becomes seriously

ill. Alma begs help from Phelps but is refused. She is deeply touched by the gift of a rose from the daughter of the broker. The doctor who attends Dorn knows that the bookkeeper was Phelps' savior and tells the true story to the broker. Too late Phelps comes with aid. The bookkeeper is dead, and Alma, who had been grateful for a rose given in sympathy, refuses the broker's check.

On the same reel with the drama is a brief comedy, "A Boomerang" dealing with a school of detectives.

"Witchcraft"

Lasky Production of Prize-Winning Scenario Offered by Paramount. Reviewed by Thomas C. Kennedy

"WITCHCRAFT," R. Ralston Reed's story which won the prize offered by the Lasky company for original photoplays written by students of the photoplay at Columbia University, is at once a good vehicle for Fannie Ward and a romantic drama of marked appeal. Though it takes some time



Fannie Ward in "Witchcraft."

to really get into the story—considerably more than one reel—it is a subject which suits itself to the screen's way of telling a story as only plays written for the screen ever seem to.

Margaret Turnbull scenarioized the story and only praise for her work can be spoken. If the first reel does not touch the main action she cannot be held responsible. It is far better for the scenario writer to put pictures in the beginning rather than at the end when the material must be stretched to fill out five reels. For in the beginning atmosphere can be created and so the middle and end of the film enhanced, but at the end additions can bring about only the detrimental effect of an anti-climax.

Taken as a whole "Witchcraft" is a superior offering. It is better than the average feature by a good margin. Miss Ward has the best opportunity since "The Cheat," and she gives a star performance. She is cast as the daughter of an ailing woman who is accused of witchcraft by the people in the small New England colony where they take up their residence. Suzette and her mother are Hugenot refugees and the fact that they are foreigners only adds to their unpopularity in the village.

Suzette and Richard Wayne become attached to each other but they part when he leaves for Boston to be a soldier. During his absence Suzette is forced to marry an old miser in order to save her mother from the toils of the deluded people who believe in witchcraft. It is an unhappy marriage for Suzette, and an unnecessary one. For her mother dies on the day of the wedding. Wayne returns, but on finding Suzette married he thinks it best to leave again, as his affection for her is strong. Later Suzette is accused of being a witch and she is about to be hung when Captain Wayne arrives carrying a Proclamation from the Governor putting such practices down for all time.

Frank Reicher directed the production. The direction and the production are of a high order of quality and they materially add to the appeal of the picture. The flashes of Suzette dressed as a boy on her trip through the woods to call the aid of the soldiers deserve special mention. They are beautiful and eloquently life-like scenes.

Paul Weigel is excellent as Makepeace Struble, the miser. Jack Dean in the heroic role and Lillian Leighton as the Indian woman are satisfactory. The name of the little girl who tells fancied tales of what she saw at the Indian woman's cabin to a group of children and accuses Suzette at the trial is not given in the cast, but just the same she is a remarkably fine little actress and she will attract much notice by her playing in this production. "Witchcraft," to sum up, is an admirable Lasky offering.

"The Soul of a Child"

Offered by the Pioneer Feature Film Corporation. Reviewed by Thomas C. Kennedy

IN this five-reel drama the Pioneer Feature Film Corporation offers to state rights buyers a heart interest drama with Em Gorman, the capable child actress, in the leading role. "The Soul of a Child" is made up of very familiar material and it depends for appeal on the child who brings back to the right path a man who is wasting his life in the pursuit of pleasure. With those who go in strongly for sentimentality "The Soul of a Child" will win favor.

Em Gorman is a remarkable actress for her years. She has many opportunities in this play, perhaps too many. One thing is certain and that is that the director took too many close-ups of little Em. In the past, however, several pictures were "put over" by a child or some children in the cast and this offering may appeal because there is so much child in it.

The play opens in a fishermen's village. Two brothers, one married and the other greatly loved by a girl of the village, part when the single one decides to go to the city. Years later the little daughter of the brother who continued to live by the sea is robbed of her parents by a terrific storm which comes up while her father and mother are out in a small boat. The child is taken to the brother in the city by the girl who still loves him. The city man is now rich and leads a fast life. Goldenlocks falls ill and thus reunites Uncle Jim with Molly.

John Dunn appears as Jim and Wellington Playter as the father of Goldenlocks. The story was written and produced by Jack Gorman. The production is fair and the photography quite good.

"The Ragged Princess"

William Fox Drama in Five Reels. Released October 9. Reviewed by George W. Graves

WINSOME June Caprice is the star of this picture, the story for which was written by Frederic Chapin and scenarioized by John W. Kellette. Many captivating bits of business are attached to her part which she puts over with charm, and this, together with the exceptionally well offered "kid stuff" lead by little Jane Lee, constitutes the attraction of the picture, for this attraction is plainly inherent in its lighter moods, not the dramatic structure, which is quite obvious and offers for this reason only a meagre exciting power.

As the picture gets under way, we see Miss Caprice



June Caprice in "The Ragged Princess."

as one of the unfortunates who are living at an orphanage, the matron of which is as brutal with the helpless children under her charge as she is suave and gracious with the deluded officials who come to investigate conditions at the

home. When Alicia can stand it no longer she runs away. Dressed as a boy she secures work at a farm at which Harry Deigan works. The latter soon discovers her secret, but keeps it to himself, the romance of the two proceeding prettily. But finally the girl's whereabouts becomes common knowledge, and, in trying to escape her pursuers she hides in the tonneau of an automobile. The car whisks her off to the city, and from here on the end is easily to be imagined.

The owner of the car, with evil designs, adopts Alicia, accedes to her every wish, and bides his time. When his time is just about ripe, Harry, fired from his job because of abetting the girl, and come to the city for work, discovers Alicia's peril and comes to the girl's rescue just as she is about to be drawn in.

Harry Hilliard is very pleasing and efficient as Harry, and Richard Neill is appropriately cast in the part of the girl's sleek captor. Florence Ashbrook is for the most part convincing as Mrs. Langford, the tyrant at the orphanage.

The comedy atmosphere in this offering is bright enough to keep one in a pleasant mood and agreeably interested, and to one who seldom sees pictures the plot may afford some excitement. In these child parts which call largely for winning personality, Miss Caprice is always fascinating. The producing of the picture was in the able hands of Director John G. Adolfi.

"The Blue Envelope Mystery"

Vitagraph Production Released by V. L. S. E. October 23. Reviewed by Thomas C. Kennedy

IT IS rather refreshing to have the films present one with a story which tells of a girl who thinks she is wealthy and lives accordingly but suddenly finds that it is necessary for her to earn her own living and be equal to the task. "The Blue Envelope Mystery" is lacking in dramatic action but it pleases because it interestingly portrays the adventures of such a young woman. All comes to him who waits. We have waited to see a picture with a girl of means who can find and keep employment when necessity enters, and at last she appears.

"The Blue Envelope Mystery" is an adaptation of a story by Sophie Kerr. Doubtless, a story for Lillian Walker was sought and this one was a good selection. Miss Walker makes Leslie Brennan real and attractive and well able to sustain the interest through long spaces which lack the kind of action required by the screen. Leslie tells her experiences and in picturizing them of course there are many scenes that are of more interest to Leslie than the spectator. It's like the person who has some incident to tell you and brings in details which mean nothing at all to you, yet to him they are essential. But there is good continuity, much good acting and clear photography, so while there is no grip there are things which make up a very pleasant hour or so of entertainment in "The Blue Envelope Mystery."

Leslie is engaged to a sporty young man who drives around



Lillian Walker in "The Blue Envelope Mystery."

in a rakish motor in the beginning of the story. When he learns that she will have no more income if she marries he quickly shows that he is not a very desirable sort of person for a husband. Leslie takes a business course and secures a position as stenographer with a chemist. His new formula is sought by a crook but Leslie, who is taking it to Washington, outwits him. The end of it all is that Leslie and Ewen Kennedy, the chemist, marry.

Wilfrid North directed the production. In every respect the production is satisfactory. John D. Bennet is a convincing Ewen Kennedy and Bob Hay a good society idler as Harry Heath. Josephine Earle, Harry Northrup, Florence Radinoff, Isabelle West, Charles Kent and William Shea complete a good cast.

"Borrowed Sunshine"

Two-Act Essanay Play Released October 24. Reviewed by Genevieve Harris

MARY V. McALISTER is the very much featured player in this offering. Name and actress were alike unknown to us when the opening scenes were flashed, but before the play had progressed far, we woke to the realization that the newcomer had unusual ability. Doubtless the fact that she is only six years



Goldie plays chaperon.

old accounts for her previous obscurity. In so far as talent counts, she is equal to a number of better known players. Even the present absence of front teeth does not seem to handicap Miss Mary or seriously to mar her mischievous beauty.

The two-reeler is an especially pleasing presentation of a child player. The director is to be congratulated both on his training of the little girl and on his selection of scenes. Apparently he had an unusually clever as well as attractive child to direct and she should be presented frequently in coming pictures. The play will go excellently in children's programs and with audiences which like child players.

There isn't much of a story, but that makes little difference. Marguerite Clayton and Richard Travers have the only prominent grown-up roles, which offer little difficulty to actors so experienced. The settings, photography and continuity are all good. Theater patrons who crave sensational fare may perhaps be indifferent to this release, but to the writer, who had just viewed a rather mawkish problem play, the little Essanay offering was like a streak of sunshine.

The Story: Goldie and her elder sister, Helen, live in a tenement into the window of which the sunlight comes only once in the day. The little girl takes care to place a cherished flower in the sunshine every day. Her action attracts the attention of John Glenarm, a young draughtsman employed in an architect's office in a neighboring building. Later he meets the little girl in the park.

When an advertising sign is erected which shuts out even the brief period of sunlight, Goldie appeals to her new friend for aid. The young man places a mirror in the window of his office in such a way that it reflects "borrowed sunshine" onto the child's flower.

Through his kindness to Goldie, John meets Helen, with whom he falls in love. The limitation of his salary is an obstacle to their marriage, but when the winning of a prize for a model home brings John to a better position, the obstacle is overcome.

Commodore J. Stuart Blackton's American epic, "The Battle Cry of War," is fast nearing completion.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE



These important Metro personages are, reading in the usual direction, Dave Thompson, Francis X. (you know), Beverly Bayne, Irene Howley, Harris Gordon, and Lorraine Frost, which she never is.

Apache Caveau Scene in Metro Play

Mme. Petrova Completes "The Black Butterfly" and Julius Steger Starts on New Feature. Steve Barton Joints Metro Directors.

A Parisian Caveau where the Apaches and their gigolettes drink, dine and dance is realistically depicted in "The Black Butterfly," the Metro wonderplay in which Mme. Petrova is starred. Mme. Petrova herself, with the aid of her cameraman, Andre Barlitier, stager and directed this scene at the Popular Plays and Players studio. Real Apache dancing is also a feature of the play and is given by artists of the first rank. Emile Agoust and his wife Simone de Beryl contribute a dancing duet and another gamin dance is done by Lula Paleaologus and Fred von Stange.

Julius Steger, well known in light opera and on the "legit," has begun the production of an unusual Metro wonderplay in the Rolfe studios. No name has yet been selected for the feature in which Mr. Steger stars and which is startling from the standpoint of the number of intensely dramatic situations presented. Supporting Mr. Steger appear Arline Fay, Clara Whipple, Harry Burkhardt and Stanhope Wheatcroft. David Thompson is directing the production.

Steve Barton, recently affiliated with Mack Sennett's Keystone studio, has been engaged as director by Fred J. Balshofer, general manager of the Metro-Yorke Film Corporation. Mr. Barton will start work on the Metro-Yorke picturization of Harold McGrath's "Pidgin Island," which presents Harold Lockwood and May Allison in the stellar roles.

One of the most attractive sets of the season, at the Metro-Yorke California studio, is a palatial bedroom, typical of Virginia, built especially for scenes in "Big Tremaine," the forthcoming Metro release. This spacious set is an exact duplicate of May Allison's bed-room in her Virginia home, which is known throughout the south for its unusual beauty, and surrounding estate.

In the support of Harold Lockwood and May Allison, in their latest Metro-Yorke starring vehicle, prominently appear Lester Cuneo, Lillian Hayward, Andrew Arbuckle, Virginia Southern, William De Vaull, Josephine Rice and William Ephe. Henry Otto is the director.

George D. Baker, one of the Metro-Rolfe directors, returned to the Rolfe studio yesterday from a vacation spent in Havana. Mr. Baker at once began making arrangements for a screen production of Holman F. Day's story, "Squire Flynn," with Lionel Barrymore as the star.

Having finished with "The Black Butterfly," Mme. Petrova has begun on a new Metro production, adapted from a story by Anna Steese Richardson, in which the star takes the part of a woman financier. The scenario was written by Wallace C. Clifford, and Edmund Lawrence is directing the production. Mme. Petrova is collaborating with Mrs. L. Case Russell in a new motion picture play dealing with life on the Island of Corsica. She also has finished another play which gives a striking presentation of the "unwritten law."

Charles B. Frost, motion picture editor of the Pittsburgh *Dispatch*, and his bride, who are on their wedding trip, visited the Metro offices and from there went to the Rolfe studio, where they met B. A. Rolfe and the various screen stars. It was Mr. Frost's first inspection of a New York motion picture studio, and he expressed admiration for the wonderful system prevailing under the management of Mr. Rolfe and Technical Director Edward Shulter.

A One Year Old Star

Little Baby Lillian Read, who has created a wide reputation for herself in the Ince spectacle, "Civilization," is not in the class of ordinary film children. She is the only child of J. Parker Read, Jr., general manager of the New York Ince organization. Mr. Read, for some time was actively engaged in helping Mr. Ince make the big spectacle on his 18,000-acre ranch overlooking Santa Monica Bay on the Pacific Coast.

Jack Read, as he is familiarly known in the business, is a picture magnate of some



One of the stars of "Civilization."

years practical experience. He had absolutely no idea of associating his little one with any production until the fact occurred to Mr. Ince, when he saw the child playing about one of the studios, that she might figure in his production. And so little Miss Read, aged about eighteen months, was asisgned a part in the production and rehearsed under the guidance of her father.

Strange to say, this little child was not at all calculated upon to have any great effect upon the audience. However, when the picture was first shown, the audience took to her so markedly that the child was instantly elevated to the rank of "star." Mr. Ince was so pleased that he gave Mr. Read a long time contract for the little girl. Miss Read, aged one and a half, is the youngest

"star" in pictures. She is absolutely unconscious of the fame which she has achieved. It is not on record that she has even seen the picture herself, as her parents still regard her as an occupant of the nursery and take the utmost care of her.

No wonder that the entire audience sends its heart out to her for she is a tiny exponent of the greatest of all arts, that is, of being natural, unaffected and human. She personifies that "one touch of nature which makes the whole world kin."

Kohn After Productions

Marion H. Kohn has been in New York these last few days looking over the field and in quest of big productions—better than program features, with which to keep his exchanges in California busy.

Mr. Kohn is the president of the Consolidated Film Corporation of 114-16 Golden Gate avenue, San Francisco; and with a branch at Los Angeles. Quitting the business of an importer and exporter some four or five years ago, Mr. Kohn associated himself with the hustling young film man, Sol Lesser, and then became the responsible manager of the Pacific coast branch of Warner's Features. Association with P. P. Craft and the Apex, led to his buying this latter concern and finally he entered the business for himself, founding the Consolidated company, with the financial support of Los Angeles bankers.

Chicago News

J. E. O'TOOLE, manager at the Fox, Chicago office, is planning to go to New York on October 25, to attend the second annual convention of Fox managers, which is scheduled to take place on the following Saturday at the Hotel Biltmore.

George F. Bronley, Fox's Indiana "bunk dispenser" (film salesman), has started out over his territory. No offense, Georgie.

Jack O'Toole of Fox spent October 15 and 16 in Milwaukee booking his two-reel comedies which are to be released shortly after January 1, 1917.

George Berg, formerly manager of the City Hall Branch of the General Film Corporation, has affiliated himself with the Unicorn Film Corporation, Chicago office, where he will assist J. E. Willis. Both of these men are well acquainted throughout Chicago and the suburbs and are particularly anxious to meet their numerous friends at the Unicorn office in the Mallers building.

Alfred Hamburger has added another house to his already long chain. He has just taken over the Gaiety Theater, Ninety-second street and Commercial avenue, and will operate it as a high-class motion picture theater, catering to those who like and seek the best in photo plays. The house was temporarily closed for renovations and was again opened on Saturday, October 21.

J. C. Lamm, who will be remembered as having managed the Gaiety the first summer it was a picture house, has been appointed manager.

Another open meeting is announced by the Exhibitors' League of America, to take place on Friday, November 3, at 12:30 P. M in the lodge hall on the second floor of the Masonic Temple building, Randolph and State streets, Chicago. All exhibitors, whether members of the league or not, are urged to attend this meeting as a number of vitally important subjects will be brought up for discussion and an interchange of ideas.

Exchange managers will do well to attend this meeting and present their views on the various subjects which will be called to the attention of the assembled body.

If you do not want to come for any other reason, then come for the Dutch luncheon which will be served *gratis*.

Miss F. Rubinstein, personal representative to Sol Lesser, spent a few days in Chicago last week in the interest of Mr. Lesser's "The Ne'er Do Well."

"Bill" Sweeney, Louis Frank and Alfred Hamburger, all officials of the Illinois branch of the Exhibitors' League of America, were called to New York to attend a special meeting of the National body, the purpose of which has not been made known. The first mentioned left Chicago on October 15 and the two last on October 16.

D. Leo Dennison, who was manager of the Paramount Chicago office for a few weeks and now holds the position of personal representative to James Steele, general manager of the Famous Players Film Service, Inc., is making a tour of the Paramount offices under his jurisdiction.

On Monday, October 16, Jack Haag, manager at the Band Box Theater, where they showed "The Unborn," to women exclusively during the entire week just closing, was compelled to ask for police assistance to regulate the mob of women waiting to be admitted. They stood in a line four deep for one-half city block. This looks to be one of the best advertising "stunts" we have seen in a long while. The house will be opened to men on Sunday, October 22, and undoubtedly will be jammed to the doors. A lady orchestra as well as lady ushers were engaged and will be retained during the entire run of this picture at the Band Box.

In error we last week used the words "formerly manager of the Bartola Company, Chicago office," in speaking about Charles Pyle. The word "formerly" should have been omitted.

The following out-of-town exhibitors were visitors in Chicago during the past week:

Charles M. Walker, Gem Theater, Plymouth, Indiana.

S. L. Greenbaum, Garden Theaters of Davenport and Des Moines, Iowa.

Philip Gross, Jr., Strand Theater, Milwaukee, Wisconsin.

A. F. Bretlinger, Orpheum Theater, Fort Wayne, Indiana.

Frank Cook of the Saxe Enterprises of Milwaukee, Wsiconsin.

Manager Mellenson, Princess Theater, Benton Harbor, Indiana.

E. O. Le Roche and his four-year-old son, Vialta Theater, Clifton, Illinois.

Harry Gramp, Orpheum Theater, Rockford, Illinois.

Pete Sarontis, Family Theater, Elkhart, Indiana.

George (Daddy) Hines, Auditorium Theater, South Bend, Indiana.

Charles Pacini, New Majestic Theater, Kenosha, Wisconsin.

William A. Zeeman, Majestic Theater, Coffeeville, Kansas.

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	84	93
Biograph Company	3	25
Lone Star Corp., pref.	94	100
Lone Star Corp., com.	41	46
Mutual Film Corp., pref.	36	42
Mutual Film Corp., com.	31	37
No. American Film Corp., com.	28	38
New York M. P. Corp.	25	35
States Film Corp., com.	34	45
Randolph Film Corp., pref. (with 50% common)	100	105
Thanhouser Film Corp	2	2½*
Universal Film Mfg. Co.	150	..

*Par $5.00.

Exclusive to Motography.

Mutual Film Corporation: The expected improvement in the Mutual situation registers strongly in the last statement of the condition of the company. Figures, which indicate a very desirable increase in business and net profits, will be available within the next several days. The stock, which has been more or less dormant in the past two or three months, is now in demand, and, as good news seems to travel as fast as bad news, stockholders already seem to have learned that Mutual preferred and common are wanted in several quarters.

North American Film Corporation: The sequel to "The Diamond From the Sky" is completed and seventy-five prints are being made. This would indicate a large volume of business expected. The preferred stock, having been retired at 110, the common is now in demand, and the market has improved slightly over last week. It is stated by some of the largest stockholders that the real value of this security is considerably higher than the market quotations, which probably accounts for the stock activity shown lately.

States Film Corporation: The initial dividend of 5% per share has just been paid on the common stock. As this stock was orignially given as a bonus to the preferred, the dividends now being declared represent all profit to the stockholders.

Randolph Film Corporation: It is reported a dividend, at the rate of 7% per annum, will be declared on the preferred stock next month.

Vogue Films, Inc.: At the annual stockholders' meeting early this month, Mr. S. S. Hutchinson, president of the American Film Co., Inc., was elected president. It is reported a dividend will shortly be paid. Vogue is now producing one two-reel comedy per week, with thirty working prints, and the increasing demand for these films would attest to their growing popularity.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.) Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	10-16	Only a Rose: A Boomerang....s, Selig	21283–4
E	10-16	The Curse of the Forest....1, Vitagraph	21285
T	10-16	The Selig-Tribune, No. 83....1, Selig	21286
D	10-16	The White Rose of the Wilds....1, Biograph	21287

Tuesday.

C	10-17	The Fable of "The Kittenish Superanns and the World-Weary Snipes....2, Essanay	21288–89
C	10-17	A Sauer Kraut Symphony....1, Kalem	21290

Wednesday.

C	10-18	Dreamy Dud: Scenic....1, Essanay	21291
C	10-18	A Persistent Wooing....1, Vim	21292
D	10-18	The Girl from Frisco, No. 11....2, Kalem	21293–94
D	10-18	Classmates....3, Biograph	21295–6–7

Thursday.

T	10-19	The Selig-Tribune, No. 84....1, Selig	21298
C	10-19	A Precious Parcel....1, Vim	21299

Friday.

D	10-20	Treading Pearls....2, Knickerbocker	21300–01
D	10-20	Grant, Police Reporter, No. 1....1, Kalem	21302
C	10-20	Strong Evidence....1, Vitagraph	21303
C	10-20	Here and There....1, Vim	21304

Saturday.

D	10-21	Marooned....3, Essanay	21305–06–07
C	10-21	Essanay-Chaplin Revue of 1916....Essanay	5,000
D	10-21	The Harbor of Happiness....3, Vitagraph	21308–09–10
D	10-21	A Daring Chance....1, Kalem	21311
D	10-21	An Eventful Evening....1, Selig	21312

Monday.

D	10-23	Out of the Shadows....Selig	2,000
D	10-23	Paradise for a Day....Selig	1,000
C	10-23	Trouble for Four....Vitagraph	1,000
T	10-23	The Selig-Tribune, No. 85....Selig	1,000
D	10-23	Friends....Biograph	1,000

Tuesday.

D	10-24	Borrowed Sunshine....Essanay	2,000
C	10-24	The Bogus Booking Agents....Kalem	1,000
D	10-24	The Battle of Elderbrush Gulch....Biograph	2,000

Wednesday.

C	10-25	Canimated Nooz Pictorial, No. 18: Scenic....Essanay	1,000
C	10-25	Home-Made Horrors....Vim	1,000
D	10-25	The Girl from Frisco, No. 12....Kalem	1,000

Thursday.

T	10-26	The Selig-Tribune, No. 86....Selig	1,000
C	10-26	A Maid to Order....Vim	1,000

Friday.

D	10-27	The Chorus Girl and the Kid....Knickerbocker	2,000
D	10-27	Grant, Police Reporter, No. 2....Kalem	1,000
C	10-27	Betty's Affair....Vitagraph	1,000
C	10-27	The Frame-Up....Vim	1,000

Saturday.

D	10-28	It Never Could Happen....Essanay	3,000
D	10-28	The Lost Messenger....Kalem	1,000
D	10-28	A Close Call....Selig	1,000

V. L. S. E. Program

9-4	Selig Athletic Series, No. 11....Selig	1,000
9-4	Phantom Fortunes....Vitagraph	5,000
9-11	Selig Athletic Series, No. 12....Selig	1,000
9-11	His Wife's Good Name....Vitagraph	5,000
9-18	The Combat....Vitagraph	6,000
9-18	The Fall of a Nation....Vitagraph	7,000
9-25	The Chattel....Vitagraph	5,000
10-2	The Scarlet Runner, No. 1....Vitagraph	2,000
10-2	Through the Wall....Vitagraph	6,000
10-9	The Scarlet Runner, No. 2....Vitagraph	2,000
10-9	The Firm of Girdlestone....Vitagraph	5,000
10-16	A Prince in a Pawnshop—Barney Bernard....Vitagraph	5,000
10-16	The Scarlet Runner, No. 3....Vitagraph	2,000
10-23	The Blue Envelope Mystery—Lillian Walker....Vitagraph	5,000
10-23	The Scarlet Runner, No. 4—Earle Williams....Vitagraph	2,000

Mutual Program

Monday.

D	10-16	The Franchise....2, American	05107–08

Tuesday.

D	10-17	The Law of Nature—Edwin August....2, Mutual	05109–10

Wednesday.

T	10-18	Mutual Weekly, No. 94....1, Mutual	05111
S	10-18	See America First, No. 57....s, Gaumont	05112
C	10-18	Kartoon Komics, No. 57....s, Gaumont	

Thursday.

D	10-19	Stepping Westward....2, Gaumont	05113–14

Friday.

C	10-20	He Wouldn't Tip....1, Cub	05115

Saturday.

C	10-21	That Dog Gone Baby....1, Cub	05116
C	10-21	The Deacon's Widow....1, Cub	05117

Sunday.

C	10-21	Her Painted Pedigree—Paddy McGuire....2, Vogue	05118–19
T	10-21	Reel Life....Gaumont	05120

Monday.

D	10-23	Professor Jeremy's Experiment....2, American	05121–22

Tuesday.

D	10-24	The Folly of Fear....2, Mutual	05123-24

Wednesday.

T	10-25	Mutual Weekly, No. 95....1, Mutual	05125
S	10-25	See America First, No. 58....s, Gaumont	05126
C	10-25	Kartoon Komics, No. 58....s, Gaumont	

Thursday.

D	10-26	At Twelve o'Clock....2, Mutual	05127–28

Friday.

C	10-27	Lovers and Lunatics....1, Cub	05129

Saturday.

C	10-28	Dad's Experiment....1, Cub	05130
C	10-28	When Clubs Were Trumps....1, Cub	05131

Sunday.

C	10-29	He Died and He Didn't....2, Vogue	05132–33
T	10-29	Reel Life....1, Gaumont	05134

Universal Program

Monday.

C	10-16	His Own Nemises—Eddie Lyons, Lee Moran..1, Nestor	01839
C	10-16	Timothy Dobbs, That's Me, No. 10—Carter De Haven ....2, Universal	01850
D	10-16	Liberty, No. 10—Marie Walcomp, Eddie Polo..... ....2, Universal	01851

Tuesday.

D	10-17	The Wrath of Cactus Moore—William Mong, Peggy Coudray....3, Gold Seal	01840
	10-17	No Release This Week....Victor	

Wednesday.

D	10-18	Through Baby's Voice—Douglas Gerrard, Edna Maison ....2, Laemmle	01841
C	10-18	Safety First....1, L-Ko	01842
T	10-18	Animated Weekly, No. 42....1, Universal	01843

Thursday.

D	10-19	The Eel—Betty Schade....2, Imp	01844
	10-19	No Release This Week....Powers	

Friday.

D	10-20	The Elusive Enemy—Francis Ford, Grace Cunard.... ....1, Imp	01845
	10-20	No Release This Week....Rex	
C	10-20	Pat's Pasting Ways—Pat Rooney....1, Nestor	

Saturday.

D	10-21	The Conspiracy—Harry Carey, Edith Johnson..... ....2, Bison	01846
	10-21	No Release This Week....Laemmle	
C	10-21	Beans and Bullets—Gale Henry, William Franey..... ....1, Joker	01847

Sunday.

C 10-22 Main 4400—Herbert Rawlinson, Agnes Vernon.....2, Victor 01848
C 10-22 She Wanted a Ford—Billie Ritchie, Gertrude Selby...1, L-Ko 01849

Monday.

C 10-23 The Bar Fly—Eddie Lyons, Lee Moran.....1, Nestor 01859
D 10-23 Liberty, No. 11—Marie Walcamp, Eddie Polo.....2, Universal 01876

Tuesday.

D 10-24 Society Hypocrites—Ben Wilson, Neva Gerber.....3, Universal 01860

Wednesday.

10-25 Title Not Reported.....Laemmle 01862
C 10-25 A Rural Romance—Lucille Hutton—and an Alligator Hunt.....s, L-Ko 01863
T 10-25 Animated Weekly, No. 43.....1, Universal 01864

Thursday.

D 10-26 The Governor's Decision—William Shay.....1, Imp 01865
D 10-26 The Narrow Creed—Murdock Mac Quarrie, Edythe Sterling.....2, Big U 01866
C 10-26 Winsor McCay and and His Jersey Skeeter..1, Powers 01867

Friday.

D 10-27 Through Solid Walls—Thomas Jefferson, Irene Hunt..2, Imp 01868
D 10-27 A Price on His Head—Kingsley Benedict, Gretchen Lederer.....1, Big U 01869
C 10-27 A Plumber's Waterloo—Ernest Shields.....1, Victor 01870

Saturday.

D 10-28 The Better Man—Jack Holt, Lucille Younge..2, Bison 01871
10-28 No Release This Week.....Laemmle
C 10-28 A Crooked Mixup—Wm Franey, Gale Henry..1, Joker 01872

Sunday.

D 10-29 The Moving Finger—Lee Hill, Maud George....1, Rex 01873
D 10-29 A Daughter of Dixie—Sherman Bainbridge....2, Big U 01874
C 10-29 The Burglar—Harry Depp.....1, Victor 01875

Miscellaneous Features

Where Are My Children?.....Universal 6,000
Tom and Jerry Divorced.....Emerald M. P. Co. 2,000
Casey, the Farmer.....Reserve Photoplays 1,000
The Human Orchid.....Florida Feature Film 5,000
Casey's Pals.....Reserve Photoplays 1,000
Pages from Her Life.....Great Northern 5,000
Casey's Monkey.....Reserve Photoplays 1,000
Casey, the Cop.....Reserve Photoplays 1,000
Casey, the Bandmaster.....Reserve Photoplays 1,000
Kismet.....California M. P. 10,000
War Brides.....Herbert Brenon 5,000
Common Law.....Lewis J. Selznick 5,000
Charity.....Frank Powell Prod. 5,000
The Prima Donna's Husband.....Herald Film 5,000
Around the World in Eighty Days.....Herald Film 6,000
The Woman Who Dared.....California M. P. 7,000
The Passion Flower.....California M. P. 5,000
Less Than the Dust.....Artcraft Pictures Corp. 5,000
The Conquest of Canaan.....Frohman Am. Co. 5,000
The Crisis.....Sherman-Elliot, Inc. 10,000
Vera, the Medium.....Lewis J. Selznick

Bluebird Photo-Plays, Inc.

9-18 Behind the Lines.....Bluebird 5,000
9-25 The Evil Women Do.....Bluebird 5,000
10-2 Wanted a Home.....Bluebird 5,000
10-9 The Chalice of Sorrow.....Bluebird 5,000
10-16 The Social Buccaneer—J. Warren Kerrigan, Louise Lovely.....Bluebird 5,000
10-23 Love Never Dies—Ruth Stonehouse, Franklyn Farnum.....Bluebird 5,000

Fox Film Corporation

Released Week of

7-24 The Beast.....Fox 5,000
7-31 Under Two Flags.....Fox 5,000
8-7 The End of the Trail.....Fox 5,000
8-14 Sporting Blood.....Fox 5,000
8-21 Daredevil Kate.....Fox 5,000
8-28 Little Miss Happiness.....Fox 5,000
9-4 The Unwelcome Mother.....Fox 5,000
9-11 Her Double Life.....Fox 5,000
10-9 War Bride's Secret.....Fox 5,000
9-25 The Fires of Conscience.....Fox 5,000
10-2 The Straight Way.....Fox 5,000
10-16 The Ragged Princess.....Fox 5,000
10-23 Romeo and Juliet—Theda Bara, Harry Hilliard.....Fox 5,000

International Film Service, Inc.

10-9 Beatrice Fairfax, No. 81..... 2,000
10-10 International News Pictorial, No. 81..... 1,000
10-13 International News Pictorial, No. 82..... 1,000
10-16 Beatrice Fairfax, No. 10..... 2,000
10-17 International News Pictorial, No. 83..... 1,000
10-20 International News Pictorial, No. 84..... 1,000
10-23 Beatrice Fairfax, No. 11..... 2,000
10-24 International News Pictorial, No. 85..... 1,000
10-27 International News Pictorial, No. 86..... 1,000

Kleine-Edison-Selig-Essanay.

Released week of

10-2 The Country That God Forgot.....Selig 5,000
10-16 The Return of Eve.....Essanay 5,000
World's Series Baseball Film.....Selig 5,000

Metro Features.

Released week of

9-4 The Light of Happiness.....Metro 5,000
9-11 Mister 44.....Metro 5,000
9-18 The Wheel of the Law.....Metro 5,000
9-25 The Dawn of Love.....Metro 5,000
10-2 Life's Shadows.....Metro 5,000
10-9 The Iron Woman.....Metro 5,000
10-16 A Diplomatic Romance.....Metro 5,000
9-23 The Gates of Eden—Viola Dana.....Metro 5,000

Mutual Master-Pictures.

Released week of

9-4 Youth's Endearing Charm.....American 5,000
9-4 The Light.....American 5,000
9-4 The Count.....Chaplin-Mutual 2,000
9-11 The Sable Blessing.....American 5,000
9-11 Grim Justice.....Turner 5,000
9-18 The Three Pals.....American 5,000
9-18 The Land o' Lizards.....American 5,000
9-25 The Manager of the B. & A.....American 5,000
9-25 The Torch Bearer.....American 5,000
10-2 Dulcie's Adventure.....American 5,000
10-2 A Woman's Daring.....American 5,000
10-9 Philip Holden.....American 5,000
10-9 Redeemed.....American 5,000
10-16 Bluff—Kolb and Dill.....5, American 144
10-16 The Voice of Love—Winifred Greenwood, Ed Coxen.....5, American 145
10-2 The Pawnshop.....Chaplin-Mutual 5,000
10-23 The Undertow—Helen Rosson, Franklin Ritchie.5, American 146
10-23 The Love Hermit—William Russell.....5, American 147

Paramount Features.

Released week of

10-5 The Storm.....Lasky 5,000
10-4 O U Rooster.....Paramount-Bray 1,000
10-9 The Intrigue.....Pallas 5,000
10-9 In Old Ireland.....Paramount-Burton Holmes 1,000
10-9 Paramount Pictographs Weekly Magazine.....Paramount 1,000
10-11 Colonel Heeza Liar Gets Married.....Paramount-Bray 1,000
10-12 Her Father's Son—Vivian Martin.....Moros Co. 5,000
10-16 Witchcraft—Fannie Ward.....Lasky 5,000
10-16 Paramount Pictographs Weekly Magazine.....Paramount 1,000
10-16 Southern Italy.....Paramount-Burton Holmes 1,000
10-18 Farmer Al Falfa Sees New York.....Paramount-Bray 1,000
10-19 The Kiss—Owen Moore, Marguerite Courtot.....Famous Players 5,000
10-23 The Rainbow Princess—Ann Pennington.....Famous Players 5,000
10-23 Paramount Pictographs Weekly Magazine.....Paramount 1,000
10-23 The Island of Opal.....Paramount Burton Holmes 1,000
10-25 Bobby Bumps Helps a Book Agent.....Paramount Bray 1,000

Pathe.

Released Week of

10-23 The Shielding Shadow, No. 4.....Pathe 2,000
10-23 Prudence the Pirate.....Pathe 5,000
10-23 In the Mesh of Her Hair.....Pathe 2,000
10-23 Heine and the Magic Man.....Pathe 1,000
10-23 Athletic Movements Analyzed (Colored).....Pathe 500
10-23 Blossom Time in Japan (Colored).....Pathe 500
10-25 Pathe News, No. [illegible].....Pathe 1,000
10-28 Pathe News No. 87.....Pathe 1,000

Red Feather Productions.

Released Week of

10-9 A Romance of Billy Goat Hill.....Red Feather 5,000
10-16 Barriers of Society—Dorothy Davenport, Emory Johnson.....5, Red Feather 01858
10-23 The Black Sheep of the Family—Jack Holt, Francelia Billington.....5, Red Feather 01858

Triangle Film Corporation.

Released week of

10-1 Manhattan Madness.....Fine Arts-Triangle 5,000
10-8 Rummy—Wilfred Roe.....Fine Arts-Triangle 5,000
10-8 Plain Jane—Bessie Barriscale.....Kay-Bee Triangle 5,000
10-15 The Old Folks at Home—Beerbohm Tree.Fine Arts-Triangle 5,000
10-15 The Return of Draw Egan—William S. Hart.....Kay-Bee Triangle 5,000
10-22 Fifty-fifty—Norma Talmadge.....Fine Arts-Triangle 5,000
10-22 The Vagabond Prince—H. B. Warner.....Kay-Bee Triangle 5,000

World Features.

Released week of

8-28 Husband and Wife.....World 5,000
9-4 The Almighty Dollar.....World 5,000
9-11 The Velvet Paw.....World 5,000
9-18 Friday the 13th.....World 5,000
9-25 The Dark Silence.....World 5,000
10-2 The Revolt—Frances Nelson, Arthur Ashley.....World 5,000
10-9 The Gilded Cage—Alice Brady.....World 5,000
10-16 The Man Who Stood Still—Lew Fields.....World 5,000
10-23 The Hidden Scar—Ethel Clayton, Holbrook Blinn.....World 5,000
10-23 The Rainbow Princess—Ann Pennington

Brief Stories of the Week's Film Releases

General Program

Friends—Biograph — October 23. — Featuring Mary Pickford, Henry Walthall and Lionel Barrymore. At the mining camp of Golden Creek the little orphan girl of the late proprietor of Golden Creek Inn is the pet of all the miners. She becomes greatly infatuated with Dandy Jack, who is considered by all as her sweetheart. Jack decides to leave the camp for other diggings, and the little one is almost heartbroken. As he is leaving, he meets Bob, his old chum, who has just arrived at the camp. Their greeting shows clearly the value of that little word, "friends." Later on Bob comes to the inn and falls deeply in love with the little orphan, who has realized by this time that her feeling for Jack was infatuation rather than love. Hence she and Bob are engaged to be married. Shortly before the day set for the wedding Jack returns and is twitted by the boys about the apparently fickle girl, whereupon he wagers that he can win her back, not knowing, of course, who the successful suitor is. The outcome is a revelation to all.

Out of the Shadows—(Two Reels)—Selig—October 23.—Featuring Robyn Adair and Virginia Kirtley. A review appears elsewhere in this issue.

Trouble for Four—Vitagraph—October 23.—Florence Walters, a newlywed, raves about her ideal husband to the Widow Hartley and the widow tells her that all men are true, until you find them out. Florence is indignant and the widow suggests putting Harry to the test. The widow writes a note to Harry asking him to dine with her that evening at the Hotel Norman. Harry meets a bachelor friend on the way to the hotel and Bobby begs to keep the appointment. The widow, having never seen Harry, thinks that Bobby is he and after dining with him she makes her getaway, leaving Bobby to foot the bills. He discovers that he left his money in his other suit and calls up Harry to get him out of the trouble. The widow tells Florence that she dined with her husband and Florence leaves and returns to her mother's. Bobby calls on the widow and makes violent love to her and she tells him he ought to be ashamed of himself, has he no consideration for the little woman in the next room. Just at this moment Harry appears on the scene and Florence also returns with her mother. Finally everything is straightened out and all ends happily.

The Battle of Elderbrush Gulch—(Two Reels)—Biograph Reissue—October 24.—Featuring Mae Marsh. Two orphan children from over the mountain are sent to their uncle in Elderbrush, a new settlement just being formed close to a hostile Indian tribe. The elder of the two girls insists on keeping her puppies and her uncle forbids her to bring them into the house. She leaves the puppies outside and later in the evening, thinking the puppies will be cold, she goes out for them and sees them in the distance running through the elderbrush. They are also seen by two Indians, the chief's son and his friend. They catch the dogs just as the little girl appears, and her uncle, who has followed her, sees her struggling to gain possession of them. He shoots the chief's son and the next day the Indians go on the warpath and completely devastate the center of the settlement. Then then proceed to the rancher's cabin, where the girl with her little sister and puppies are hiding in a big chest. Help arrives before the Indians have time to reach the cabin, however, and all ends happily.

Borrowed Sunshine—(Two Reels)—Essanay—October 24.—Featuring Richard C. Travers and Marguerite Clayton. A review appears elsewhere in this issue.

The Fable of the Throbbing Genius of a Tank Town Who Was Encouraged by Her Folks Who Were Prominent—Essanay—October 25.—Lila, daughter of the egg and poultry king, scored a knockout in a war drama held as a charity benefit. Friends advised her to go in the movies. Thereafter, when Lila moved from one room to another the portieres had to be spread the entire length of the pole, so as to make room for her head. A local haberdasher, who was plotting to surround her with a new bungalow and a lot of mission furniture, went to call as per usual, and found her too busy to hold hands. Father saw he was hooked, so he took her to a moving picture school to have her searched for talent. It took many an egg to have her properly conservatoried. Lila took her diploma the rounds of the studios and found that artist temperaments were more abundant than lamp posts. She finally got on as the Maid who enters with her back to the camera in the early part of act two. When Lila saw the first run and found her scene had been cut out, she caught the first train for the home town. The next day she had a strip of red carpet spread for the haberdasher and was learning to cook on a fireless heater. Moral—The true friend to home talent is one who goes to the benefit and hisses all the evening.

Betty's Affair—Vitagraph—October 27.—Betty loves Bob, who has every delightful qualification, except money. Therefore, her stern father objects to the match and plans to wed his darling to a nondescript by the name of Ferdinand who has only one point of attraction, namely, the prospect that he will inherit a wad when his healthy uncle passes in his checks, same time in the dim, distant future. Ferdinand comes to the home of Betty to claim his bride, whereat the cook, who belongs to the Stew Experts' Union, quits rather than cook for "company." Bob, disguised as a member of the female species, takes the cook's place in the kitchen and maltreats the food to such an extent that flirty Ferddie longs for home and mother. Meanwhile, of course, Betty and Bob put one over on the visitor by being married on the sly and when finally foolish father insists upon the crime of marrying his offspring to the distant legacy, he finds that he has been famously foiled by the lovely lovers.

It Never Could Happen—(Three Reels)—Essanay—October 28.—Featuring Richard C. Travers and Frances Benedict featured. Incensed at Robert Prandor's escapades, his father tells him to leave home and return only when he has earned $100. This will move the elder man to make him a partner. The boy is soon forced by necessity to take a place as waiter. Here he catches the eye of Wyman, who hires him as butler. Thyra, his daughter, is the chilliest thing Prandor ever met. When she decides to marry him he gets frightened and tries to escape, but tumbles down a stair and is severely injured. Prandor immediately falls in love with Elsie Forbes, his nurse. Thyra is using her supposed engagement to Prandor as a cloak to cover her real affection for another man, opposed by her father. An entanglement of forged checks worries Wyman and his secretary arrests young Prandor. Elsie Forbes is arrested also. While Prandor is making the secretary himself confess to the forgeries, his father, long a friend of Wyman, enters and the situation is happily solved, the final obstacle being removed when word comes that Thyra has eloped with the other man.

A Close Call—Selig—October 28.—Featuring Tom Mix and Victoria Forde. A review appears elsewhere in this isue.

Selig-Tribune No. 80—October 5.—Five hundred thousand dollar blaze destroys a portion of the St. Charles Bridge, the only highway structure across the Missouri River, St. Charles, Mo.; officials of the nation, state and city unite in celebration of the 200th anniversary of Boston Light, the oldest lighthouse in America, Boston, Mass.; the boys of the Pennsylvania State Militia hold an athletic tournament at Camp Stewart, El Paso, Tex.; forest fires occurring in Newhall, Cal., destroy hundreds of oil tanks and thousands of acres of timber; the Ohio Field Artillery brings to Ft. Bliss the first observation balloon used during the army's long occupation of the border, El Paso, Tex.; four hundred and sixty-eight boys of the public schools take part in the aquatic games held at the Sutro Baths here, San Francisco, Cal.; all Pennsylvania troops stationed along Mt. Franklin, Tex., take part in four-day hike across the mountains.

Selig-Tribune No. 81—October 9.—Society women of the Golden State form the first American Women's Bowling Club, San Francisco, Cal.; John Aitken wins the Astor Cup race of 250 miles, driving a Peugeot over the course in 2 hours, 23 minutes, 4.02 seconds, breaking the world's record for speedway tracks, New York, N. Y.; society folks from Philadelphia hold their annual Horse Show at Bryn Mawr, Pa., with usual success; the landing at Nome, Alaska, of John Borden and the crew of his rescue ship "Great Bear" from the R. C. McCullough, after his vessel was wrecked on Pinnacle Rock.

Mutual Pictures

Professor Jeremy's Experiment—(Two Reels)—American—October 23.—Featuring Orral Humphrey. Prof. Jeremy, an eccentric old scientist, compounds a liquid which, if sprinkled on a person's face, will cause that person to speak the truth—and nothing but the truth. He first experiments on the cook, whose sweetheart, the policeman, hears her tell the professor that she gives him the professor's whiskey and cigars. Then the professor's daughter and her lover, Thorpe Willis, a young newspaper man, appear upon the scene, and Thorpe accidentally getting a spray of the liquid on his face, begins to lay bare his soul. The professor kicks Thorpe out and the next morning reads an account in the paper of his discovery. "Smoothy" Smithers, a crook, also reads the notice. The professor is finally so pestered by requests for the formula that he destroys it and locks the liquid in the safe. Smithers manages to get the liquid from the safe, but drops the bottle, allowing some of the liquid to spatter in his face. He then emerges from the house declaring to the world that he has just burglarized a house. The professor is finally so harassed by requests that he turns to Thorpe for help. The reporter writes up the whole affair as a hoax on the public and then is accepted as Jeremy's son-in-law.

The Folly of Fear—(Two Reels)—Mutual)—October 24.—Featuring Edwin August and Ruth Blair. La Rue, an author, is in love with Grace Ellis, who refuses to marry him. Ethel Rutledge, La Rue's secretary, has an unfortunate affair with Gerard Weir, but discovers in time that he is an adventurer. La Rue marries Ethel and they are happy until Weir again crosses the woman's path and shows her a mysterious document which causes her to keep him in her room, masquerading as her cousin. Later La Rue discovers the deception and asks an explanation of Ethel, but through fear of Weir she will not explain. Through an odd chain of circumstances Grace Ellis discovers what the document is that Weir is holding over Ethel's head and tells La Rue of it. Years before Ethel had been tricked into a mock marriage with Weir, but had discovered it in time. Weir had doctored a hotel register to make it look as though she had been his wife and this was the document he was holding over her. Weir is killed and Ethel is once more folded in her husband's arms.

Universal Program

The Barfly—Nestor—October 23.—With Eddie Lyons, Priscilla Dean and Lee Moran. Mr. and Mrs. Newlywed prepare to attend a masquerade ball, he in the attire of a tramp. The tramp from whom Newlywed obtained the idea for his costume turns up, however, and Mrs. Newlywed goes off to the ball with the tramp. This, of course, leads to complications, and the tramp is arrested. Newlywed is also arrested by the police and they all meet in the police station, at which place explanations follow.

Society Hypocrites—(Three Reels)—October 24.—With Ben Wilson, Neva Gerber and Helen Leslie. This picture deals with the civilizing of an Indian, who finally learns enough of "civilization" to prevent the elopement of his host's youngest daughter with a designing baron, and a theft involving much, which is based on a former incident in the story. After having had enough of "civilization" the man asks the girl who has helped him to share his life and fortune, but she realizes that races cannot mix.

A Rural Romance—(Two Reels)—L-Ko—October 25.—With Lucille Hutton and Bill Revan. Farmer McNutt is willing that his daughter shall marry Dick, the farm hand, until the landlord threatens to foreclose the mortgage unless Lucille marries his son. Lucille is forced to be nice to the latter and for her perfidy Dick makes her suffer with the rube. However, Dick finally gets hold of the girl and rides off with her in a flivver. Both meet their doom over a cliff, another instance of the reward of trickery.

The Narrow Creed—(Two Reels)—Big U—October 26.—The girl's betrayer in this picture proves to be the deacon's son. The latter, harrassed by his conscience, decides to look up Ruth, marry her, and save her from the disgrace which her fatherless child has brought. At first the deacon is adamant when he learns his own son is the culprit, but the son administers to him a vigorous sermon on hypocrisy. Finally the deacon admits the truth about a number of things, forgives his son and the girl, and the child brings about a happy reunion.

Windsor McKay and his Jersey Skeeters—Powers—October 26.—Windsor McKay in his Jersey home is pestered by mosquitoes. By accident he meets a professor who is studying the language of the mosquitoes and who suggests that he make a series of drawings to illustrate

how the insect performs its deadly work. The drawing shows a "skeeter" sapping the life blood of a fat man. But the insect overdoes the thing and bursts as a result of overtaxing his capacity.

The Burglar — Victor — October 29. — With Harry Depp and Yvette Mitchell. Harry, signing his name "H. Smith," and his wife, have a room opposite that of a certain H. Smith, a diamond merchant, in the hotel they stop at on their honeymoon. A burglar ransacks the groom's room and leaves it in a sorry state. His wife, returning, thinks him untrue to her. A flashy buyer coming to see the merchant gets in the young wife's room where she receives a lively reception. Of course, things eventually adjust themselves.

Feature Programs

Blue Bird

Love Never Dies—(Five Reels)—Bluebird—October 23.—Featuring Ruth Stonehouse and Franklin Farnum are featured in this production, dealing with Cecile and Felix, who love one another as children, but who are separated later when Cecile is taken away by her taciturn uncle. She later meets her sweetheart, now a man and a violinist in Rennes, and goes away with him. But their joy is short-lived, and Cecile is again taken away and Felix arrested. He has begun meantime to compose an opera, and when he is released finishes it despite that he has lost his Cecile. The latter has gone to Paris with Lecoq to become famous. A friend brings Felix's opera to Paris and it falls in Lecoq's hands. He steals it and later Felix recognizes it and Cecile while attending the opening performance. He forces Lecoq to confess and himself becomes famous, while poor Cecile falls desperately ill and is taken home. Only the return and forgiveness of her lover restores her to health.

Fox

The Ragged Princess—(Five Reels)—William Fox—October 10.—June Caprice features in this drama by Frederic Chapin. It tells the story of an orphan girl who runs away to freedom only to fall into the hands of a man of evil reputation, who adopts her. The innocent girl is freed from his clutches by a youth who has helped her previously and fallen deeply in love with her. John G. Adolfi directed. Reviewed at length elsewhere in this issue.

International Film

Hearst-International No. 81—October 10.—Two persons are killed and forty injured in the collapse of a railroad bridge at Cleveland, Ohio; Freshmen and Sophomores of the State Agricultural School at Davis, Calif., hold their annual tank rush, the object of which is for the members of one crowd to toss the members of the other into a large pool of water; exclusive pictures by Nelson E. Edwards, showing German soldiers being instructed in the use of hand grenades, soldiers off duty amusing themselves, and a German army entering a French village which has been captured; a million cigarettes are made to be sold by society women for the benefit of blinded Belgian soldiers, San Francisco, Cal.; latest fashions; latest war invention, the land mine, a powerful agent of destruction, is tested at San Francisco, Cal., for the representatives of several South American governments; students of Columbia University hold their annual tug-of-war, New York; the Red Sox, champions of the world, and winners of tne 1916 American League pennant.

Hearst-International News Pictorial No. 82—October 13.—Brooklyn baseball team, champions of the National League, made a game fight for the World's Series championship and defeated the Boston Red Sox in the third game of the 1916 World's Series, Ebbet's Field, Brooklyn; President and Mrs. Wilson attend the Centennial celebration at Omaha, Nebraska, and review a monster parade; James W. Gerard, Ambassador to Germany, and Mrs. Gerard return to the United States on board the liner Frederick VIII, and are greeted at the dock by 2,000 persons, New York; pretty Piute papooses pose for pictures at the first Indian baby show ever held in this section, Bishop, Cal.; latest fashions; Charles Fairbanks, vice-presidential nominee on the Republican ticket, is greeted by Mayor Rolph and other officials, San Francisco, Cal.; General Frederick Funston reviews the New York division of the National Guard and watches the Frontier Day celebration of the guardsmen, McAllen, Texas; exclusive pictures by Ariel L. Varges showing the great difficulties encountered by the British Army in the Balkans, near Salonika, Greece.

K. E. S. E.

The Heart of the Hills—(Five Reels)—K. E. S. E.—An Edison production adapted from the novel, "The Girl of the East," with Mabel Trunnelle and Conway Tearle. Review will appear in next issue.

Metro

Life's Shadows—(Five Reels)—Metro—October 2.—William Nigh enacts the leading role in this character story he wrote and produced. Reviewed elsewhere in this issue.

In the Diplomatic Service—(Five Reels)—Metro—October 16.—Francis X. Bushman and Beverly Bayne in an adventure story by John C. Clymer and Hamilton Smith. Reviewed elsewhere in this issue.

Mutual Masterpictures

The Undertow—(Five Reels)—American—October 23.—Featuring Franklin Ritchie and Helene Rosson. A review will appear in next issue.

Mutual Star Production

The Love Hermit—(Five Reels)—American—October 23.—Featuring William Russell and Charlotte Burton. A review will appear in next week's issue.

Paramount

Witchcraft—(Five Reels) — Lasky — October 16.—Fannie Ward in a drama laid in New England in 1692. Reviewed elsewhere in this issue.

Pathe

Pathe News No. 82—October 11.—Leaders of the motion picture industry visit Charles E. Hughes to learn his views on film censorship, New York, N. Y.; only observation balloon on the border is taken to the camp of the First Ohio Field Artillery to which it has been assigned, El Paso, Texas; devout members of the Holy Name Society hold their annual rally to foster the movement against blasphemous speech, Jersey City, N. J.; President and Mrs. Wilson arrive to attend the celebration of the fiftieth anniversary of the admission of the state of Nebraska into the Union, Omaha, Neb.; James W. Gerard, American Ambassador to Germany, returns for his first vacation since he assumed the difficult and delicate duties of his post, New York, N. Y.; fanned by a strong northeastern wind, fire rapidly sweeps over thousands of acres of onion marsh lands, destroying valuable crops, McGuffey, Ohio.

Pathe Weekly No. 83.—Armed with clubs and guns the police set out to quell the riots of the oil strikers in which two people were killed and a dozen injured by stray bullets, Bayonne, N. J.; heavy seas render difficult the work of raising the United States collier Hector, which was recently sunk during a severe storm, Charleston, S. C.; animated cartoon by John C. Terry; new nonrecoil gun, which is being used extensively by the Allies in the present war on aeroplanes and portable platforms, is tested for use at Derby, Conn.; Piute Indian squaws are not to be outdone by their white sisters of the East and exhibit their little papooses in a native American baby show, Bishop, Cal.; Mme. Sarah Bernhardt arrives in New York from the steamship Espagne after many months of nobler sacrifice at the front to cheer up the soldiers of France.

Historic New Orleans—(Split Reel)—Pathe—A scenic showing all the interesting points in this most interesting city. On the same reel with:

Fowls and Game Birds—A colored educational giving pictures of barnyard and fancy fowls and birds.

Luke's Preparedness Preparations—Pathe—Lonesome Luke comedy in which Harold Lloyd surrounds himself with a number of freakish characters who place themselves under his charge to become soldiers. The picture has some amusing spots.

The Shielding Shadow—(Two Reels)—Pathe—The seventh episode of the serial tells of the restoration of the memory of One-Lamp Louie. He fears that Leontine will give evidence that will send him to jail so he and Sebastian enter into a plot to do away with the pretty heroine. Leontine has agreed to ride in the balloon with Hamilton, the famous balloonist. Hamilton becomes ill from a poison drink served him by Sebastian. The assistant is to guide the balloon in the race next day. But Ravengar learns of the plot and he makes a prisoner of the mechanic and takes his place. Though the balloon explodes, Leontine and Ravengar sustain no injuries.

Red Feather

The Black Sheep of the Family—(Five Reels)—Red Feather—October 23.—Featuring Francelia Billington and Jack Holt in this tale of a young man's folly and regeneration. Gilmore Hammond, Paul Byron, Helen Leslie, C. Norton Hammond, Mrs. Jay Hunt and Hector V. Sarno complete the cast. Jay Hunt directed the production.

Triangle Program

Jim Grimsby's Boy—(Five Reels)—Triangle-Ince.—Frank Keenan as a mountaineer. Produced by Reginald Barker from a story by Lanier Bartlett. Reviewed elsewhere in this issue.

Atta Boy's Last Race—(Five Reels)—Triangle-Fine Arts—October 22.—Dorothy Gish is featured. A review will appear in next week's issue.

V. L. S. E. Inc.

The Blue Envelope Mystery—(Five Reels)—Vitagraph—October 28.—Blue Ribbon feature produced by Wilfrid North and featuring Lillian Walker. Reviewed elsewhere in this issue.

The Scarlet Runner—(Two Reels)—Vitagraph—December 4.—The tenth episode will be reviewed in next issue.

World

The Gilded Cage—(Five Reels)—Brady—October 8.—Featuring Alice Brady. A review will appear in next week's issue.

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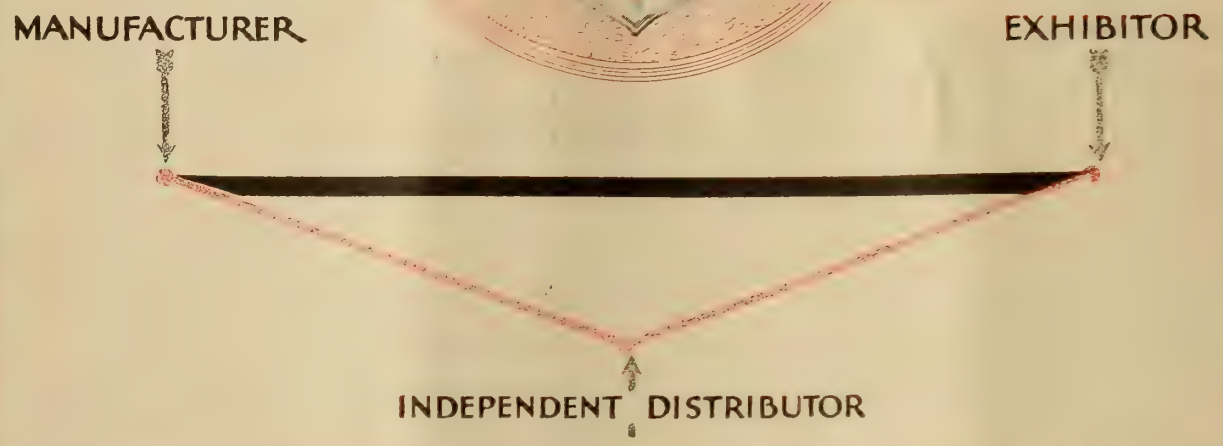


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TRIANGLE

RELEASES FOR WEEK OF OCTOBER 29

Bessie Love in "Sister of Six"

Fine-Arts

There's a "something" indefinable about this dainty, demure little start that's irresistible. Her sweet, winsome manner reaches right down to the heart of every moving picture patron and "gets" it. Somehow they can't help loving Bessie Love.

And when you show "Sister of Six," the latest picture in which this star appears, you will understand why this is true. You'll enjoy it—and so will your patrons. They'll go away loving Bessie Love more than ever.

Louise Glaum and Howard Hickman in "Somewhere in France"

A picture that holds you in suspense until the very end—a tale so full of mystery that you cannot guess the outcome—a story so gripping that hours pass like minutes. Such a picture is "Somewhere in France," the new TRIANGLE PLAY co-starring Louise Glaum and Howard Hickman, written by the late Richard Harding Davis.

There's no question about the way this picture will be received.

Keystone Comedies

Two gatling-guns of fun and frolic as usual.



Scene from "Greed," starring Nancy O'Neill, third play of the McClure series, "Seven Deadly Sins."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, NOVEMBER 4, 1916 No. 19

Association Adopts "Advisory Plan"

ADVISORY EXECUTIVE COMMITTEES AUTHORIZED IN ALL FILM CENTERS

THAT the National Association of the Motion Picture Industry would accomplish great things was well understood from its organization and those high ideals have not been shattered in any way, in fact have been strengthened by the work already done by this body. Since its inception it has worked at high speed with the most gratifying results in its upbuilding.

The latest undertaking of the association is to start the operation of a country-wide advisory executive committee. It has been estimated that there are nearly a million persons directly employed in and affiliated with the motion picture industry and the aim of the national body is to make this active million into an intensified active unit. The Association, from a preliminary survey, has realized the magnitude of the project and the first step to link up separate localities with the central body was taken at the last meeting of the Executive Committee, when Walter W. Irwin, of the Greater Vitagraph, V. L. S. E., Inc., presided. It was then the "advisory plan" was adopted by which the entire industry will be so functioned that even the most remote sections of it will get as prompt action on vital questions as though they were really in New York. And, as a matter of fact, they will be in New York by direct representation as the Executive Committee authorized the formation of Advisory Executive Committees in all large motion picture centers.

Executive Secretary Frederick H. Elliott, one of the most expert organizers in the country, fully outlined the plan. These advisory bodies will be complete organizations in themselves, with the same rules and classifications of memberships as the parent body. They will pass upon all questions that may be submitted, and then send their recommendations to the Executive Committee and the Board of Directors of the National Association prior to all scheduled meetings.

Judge A. P. Tugwell, of Los Angeles, one of the national directors, who came all the way from the coast to report conditions and to give advice and directions concerning the organization there, wired to his associates in California and by the time he returns all of the preparations for the formation of the branch, practically will have been completed. The Advisory Executive Committee of California will be the first of a quickly following series. Illinois will be the next, with the headquarters in Chicago. William A. Brady, president of the National Association, and Walter W. Irwin, at a recent conference offered the chairmanship of this body to John R. Freuler, president of the Mutual. He asked to reserve his decision until he had given the matter his fullest consideration. The Illinois committee would number among its members George K. Spoor, of the Essanay; W. N. Selig, of the Selig Polyscope; Frederick J. Ireland of the Emerald Motion Picture Corporation; Donald J. Bell, of Bell & Howell; Alfred Hamburger, and others well known in the industry.

The advisory committees are to be representative of each of the five classes composing the directorate of the Association. No specification of the number from each class was made and these matters are to be settled wholly by the locals. There are more than fifty membership classifications, even including railroads and insurance companies, and, in fact, every interest and individual that does business with the industry.

Among the well known figures in California who are members of the National Association are David Wark Griffith, Thomas H. Ince, and Mack Sennett.

"In the west we few poor, down-trodden producers have gotten together and fought in San Francisco and in Los Angeles very weakly and very childishly," says Mr. Griffith. "We have defeated everything in the censorship line in that part of the country. San Francisco and several of the cities, do not owe anything to the motion picture industry, so it was a pure up-fight and they voted against it—12 to 3—against any form of censorship."

Already has the Film Exchange Board of Trade of San Francisco done much practical work toward the elimination of official censorship. It now acts as censor, with the entirely friendly approval of the local government and thus far has won the approval of even those who looked upon the change with misgivings and suspicion. It even proceeded against any exhibitor who was featuring a vice film, after having the police cart away what was considered an offensive lobby display.

Scope of Committee on Legislation

The subject of legislation affecting the motion picture is one of the biggest movements just now with the National Association of the Motion Picture Industry.

Mr. Seabury, who is chairman of the Committee on Legislation, is a high authority on the laws of the various states and the task that he and his co-workers, inside and out of the National Association, have set themselves to do appeals to the imagination in its broad, constructive purpose. The Legislative Com-

mittee is planned to be relatively big and as powerful as the association of which it is a part. It will cover every state, city, town and hamlet in the United States. It will be a vast, specialized intelligence department. It will be a legal division that draws upon the best talent in legislative and in general law. It embodies a big national idea, too, which appeals to the spirit of thousands of serious-minded persons who see in the motion picture an aid to every good and patriotic purpose.

With Mr. William M. Seabury, at its head, this important body is composed of Alfred Hamburger, theatrical manager of Chicago; Richard A. Rowland, Metro Pictures Corporation, New York; Peter Jeup, Detroit; Ernest Horstmann, Boston; James B. Clark, A. P. Tugwell, Los Angeles; Paul Cromelin, Cosmofotofilm, New York; Walter W. Irwin, Greater Vitagraph, V. L. S. E., Inc.; Louis Levine, Regent Theater, Brooklyn; Lee Ochs, National President of the Exhibitors' League of America; P. A. Powers, Universal Film Mfg. Co., New York; Hiram Abrams, Paramount Pictures Corporation; Maurice Choynski, Newberry Theater, Chicago; Charles Phillips, Milwaukee; W. Stephen Bush, New York; Nicholas Power, Nicholas Power Co., New York.

"I regard the committee as perhaps the most important committee of the association," says Mr. Seabury, "and it is comprised, in part, of members of the association, and in part, of advisory members of the committee, who are not members of the association, but who in some instances are lawyers representing the important film interests, and in other instances prominent club women and others interested in social and public welfare work."

The lawyers who have consented to act in an advisory capacity include the best talent that has been turned to the service of the great film corporations: Gebriel Hess, Albert H. T. Banzhaf, Nathan Vidaver, Samuel Field, James Cowden Meyers, Walter N. Seligsberg, Bainbridge Colby, J. Robert Rubin, Arthur S. Friend, Siegfried Hartman and Arthur Butler Graham.

Among the women who will work with the intelligence of the guidance of fruitful experience are Mrs. Mary Norton, of Minneapolis, chairman of the Special Committee on Motion Pictures of the General Federation of Women's Clubs, and Mrs. Florence Colpitts, and Mrs. Gretrude Springer, of New York, both members of the Review Committee of the National Board.

"Among the objects and purposes of the legislative committee of the National Association of the Motion Picture Industry," says Mr. Seabury in summing up, "is the effort which the committee will make to oppose the enactment of legislation harmful to the industry, and to discuss and formulate legislation which may tend to benefit the industry."

Presidential Candidates on Censorship

President Wilson is to prepare an expression on censorship, a crystallization of his recent informal talk at Shadow Lawn with the representatives of the National Association of the Motion Picture Industry, which the association will have exhibited along with the photographs taken on the occasion, in the 20,000 motion picture houses in the country. Mr. Hughes has already performed this service for the industry, representatives of which he addressed recently at the Essex County Country Club, West Orange, N. J.

At the last meeting of the Executive Committee, Walter W. Irwin, chairman, presented the request of Bainbridge Colby, former New Jersey state senator and a member of the Republican National Committee, requesting an endorsement of Mr. Hughes' attitude toward the Motion Picture Industry. The committee therefore approved the following screen captions:

CHARLES EVANS HUGHES ON CENSORSHIP.

"Motion pictures are destined to play a marvelous part in our education."

Thoroughly believes in protecting public morals by proper regulations through the exercise of the police power.

"I am not inclined to favor censorship of motion pictures as—

"History proves that censorship leads to arbitrary action."

These expressions are approved and indorsed by the National Association of the Motion Picture Industry and by the Motion Picture Exhibitors' League of America.

Executive Secretary Frederick H. Elliot was instructed to communicate with the Democratic National Committee and the President's secretary, Mr. Tumulty, enclosing a copy of the Hughes statement, with the endorsement of the association and its affiliation, the Exhibitors' League of America, inviting them to prepare similar expression for the president and submit it for approval, with assurances of immediate action. President Wilson and Mr. Hughes meet on common ground in discussing motion picture censorship, for they have expressed virtually the same view—that they are against the principle of it as a federal measure; that such a law could not apply to a local condition.

Chairman Irwin recommended that the meetings with both candidates be shown throughout the country and that both statements be given out between now and election day. That 200 prints should be secured of the combined films and that the secretary be instructed to communicate with J. E. Brulatour and George Eastman in an effort to get a donation of about 80,000 feet of film and then have some firm make the prints gratuitously for the benefit of the industry in its censorship campaign.

Selig to Produce in Chicago

Al Green, the youthful director, has been summoned from the Selig studios at Los Angeles to Chicago by William N. Selig. According to present plans Mr. Green will probably produce one or more five-reel feature plays and some of the elaborate interiors may be filmed at the Chicago studios. Mr. Green will be furnished with an exceptional cast of players. For years Green was assistant director to Colin Campbell. Later Mr. Green was promoted by Mr. Selig to a full-fledged directorship. He is not only a capable actor but has original methods of production. He has been with the Selig Company for over five years, and accompanied "The Ne'er-Do-Well" players to the Panama Canal zone where scenes for that production were filmed. Mr. Green also plays a part in "The Crisis," and was assistant to Mr. Campbell when "The Crisis" was produced.

Director Jacques Jaccard and his big company of players are working on the eleventh episode of the big Universal serial, "Liberty."

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, Motography will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request Motography will gladly furnish the opinion of men who have run the feature in question. Simply address, Motography, Chicago.)

"CLEO MADISON, in the Chalice of Sorrow (Blue Bird). A pretty good picture in spite of its having been issued under a pink permit." —Edward Levin, Langley Theater. *Located on a busy business street in an outlying neighborhood, patrons of the better classes.*

"Mutt and Jeff, as usual, very funny."—Harry Miller, Manager Boston Theater.—*Downtown house.*

"H. B. Warner in the Vagabond Prince (Triangle). A fair picture on which we did only a fair business." —George Moore, manager Orpheum Theater. *Downtown house.*

"The Iron Woman (Metro), featuring Nance O'Neill. Patrons well pleased."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater, catering to the better classes.*

"The Hidden Scar, featuring Ethel Clayton (World). A pretty fair picture."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater, catering to the better classes.*

"Should A Baby Die? (E. L. K.). A very good box office attraction."—Henry Trinz, manager Avenue Theater, Milwaukee, Wisconsin.—*Neighborhood theater, catering to a middle class.*

"When Love Leads (Fox), with Ormi Hawley. The picture good, photography clear. As a whole, gave perfect satisfaction."—Harry Miller, Manager Boston Theater.—*Downtown house.*

"My audiences seemed to be well pleased with the Hidden Scar (World), featuring Ethel Clayton. As a whole, it is a pretty good picture."—George Moore, manager Orpheum Theater. *Downtown house.*

"The Vagabond Prince (Triangle), featuring H. B. Warner, proved to be a pretty good drawing card for us."—S. Trinz, manager Covent Garden Theater.—*Neighborhood house, catering to the better classes.*

"Although it rained the entire day on which I played the Essanay 1916 Chaplin Review, this production proved to be an excellent box office attraction."—George Moore, manager Orpheum Theater. *Downtown house.*

"Where Love Leads (Fox), featuring Orma Hawley. I was very much disappointed in this picture. The details are bad and the story somewhat disconnected." —George Moore, manager Orpheum Theater. *Downtown house.*

"Cavalry Pictures of Illinois National Guards while a good drawing card, is not up to snuff in interest." —Manager Strand Theater. *Located on one of the principal outlying business streets, catering to a middle class.*

"Anna Pavlowa in The Dumb Girl of Portici, a pretty fair picture played to excellent box office receipts." Henry Trinz, manager Avenue Theater, Milwaukee, Wisconsin.—*Neighborhood theater, catering to a middle class.*

"The Combat (Vitagraph), featuring Anita Stewart. A very good attraction, well received by the patrons of this house."—S. Trinz, manager Covent Garden Theater. *Neighborhood theater, catering to the better classes.*

"The Return of Draw Egan (Triangle), featuring W. S. Hart. A wonderful picture that went over big with my patrons."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater, catering to the better classes.*

"Marc McDermott in Footlights of Fate (V-L-S-E). A very good picture, liked immensely."—Edward Levin, Langley Theater. *Located on a busy business street in an outlying neighborhood, patrons of the better classes.*

"The Vagabond Prince (Triangle), featuring H. B. Warner. I did not get time to look at the picture. If box office receipts have any bearing on the quality of the picture this one must be great."—Harry Miller, manager Boston Theater.—*Downtown house.*

"A Sister of Six (Triangle), with Bessie Love and the Triangle Kids—the Kids pulled some very clever stuff in this picture. Story old, photography good."—S. Trinz, manager Covent Garden Theater. *Neighborhood theater, catering to the better classes.*

"William Nigh and Irene Hawley in Life's Shadow (Metro). A very good picture, both stars featured being well liked. Though issued under a pink permit, it went over in great shape."—Harry Miller, Manager, Boston Theater.—*Downtown house.*

"The railroad wreck which you will probably remember having seen in an earlier Vitagraph release furnishes one of the best punches in The Combat, featuring Anita Stewart. All in all, a pretty good picture."—George Moore, manager Orpheum Theater. *Downtown house.*

"The Light That Failed (Pathe), featuring Robert Edeson, is built around a powerful theme. The star is exceptionally good in this picture. However, the photography is not quite up to the Pathe standard."—Harry Miller, Manager Boston Theater.—*Downtown house.*

"Fifty-Fifty (Triangle), featuring Norma Talmadge, contains a very clever story. The box office possibilities of the picture are greatly enhanced by the most clever Miss Talmadge. As a whole, great. The picture went over with a bang."—Harry Miller, Manager Boston Theater.—*Downtown house.*

"The Evil Women Do. Taking into consideration that this is a pink permit picture it played to very enthusiastic audiences at this theater. Photography and acting are all that might be expected."—Manager Strand Theater. *Located on one of the principal outlying business streets, catering to a middle class.*

"The Gilded Cage (World), featuring Alice Brady. A costume play, beautiful in every detail. It is a production of massive order. Alice Brady's work in this picture is beyond ridicule. The photography very clear; as a whole a very desirable attraction."—Harry Miller, Manager Boston Theater.—*Downtown house.*

"Life's Shadow (Metro), featuring William Nigh and Irene Howley. A very classy and clean picture that went over well. Both stars were very good and I think that William Nigh is one of the most popular artists playing before the camera today."—George Moore, manager the Orpheum Theater. *Downtown house.*

"Romeo and Juliet (Fox), in seven reels, featuring Theda Bara and Harry Hilliard, is a massive production in which Theda Bara shows to wonderful advantage. The scope of roles in which this girl can successfully appear seems to be unlimited."—Harry Miller, Manager Boston Theater.—*Downtown house.*

"The Gilded Cage is a massive production with dozens of beautiful sets and scenes. Alice Brady, the star, is at her best in this picture. The acting of the supporting cast is ordinary. As a whole, a very good box office attraction."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater catering to the better classes.*

"The Reward of Patience, featuring Louise Huff and Lottie Pickford (Famous-Paramount), is a very fine production more likely to appeal to the higher class of people. Rather deep to be appreciated by the lower elements."—Manager Strand Theater. *Located on one of the principal outlying business streets, catering to a middle class.*

"The House of Lies (Morosco-Paramount), featuring Edna Goodrich, is one of the smoothest running society dramas I have ever seen. It is exceptionally good in every detail and will appeal to the various classes of people."—Manager Strand Theater. *Located on one of the principal outlying business streets, catering to a middle class.*

"Fifty-Fifty (Triangle), featuring Norma Talmadge, is by far the best picture I had on during the past week. I believe this star is becoming more popular with every new production in which she appears. Patrons well pleased, proven by the box office receipts."—George Moore, manager Orpheum Theater. *Downtown house.*

"Geraldine Farrar in Temptation (Lasky). Undoubtedly Geraldine Farrar's popularity and drawing power put this picture over as no other star in the same story could have done. This picture will be received with favor by all the classes."—Manager Strand Theater. *Located on one of the principal outlying business streets, catering to a middle class.*

"The Wolf Woman (Triangle), featuring Louise Glaum, is sensational in the extreme. It contains a number of strong scenes which are well handled. The picture will appeal to a class of people who, in numbers, are in the minority. The picture was released under a pink permit."—Manager Strand Theater. *Located on one of the principal outlying business streets, catering to a middle class.*

"The Common Law, featuring Clara Kimball Young, a wonderful production which choked up the lobby of my house in spite of the fact that a drenching rain was falling. As a box office attraction, unusual. By popular request this picture has been re-booked and will again be shown at this theater next Saturday."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater, catering to the better classes.*

"The Ragged Princess (Fox), featuring June Caprice—for some reasons this star is not very popular. However, the people enjoyed this picture immensely. The mainstay of the picture being the popular and clever child actress, Jane Lee, who with her perfectly natural and unposed acting and capers, furnished a number of hearty laughs. The story, old stuff; photography, even."—George Moore, manager Orpheum Theater. *Downtown house.*

"Old Folks at Home (Triangle), featuring Sir Herbert Tree. All in all a very good picture which may meet with some objection, due to an unjust murder and a later decision of 'not guilty' by a jury which is influenced by the tears and pleadings of the accused's mother. A sub-title inserted into this picture endeavors to justify the murder and my patrons seemed to be satisfied."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater, catering to the better classes.*

George Beban with Morosco-Pallas

George Beban, the well known delineator of Italian character roles, has signed a long term contract with Morosco-Pallas and has left New York to join the studios in Los Angeles. The engagement of Mr. Beban was effected by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, and marks the first stellar addition to the Famous Players-Lasky-Morosco-Pallas companies since their recent combination.

The initial Beban production under the new contract will be an Italian character subject written by himself in collaboration with Lawrence McCloskey. Other subjects of different Latin types will follow.

Hector Sarno Joins Fox

Hector V. Sarno has joined the Fox forces and has been assigned to a forthcoming production.

Mr. Sarno was born in Naples, and spent the first years of his adult life in the Italian army. Before going into motion pictures he played in stock with Novelli and other Italian stock companies.

An Ideal Children's Matinee

THE IMPRESSIONS OF NED HOLMES, MANAGER, STUDEBAKER THEATER, CHICAGO

By B. F. Barrett

"GEE! He punched him in the beezer!" "Watch him biff him in the snout!" Then followed shouts of laughter. No, it wasn't a street fight. It was a big downtown theater in which was being held a special matinee for the children. These expressions may not mirror just exactly the idea of the education which mothers desire their little ones to absorb from a children's matinee in a motion picture theater, but the exclamations were so evidently from the soul outward and were so expressive of unalloyed pleasure and utter disregard of all training and English, in the pure joy of the picture that even the most horrified parents could not but smile.

And it was just because he appreciated how the children would glory in the odd and unusual scenes in the picture that Ned Holmes, manager of the Studebaker Theater, Chicago, arranged to have a breakfast matinee every Saturday morning of "20,000 Leagues Under the Sea." The exclamations quoted broke forth during the scene of the hunt on the bottom of the sea when Captain Nemo struck the shark with his gun.

"I just had to have a special performance for the children," said Mr. Holmes. "I could not accommodate them at the regular matinee and evening performances, and you feel like an ogre when the children come in with their faces beaming with anticipation and see their hearts broken with disappointment when told there are no more seats for the evening. I suppose they also had a folorn feeling that although their parents brought them down this afternoon it might be some time before they could come again.

"And then there are the children coming alone to be taken care of. I can not allow youngsters of from ten to fourteen to attend an entertainment alone in the evening. And even though the theater is down town there have been a good many boys who came alone, and in two or three cases I am pretty sure that they ran away to come, and I had visions of fond mothers hunting wildly for these same children if I allowed them to attend the performance and arrive home about eleven o'clock at night. There was one boy, apparently fourteen, who came in the other evening, and with him were two others, one about ten and the other a little fellow not more than six. They acted pretty tired and I had an idea they walked all the way down town because they had just enough money to get in and couldn't spare the price for carfare. And then I had to refuse them admittance. It was a terrible blow.

"Of course there are the afternoon performances each day, but the children are in school then, and Saturday afternoon the crowd has been more than we could manage. We have been charging regular theater prices for our evening performances and I felt that this was debarring many children from seeing the show. The parents would hesitate quite a while before they would bring four or five youngsters down when the price was seventy-five cents or a dollar apiece. And I like the kiddies, you know. I have something here which they enjoy to the top notch and I wanted to give them a chance to see it. So one Saturday afternoon when the lobby was packed and the announcement was made that there were no more seats for that performance, the little happy faces became grave and it was just impossible to keep the tears back in many cases, I felt that something must be done, so I told the children that I would hereafter have a breakfast matinee every Saturday morning at ten-thirty and the admission would only be twenty-five and fifty cents. My! You would have thought I was a fairy god-mother or the prince who had just rescued the beautiful maiden from the giant. I never had so many admiring glances cast at me in my life as I received from those little folks when they were told that I would have a special performance for their benefit.

"And these Saturday morning performances are more fun than any other show I give. The children are so enthusiastic and their sense of humor is so keen that they get a great deal more out of the picture than the older people do. They laugh and laugh over some subtle bit of comedy which the adults do not even get, and probably the director himself never realized was there.

"The people who claim that children do not care for adaptations of books are greatly mistaken. Most of the children have read '20,000 Leagues Under the Sea' and the picture was like meeting an old and well-loved friend. They are so pleased when a character whom they have especially admired comes on the screen. How good it is to see him. They are constantly watching for scenes which especially appealed to them in the book, and when they come you can hear all over the house, 'Oh, here it is!' 'Don't you remember?' 'Yes, that is just what the book said.'

"I will admit that '20,000 Leagues Under the Sea' is different from many other adaptations. It is one of the wonder books of the child and the picture is even a greater miracle. It is better than a circus. There is something doing every minute and all the 'stunts' are unusual and out of the ordinary. How the children clap when the picture of Jules Verne appears on the screen. Here is the man who gave them this wonderful story. Here is the man whose imagination could soar even farther than theirs. He knew the kind of stories a boy wanted. None of these 'kissing, loving things,' but real adventures.

"The film is eight reels long, but the children do not tire. I believe they would sit through eight more. They are so excited and thrilled I do not believe they have breath enough left to wiggle. And at the same time they are being educated. We don't advertise this as an educational film, however, on the general principle that the children will believe that what is good for them they don't want to see. But they are gaining a liberal education while watching the film. The unusual deep sea pictures and the submarine views in this picture are invaluable to the child. If I had a whole raft of children myself I certainly would want them to see it.

"It is very amusing to hear the comments of the children and the comparison they make, and many of their remarks show how they are being educated while amused. When the men in their diving suits first began to walk along the bottom of the ocean one boy exclaimed, 'Gee, who does he think he is, Vernon Castle getting ready to dance? Why don't he stand up straight and walk along? Suppose he thinks that's some new dance step!' But his

disgust was turned to interest when the subtitle told him to watch how the men had to fight the strong undertow. Here was something he did not know before.

"I had a great argument with one boy about the guns that were used on the bottom of the ocean. He said I knew just as well as he did that guns wouldn't go off under water and that was just a fake. They couldn't really kill anything with those guns. I tried to explain to him, and some of the older boys standing around tried to tell him that the subtitle made that clear, but he was still doubtful. That was a new idea that he must study over and ask his daddy about."

Here is a lesson to the people who claim that the children want only fairy stories and comedies and try to plan a program which will "reach down" to them. What they want is thrills. As one little girl expressed it: "I like the pictures where your breath won't come." They like to see something which down in their hearts they feel is a little beyond them. They admire some one who knows more than they do. They like to feel that they are learning something out of the ordinary which they can spring on the other "kids." Although the very name "educational film" too often antagonizes them.

Mr. Holmes' Saturday morning performance may well be classed as an ideal children's entertainment from all standpoints. Fifteen minutes before the show began the lobby was filled with children accompanied by their parents. The line extended to the door and it was a restless, expectant crowd. Of course there is always more glamour to a child in being taken downtown to a theater, because the business district is a novelty and a wonder to them anyway. The fact that the theater is situated downtown means that the mothers or some older person must accompany them, and the one situation which the neighborhood manager has to contend with all the time is easily solved. The children can't be sent alone to take care of themselves or be taken care of by the manager.

Most of the children were from eight to fourteen or sixteen and a better behaved, more enthralled—and incidentally more interesting—audience never filled a theater. They absorbed all the information unconsciously. They laughed at all the little quirks which even the director probably never imagined would bring a smile. They held their breath in the thrilling scenes until you were afraid they would get black in the face. But they came out alive, and they came out educated, and they came out wishing there was more to see, although they had sat through eight reels of a picture with only five minutes intermission in which they could wiggle and move about.

I really pitied the parents. The questions they were asked and the questions they will have to answer after they reach home to satisfy all the new wonderings that arise, and the seeking after information that was suggested and perhaps not exactly understood. There was so much that one small mind could not grasp it all at once and some things there was not time to digest thoroughly, so these will have to be explained at home. This shows what films will do which are a little above the children, and yet of which they can grasp a great deal. They make the child anxious to acquire knowledge. They send him to books and encyclopedias to study. They give him food for thought—and incidentally a fund of questions to be asked—which he will get in no other place. Even reading the book is not as good as seeing the play, for the picture makes everything so real.

If any exhibitor doubts that there is a place for the special performance for children, that it will be appreciated, and that it can be made to give the children just what they want, realize the parents' ideal, and satisfy the exhibitor, let him visit the Studebaker theater on Saturday morning. Here he will find all conditions ideal for a performance of this kind and here he can learn how to conduct such entertainments, how to get the children to come, and what to offer them to keep them coming.

Chicago Houses Score With Feature

During the first two weeks of October, "The Common Law," featuring Clara Kimball Young, kept the Studebaker Theater on exclusive Michigan avenue filled to brimming, and this is a news, not a press agent story. The first night that this exceptional Selznick feature was run it was necessary to call for an extra force of policemen to control the crowds that packed the lobby and clogged the entrance. The Studebaker seats 1,400 people —at one time.

Following the run at the above house, Jones, Linick & Schaefer placed the Young feature in the Bijou Dream on State street for three weeks, the first week as an exclusive run. This house seats 340 and runs ten shows a day. At seven of the shows on practically every day patrons are held out. The first week fifteen and twenty cents was charged; ten and fifteen cents are the present prices—ten cents up to noon and fifteen until the house closes. "We have few complaints concerning any picture," said Assistant Manager Gotshall, "but there has been absolutely no complaint about 'The Common Law' during all the time we have run it."

The Covent Garden Theater, a Lubliner & Trinz house, which seats over 2,000, ran the Selznick feature for two days last week and plays a return engagement with it next week. At the President Theater, on the South Side of Chicago, the doors were pushed off their hinges by the pressure of the crowds eager to renew their acquaintance with Clara Kimball Young and Robert W. Chambers, the author of the popular story.

Several other outlying houses are now running the feature.

Fire Threatens Metro Studio

Two and a half reels of Mabel Taliaferro's new six-reel feature, "The Sun-beam," which had just been completed, and a number of costly costumes were damaged in a fire which broke out in the film-developing room of the Rolfe-Metro Studio, at 3 West Sixty-first street. That no greater damage was done was due to the prompt action of the actors and actresses who were rehearsing on the floor above. They came quickly to the rescue and the flames were soon under control, and what might have proved a disastrous fire was virtually extinguished before the fire department arrived.

Billie Burke Plays "Mother"

Billie Burke has begun her much-heralded new role.

On October 23 there was born to Mr. and Mrs. Florenz Ziegfeld, Jr., of New York, a daughter. Billie is said to be in the best of health and is delighted with the role of "Mother." The miniature of the glowing-haired Billie is growing very normally and is already assured a place in the 1930 "Follies."

Mr. and Mrs. Ziegfeld and daughter are living at the Ansonia Hotel.

Candidates Censor Censorship

PROSPECTIVE ILLINOIS OFFICIALS EXPRESS VIEWS, ETC.

LAST week this magazine printed the letters written by a number of candidates for state offices in Illinois in response to a request by MOTOGRAPHY that they make public their views on the question of censorship. The burden of the song sung in those letters was: "The people are the pictures' best censors."

The ideas expressed in the communications which follow continue in the same key.

Astoria, Ill., October, 17, 1916.

I think that the state has too many boards now for the benefit of the general public, and the man that runs a vulgar picture show would soon be put out of business by the general public.
—William H. Basel, Democratic candidate for Representative, Forty-third District.

Chicago, October 17, 1916.

I have not investigated the subject of regulations of moving pictures by the state as I am not a representative in the State Legislature and, therefore, the matter would not come before me.
—George Edmund Foss, Republican candidate for Congress, Tenth Congressional District.

Public Would Eliminate Undesirable Pictures

Chicago, October 18, 1916.

I wish to say that I firmly believe that the general public is capable of being its own censor. The judgment of the public is usually in the right and public censorship would soon eliminate undesirable pictures.
—Meyer Cossman, Republican candidate for State Senator, Second District.

Chicago, October 22, 1916.

I am not in favor of a state board of censorship over moving pictures. I believe the *public* are the best censors in the world in such matters and they should be the judges also.
—Frank J. Ryan, Democratic candidate for State Representative, Eleventh District.

Pontiac, Ill., October 18, 1916.

Your favor, dated October 16th, received and noted.

I do not believe that a state board of censorship is necessary. In my six years' experience as mayor, in handling shows and motion pictures, by applying business principles, we had no friction or trouble. I think if the control is left with the city officials it would be more satisfactory to the public. The general public in a city the size of Pontiac would be censorship enough as they could not have a successful picture show unless they gave the people what they wanted.
—S. A. Rathbun, Democratic candidate for Representative, Seventeenth District, Illinois.

Chicago, October 20, 1916.

I stand against the censorship of moving pictures by either the city or state.

I firmly believe that the people are intelligent enough to show by their patronage what moving picture or pictures should or should not be shown.
—John M. Powell, Democratic candidate for State Senator, Second Senatorial District.

Chicago, Ill., October 19, 1916.

Replying to your esteemed favor of October 13, I wish to say from my point of view, motion pictures, when given publicity on the screen are identically in the same position as newspapers giving publicity to words, and motion pictures, according to my notion, should be placed on no more nor no less restraint than newspapers or publications of any other kind. I have not had time to look into the subject matter as presented by you, as I am in the midst of a campaign, but wish to refer you to my record as a senator of this state and I think you will come to the conclusion that I ought to be classed with the liberal and broad-gauged people of the State.
—Niels Juul, Republican candidate for Congress, Seventh Congressional District.

Kilbourne, Ill., October, 19, 1916.

Mr. Saylor wishes me to say that he is heartily in sympathy with the motion picture interests and that in case of his election, no action will be taken by him that will prove detrimental to their interests. In other words, Mr. Saylor believes the showing of motion pictures should be left to the general public to decide and that will be sufficient censorship for those films which should not be shown. The motion picture interests will make no mistake in supporting Mr. Saylor and will find him a warm friend favorable to their cause.
—F. L. Draper, for Walter B. Saylor, Republican candidate for Congress.

"Unequivocally Opposed to Censorship"

Chicago, Ill., October 17, 1916.

Relative to my attitude on the question of regulation of motion pictures, beg to state that I am unequivocally opposed to censorship, as I believe the public itself can either make or break a proposition of this kind by its support or failure to support the same; and I think the public itself is the proper censor of motion pictures. If there is any way in which I might be of service, if successful in this election, you may call on me.
—Eugene L. McGarry, Democratic candidate for Congressman, Ninth Congressional District.

Quincy, Ill., October 20, 1916.

I am in receipt of your letter of recent date asking for my position on the regulation of motion pictures. In reply will state that I fully realize the impossibility of constituting a board with power to censor pictures in a practical manner. The police power of a municipality is broad enough to prohibit any picture of an immoral nature, or a picture that in any manner might incite the public to cause a riot, etc. We had a board of censors in this city, but their censorship has never been satisfactory, and several of the members of the board have resigned, so at the present time the board is not active in any manner. It is also my opinion that the lack of support from the public for films of an objectionable character is such that no producing company would find it profitable to finance them.
—Edward P. Allen, Democratic candidate for Congress, Fifteenth Congressional District.

Chicago, Ill., October 20, 1916.

The matter of having boards of censors to pass on motion pictures is abused in many cases, as appears to me. There are more of these boards than are necessary and perhaps it is done for the purpose of creating places or positions as much as for any other reason. In fact, it would seem that the public by withdrawing its support would be all the censorship that would be needed. They have no board of censors to regulate the theaters and other places of amusement and I have never been able to understand why the exception was made as to the motion pictures. The system of having a board of censors has not been a success. Many pictures were barred which should have been shown and some get by which are so bad that the public itself is condemnation enough to make them unpopular and unsuccessful.
—A. W. Fulton, Republican candidate for Congress, Sixth Congressional District.

Theaters Rebooking Paramounts

The announcement that Marguerite Clark and Pauline Frederick, two of the most popular photoplay stars on the screen, have renewed their contracts with the Famous Players Film Company and will continue to appear on the Paramount Program, has concentrated the attention of the motion picture fans upon these two stars to such an extent that all of Paramount's exchanges have been flooded with requests for re-bookings on these subjects.

The news of their determination to remain on the screen and not accept tempting offers to return to the stage has, through the publicity departments of Famous Players and Paramount, traveled with great

rapidity from coast to coast and interest in these two great actresses is at fever heat. It is natural, therefore, that the logical time for re-booking these subjects is at hand.

Some Paramount theaters are distributing ballots to their audiences, on which are printed all the productions that Miss Clark and Miss Frederick have appeared in, announcing to their patrons that they will re-book as many of these pictures as their patrons demand.

PLAYERS' CLUB FOR WEST

Los Angeles Is Planning a Club of Photoplay Artists and Others Which Will Rival Those of Paris and East

A players' club which will rival the Lambs and Friars of New York, was planned at a recent meeting held in Hollywood which was attended by about two hundred photoplay artists and representative citizens of Los Angeles. The plans were not definitely outlined but will probably materialize in a few weeks. The aim of the organization is to popularize the silent drama and fraternize its units of artists.

The club will draw its membership from Southern California's three thousand or more motion picture players, exclusive of the vast army of "extras" and others around the studios. These will form the active membership which will control the organization. The associate membership will be selected from the business men of the city, artists of other lines and celebrities.

At the initial meeting Hollywood was represented by the following men: O. C. Craig, George Cooke, C. E. Toberman, C. G. Greenwood and George Eastman, all prominent in the business and civic life of that community. It was these men who were responsible for the new nationally celebrated open-air production of "Julius Caesar" a few months ago.

The following committee was appointed by James Young, who presided, to formulate by-laws for the club and attend to other details of organization: William Farnum, Neal Burns, Crane Wilbur, Sid Chaplin, George Eastman, Bertram Bracken, Edward Brady, Hal Cooley, Clark Irvine, C. C. Craig, Jack Sacker, Norman Manning, J. A. Allen, Wallace Reid, Jack Holt, Arthur Shirley and Guy Price. The committee will meet the latter part of the week, at which time the organization will be further cemented.

Among others who attended the birth of the Players were Harry Caulfield, Fred Kley, Peggy Hagen, Mae Murray, W. E. Keefe, Eddie Dillon, Carter

De Mille Made President of Morosco

The first official change resulting from the recent combination of the Famous Players, Lasky Corporation, Oliver Morosco Photoplay Company, and Pallas Pictures, is the election of Cecil B. De Mille, director general of the Lasky studios, to the presidency of the Oliver Morosco Photoplay Company and the vice-presidency of Pallas Pictures.

Mr. De Mille was one of the organizers of the Lasky Company and has been director general at their studios in Hollywood since its inception. He will still retain supervision of Lasky's producing activities. Frank A. Garbutt of the Morosco-Pallas Company, becomes general executive manager of all west coast studios of the Famous-Lasky-Morosco-Pallas Companies.

Ralph Ince Leaves Vitagraph?

A rumor which has just percolated west from New York states that Ralph Ince, for many years a Vitagraph actor and director, has resigned from that company to go into producing on his own account. It is said that Lucille Lee Stewart, sister of Anita, and Huntley Gordon are already assured as Mr. Ince's stars in his first releases. It is expected that Mr. Ince will work in the old Vitagraph studio at Bay Shore, Long Island. He was with Vitagraph nine years.

Screenshine

By Mel Ody

TWO weeks ago we told you the story of the boys down in a little Illinois house who made a sieve of the screen shooting the Indians in the picture with air guns.

But, following its custom of tagging yesterday ancient history, the film industry has now made that story passé.

Over in Hammond, Indiana, last week John Sebastain pulled out a six-cylinder shooter and blew two holes through the screen to kill the villain.

John had come over from South Chicago to have a good time. He had it, and in the having his sense of chivalry was roused to a high pitch.

So John, in attempting to do the heroine a good turn landed in a cold iron cage.

Small wonder then that knighthood is not still in flower.

Manager O'Toole of the Chicago Fox office was a big league umpire for eight years. No wonder he books so many home runs, and don't care a cuss what you call him.

SURE, US!

"Goodness, is there anybody who hasn't kissed me?" exclaimed Marguerite Courtot the other day after she had spent a day, more or less, rehearsing a play full of good old-fashioned smacks. Speak up, exhibs.

Mary Charleson and Tom North of Seattle are in Chicago. Their proximity in this paragraph doesn't signify anything.

Along with all the other things, legs have gone up.

If you had very beautiful legs would you insure them for $20,000? That's what Zitelka Dolores, one of the new beauties of Ziegfeld's chorus, has done. Florenz says they're the most perfect limbs in the world, and he comes as near knowing as anybody. Along with the high cost of everything else it is now getting expensive to have beautiful legs.

But then, legs have been going up in musical comedy and burlesque for a long time. That's why the red plush on the front rows is always squshed flat.

Stude: "Ever read Maeterlinck's 'Bluebird'?"

Fan: "No, but I've seen lots of his Bluebirds on the screen."

SOME DREAMS WOULDN'T PASS.

She was an exhibitor's only child.

He allowed her to watch the slipping celluloids to her heart's content.

One day, so she herself told us, she saw so many pictures that she slept a troubled sleep at night and every dream wound up with "Passed by the National Board of Reviews."

Cupid is shooting the Chicago Pathe office all to peaces. Bill Kempe and May Angeline Kapp can testify as to whether it's peaces or pieces. No, they didn't marry each other. Somebody else. Manager Bunn doesn't allow any lovin' around the office—except between salesmen and exhibs.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, *Chicago.*

Theater Inaugurates "Pay-as-You-Leave" Idea

THE latest and one of the most successful innovations in theater management is reported by the Paramount Cincinnati office. Messrs. Judy and Gay, of the Tabb Theater, at Mt. Sterling, Kentucky, recently inaugurated a "pay-as-you-leave" system of conducting their business, which acted as a decided stimulus on business.

The managers of this theater contended that the theatrical business was one of the few that collected their revenue before the people knew whether they liked it or not, and that they had decided to only collect admissions after patrons had witnessed their show.

Regarding their unique experiment one of the managers said: "We made the proposition that we would not sell any tickets as people entered the show, but would sell them as they went out. We further stated that if they liked the show they would please stop at the box office and pay the regular price of admission. If they did not like the show they would not pay us one cent. Of course we stood at the door to see how many would think the picture not worth ten cents. To our surprise there was only one couple that left that did not stop and pay for their tickets. On Tuesday night, however, he stopped at the box office and asked if he did not walk out last night without paying. Of course we stated that we did not know. He said, 'Well, I did, and I had no intention of doing so, for it was one of the best pictures that I have ever seen.' We were very much pleased at the advertising, for that was all you could hear the people talking about. It was so different from anything they had ever had sprung on them, it took them completely by surprise."

Chicago Exhibitors Expanding

Alfred Hamburger, one of the leading motion picture operators of the city, is invading Chicago's suburbs. Following his acquisition of the leading theater in Wilmette for high-class motion pictures, which occurred quite recently, he announces that he has taken over the Gayety Theater at Ninety-second street and Commercial avenue, South Chicago. This is a 1,200-seat house which heretofore has been devoted to all kinds of theatrical entertainment, including vaudeville, "legitimate" drama and pictures.

The Gayety is the most prominent theater in the hustling suburb. Until it came into the possession of Mr. Hamburger it was an important link in the chain of playhouses on the Allardt circuit. Under the present management it will be devoted to the highest class pictures, a feature which always distinguishes Alfred Hamburger houses.

Mr. Hamburger operates a dozen or more theaters in Chicago, covering every section of the city, including the down-town district.

The Gayety closes for repairs and overhauling Wednesday, October 18, and will remain closed until the opening day, October 21. Meanwhile painters, decorators and carpenters will have worked day and night renovating the playhouse and fitting it appropriately to receive the Alfred Hamburger policy of choice photoplays, courtesy and attention.

New Combination Theater for New York

Construction of the new million dollar B. S. Moss Theater, at Broadway and 181st street, New York, has been begun, and at the same time the old Wadsworth Theater, less than a stone's throw away, will be transformed into a department store. Excavation and leveling for the construction of the theater will begin on Monday, and it is expected that the building will be completed next September. It will be two stories high, situated on a plot of land, 150 feet on Broadway, 200 feet on 181st street, 178 feet on Bennett avenue, and 201 feet on the north. The area includes thirteen city lots.

Two entrances on Broadway and another on West 181st street will enable the building to dispense its patrons quickly. These 3,500 persons will have the advantage of extraordinary fire exits, enabling the house to empty in record time. The exits are said to be 30 per cent in excess of the building law requirements.



Manager Thomas Soriero of the Park Theater, Boston, had no difficulty in drawing crowds when Gladys Hulette appeared at his house. Perhaps that's the reason he gave a banquet in her honor; perhaps that wasn't the reason at all. This picture shows the charming little Thanhouser and Pathe star in overalls climbing down a ladder from the window of her rooms above the theater.

It will have many new and novel features for the comfort and convenience of its patrons. No stray draughts will cause colds to the audience. These wandering draughts are avoided by a new system of ventilation. The air within the house will be renewed every minute.

Several special lighting schemes will be tried as it is sought to avoid light errors now common while moving pictures are on the screen. Diffused light, or indirect rays, behind thick-toned glass, will prevent any light from straining the eyes of the audience. There are many other mechanical features making it the last word in theater construction. The stage depth will be 45 feet, whereas there is usually only 30 feet. A steel curtain will be used instead of asbestos.

Fire hazard will be reduced to its least degree in many features other than the exit arrangements. Actors' dressing rooms will be detached from the back stage, something never before tried. They will have a small two-story house in the rear, slightly detached from the main theater building. The audience will sit in chairs fashioned after those in use in the Metropolitan Opera House. Late-comers will not annoy the patrons under the seating plan, for the seats are divided into three sections, with three aisles and one cross-over on the orchestra floor. The same plan will be used in the balcony.

The decorative scheme of the theater will be in French renaissance throughout, with an exterior of stucco and polished granite. The same principle will be observed inside. It will be colored in old rose, French gray, ivory and gold.

Everything will be finished in a huge and elaborate manner, making it possible to produce pictures, vaudeville, opera or stage spectacles.

"For Ladies Only" Draws Crowds

There have been few if any films presented in Chicago that have attracted more attention from the public and the trade than "The Unborn," produced by the Kulee company and now holding out crowds of women at the Band Box Theater on Madison street, in the heart of the city's downtown district.

The title of the feature and the fact that it has been extensively advertised "for women only" has brought out amazing hordes of the feminine sex. Long lines have stood along the street waiting for entrance at practically every show for two weeks. The accompanying illustration shows the crowds waiting in the rain at nine o'clock at night. It is estimated that 30,000 or 40,000 women have been turned away.

Manager Rudolph arranged free lunch hour shows for working girls during the second "women's only" week. The first free show was for factory girls. Other lunch hour shows were arranged for department store girls, domestics, hotel and telephone employes.

Whether the men of Chicago will be able to see "The Unborn" at the Band Box Theater remains up to the women to decide. As long as they flock to the theater in the numbers that have seen the picture already, men will be barred. So far no man has been allowed to see the photoplay. The little playhouse is opened every morning at nine o'clock and it is close to midnight before the doors are locked.

Gives Away a Ford

By A. R. M. Sutton

John W. Hamrick, of the Rex theater, Seattle, is advertising just now "The Universal Car and the Universal first-run pictures at the Rex." The Universal car is, of course, the Ford, and the Universal pictures Mr. Hamrick takes it for granted need no explanation. The point is that to introduce with a bang his new Universal Program, for which he has just signed, Mr. Hamrick is going to give away a 1917 model five-passenger Ford auto. The person receiving the greatest number of votes will be the winner, and the right to vote is obtained by buying admission tickets to the Rex, fifty votes going with each regular ten cent admission ticket, twenty-five with each child's ticket, and seventy-five with each fifteen cent loge ticket. The contest is to run for six weeks.

Hobart Henley at Universal City is playing the featured lead in and directing a five-reel drama, "Little Italy."



Crowds of women waiting in the cold and rain to see "The Unborn" at the Band Box, Chicago. This picture was taken about nine o'clock at night.

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, NOVEMBER 4, 1916 Number 19

An Hour's Entertainment for a Dime

SOMEBODY will always have to take care of the one-hour show. No matter how ambitious the producers may be to make big, expensive, multiple reel features and long serials, and no matter how competent they may be, to carry out that effort, the sixty-minute program, complete in itself, will always be demanded by a great many exhibitors and by a distinct and permanent portion of the public.

The five-reel feature has become one of the standards of motion picture production. Practically it is a one-hour show in itself. Theoretically its screening should take more than an hour, since that is at the rate of more than sixteen inches of film, or about twenty-two pictures to the second; and that is much faster than the camera that took them was operated. But we will call it an hour's show, because that is the schedule followed by most exhibitors.

A good five-reel feature is a complete entertainment, and enough for anyone's money. But some exhibitors, and a great many theater patrons, do not see it that way. They want to put something more on the program, so that the appeal of the show will not depend entirely upon a single production. So they add, usually, a two-reel comedy. Sometimes a single or split is used. In most cases, it will be agreed, something is added to the five-reel feature; comparatively few exhibitors run just the feature and nothing else.

A two-reel comedy, run at the same rate of speed (generally too fast) lengthens the show to an hour and twenty-four minutes—practically an hour and a half. There is no valid objection to a ninety-minute show, except that some exhibitors protest they cannot make any money on it at ten cents admission. The price must be raised to fifteen cents.

The only reason the price for an hour-and-a-half show should not at once be made universally fifteen cents lies in a fixed belief on the part of many exhibitors that the ten cent show must prevail ultimately; that in spite of the few film masterpieces that name their own price, the backbone of the industry is the ten cent house.

We do not believe anything is gained by giving the people too much for their money. A reasonable value, with a sure and reasonable profit, is the first law of business. An hour's entertainment for a dime is reasonable value beyond all doubt; a reasonable profit can be made on it, where a longer show for the same money would make any profit at all doubtful. For lengthening the show reduces the profits, not singly, but doubly. It not only costs more, but cuts down the number of shows per day. A five hundred seat house can reasonably run seven one-hour shows a day, giving a possible capacity for $350 in dimes, with a weekly film rental of say $200. The same house can run only four one-and-one-half hour shows, or a possible capacity of $200 in dimes (or $300 at fifteen cents) with a weekly film rental of say $240. Other things being equal, it is plain that the one-hour show is the more profitable. And a considerable number of exhibitors are coming to believe that an hour of picture entertainment satisfies ninety per cent of the public.

The five-reel feature seems to afford an ideal one-hour show. Apparently the one- or two-reel "filler" used with it is not essential to a dime's worth of entertainment. Yet there

always remains a vital objection to this theory: That the people will not learn to enter a picture theater on schedule time. They will persist in attributing to it the characteristics of continuous vaudeville.

That is why most exhibitors try to give their programs a more or less continuous nature, by splitting them into two or three attractions.

It must be conceded that nothing is more distressing to the casual theater patron than to enter at the middle of a five-reel feature—or to strike it anywhere except at the beginning.

The show is spoiled for him because he sees it hind-end-to.

Most of that condition is the public's fault, because it will not learn or ask the hours of starting each show. Some of it is the exhibitor's fault because he does not make a more determined effort to educate the public to regular hours. Of the thousands of theaters that run features, how many keep their patrons reminded of the show hours?

This discussion reveals three theoretical classes of picture show. We say theoretical, because apparently not much attention has yet been given to reducing these principles to practice.

The neighborhood house, with its coterie of habitual patrons, could confine its program to one hour-length feature with entire satisfaction to everybody, provided it advertised and emphasized the hour at which each show started, or made it a point to start each show exactly on the even hour and so announced it.

The house located in a business district, at a street car transfer point, or in any location that makes its patronage preponderantly of the transient and casual sort, can profitably divide its hour program into two, or even three, parts; say a couple of two-reel subjects and a single or split. It need not have any definite hours at all; it is really a continuous performance house.

And for the house that can get away with a fifteen cent price (as a great many could that think they cannot), nothing can be better than the good old combination of a feature and a two-reeler.

This, also, is the ideal house for the serial.

There is plenty of room and plenty of appropriate locations for each and all of these classes of shows. And all of them are operating, with more or less success, right now. The only trouble is that not all exhibitors have learned to ask themselves whether the particular kind of program they are running is the kind that is best suited to the location and the patronage.

Figuring Profits in Advance

ONE is sometimes tempted to believe that the economics of the picture industry is developing into an exact science. The prospective theater owner can stand upon the curbstone in front of his tentative location and, with a pocket counter, can check off the passers-by with numerical accuracy, while his ordinary horse sense and powers of observation tell him what manner of folk they be, and whether they want entertainment or not. Thus, with practice and shrewdness, he determines in advance almost to a dollar what his attendance and his profits will be.

On the other end of the game, the producer appoints a local manager in each district, who proceeds at once to book (before it is born) the latest big feature for a hundred days, or maybe two or three hundred. By the time the picture appears before the eyes of its first audience, it is under contract to be shown to several hundred more audiences, all nicely done up in businesslike packages with their individual and aggregate profits calculated to a cent or two.

No wonder the manager of the musical comedy or spoken drama, handling his business proposition with a dice box, gazes with envy and chagrin upon the fore-ordained success of the picture industry.

Still, it is stated on good authority that even some picture men regard their particular game as a gamble.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

TO STIMULATE business for "Manhattan Madness," with Douglas Fairbanks, the Victoria Theater of Rochester, New York, mailed to the leading families of the city a pass to the show. The ticket was good for an orchestra circle seat for one person, the idea that one patron usually brings one or two more.

Mayor Overholser of Oklahoma City, has censored the picture, "Where Are My Children?"

On October 22, Thomas Ince's "Civilization" became the oldest attraction on Broadway, New York. It passed its three hundredth performance at that time.

D. W. Griffith's spectacle "Intolerance," continues a very successful run at the Liberty Theater, New York City. The spectacle has just begun runs in Los Angeles and San Francisco.

Manager Irvin, of the Irvin Theater, Bloomington, Illinois, has re-booked "Tess of the Storm Country." This is the third time he has played it in less than two months, each time to capacity business.

There are thirty motion picture theaters in Detroit being investigated by the police department because of failure to secure a new license since August first. The city ordinance requires new licenses to be taken out upon that date each year.

Picketing of theaters has been forbidden by city ordinance in Oklahoma City, Oklahoma. The penalty for its violation is a fine of not less than $10 nor more than $50 and be confined in the city jail for a period not exceeding thirty days, or both.

The Wonderland Theater, of Uniontown, Pennsylvania, gives a performance every morning at seven o'clock for the benefit of school children. These early morning matinees are well attended. Several Pittsburgh houses are considering a test of the innovation.

V. V. Thompson, manager of a vaudeville theater, plead guilty at Fort Worth, Texas, October 13, to operating his theater on Sunday and was fined $25.00 and costs. All of the other Sunday opening cases tried in Forth Worth recently have involved picture theaters.

W. E. Moon, owner of the Rex Theater, Ritzville, Washington, is soon to open a new Rex in Sprague. He has purchased the latest equipment for the new theater, including a Mimusa gold fibre screen, a Powers 6B cameragraph, and Andrews chairs. All the other furniture and fittings of the theater are to be of the very finest.

Alfred de Manby, formerly artistic director of the Rialto Theater of New York, the Colonial of Chicago, and other large houses, is now producing special feature acts for use in motion picture theaters. These acts are produced through the Orchestra Sales and Supply Company of 1465 Broadway, New York City.

While auditing the books of Scott County, Iowa, the auditor found an item that the supervisors made out—twenty tickets to take a murder jury to a show. Besides commenting on the excessive size of the jury, the examiner decided that a picture show was no place for a murder jury, and he refused to allow the warrant.

Dr. Burris A. Jenkins, pastor of the Linwood Boulevard Christian church, in a sermon recently delivered at Kansas City, Missouri, stated that the film is here to stay, but that just now the public taste for pictures has palled because of the predominance of salacious sex and problem plays. "The sex play has no place on the picture stage," he said.

For the benefit of Russian Jewish sufferers in the European war zone it is planned to present some well known play in Yiddish at one of the Los Angeles theaters in the near future. Harry Mann, well known character actor at Universal City, will have charge of the production and play one of the leading roles.

The LaSalle Opera House of Chicago has played "Where Are My Children?" for thirteen weeks to more than seven hundred fifty thousand people. The feature will be run two weeks more and will have established a record for the Windy City. On November fourth it will give place to "Less Than the Dust," Mary Pickford's first production.

In the opinion of the board of Aldermen of St. Louis, many of the motion picture theaters of that city are in need of better lighting so that in case of an emergency patrons could make their egress more readily. Most of the better houses are well lighted by means of the indirect lighting system. Some of the smaller and less modern houses, however, are darker than is absolutely necessary.

G. A. Faris, formerly assistant branch manager for V. L. S. E. in Los Angeles, has taken charge of Greater Vitagraph's Northwestern territory with headquarters at Seattle. Mr. Faris' pleasing personality is sure to increase Vitagraph's bookings in that part of the country. Tom North, former V. L. S. E. manager at Seattle has gone to New York with the intention, it is reported, of making connections with some other film concern.

Four new Baird motion picture machines, which cost $500 each, have been received by Dan Meyers, manager of the Broadway and Strand theaters, at Muskogee, Oklahoma. Two of the machines have been set up in the Broadway, and the other two will be placed in the Strand when completed. The machines are among the biggest and best on the market. Each machine will accommodate four reels of film and is guaranteed to eliminate all flicker.

The Bureau of Immigration is arranging to screen a number of educational films for the use of the Immigration bureau in its official work. The first picture to be screened will be the Americanization of Stefan Skoles, describing the progress of naturalization of aliens. Earl Schenck, a well known actor will play the leading roll.

In Stefan Skoles the character is taken from his native country and the progress thereafter, from his arrival at Ellis Island to the act of final naturalization, is depicted on the screen.

A. S. Rothapfel, manager of the Rialto Theater of New York, has for the past few weeks introduced dancing into his high class picture performances. The latest specialty of this sort offered by Mr. Rothapfel were six classical dancers who performed what he calls on his program a "petite ballet," with special lighting and scenic effects.

There's a good advertising man at the Y. M. C. A., Coatesville, Pennsylvania. That branch runs pictures and knows how to "jolly" people in to see them. One week a man had the lead in every picture booked, so this ad writer came out with this:

Men's Week!! No ladies allowed on this program. There isn't a doubt but that the ladies will be present in large numbers—in the audience, for here are six of the most popular leading men in pictures, each one in a subject especially adapted to his talents. We are sure that every one of these attractions will prove to be a winner, and each improved by the company it keeps.

According to L. Grandin Grossman, a Washington, D. C., lawyer, Grand Rapids, Michigan, is being considered by eastern capitalists as the location of a large motion picture production plant. Mr. Grossman has been here for several days looking over the ground and is pleased with the prospects. He says the proposition will be laid before the directors of the Association of Commerce in a definite way within the next two weeks. The proposition carries an investment of several hundred thousand dollars.

The Strand Theater of New York City is showing the only official pictures taken of the battle of Somme. On account of the length of the program the battle pictures were divided into two installments and shown on different days. The feature run in connection with the battle pictures is "The Rainbow Princess," Frohman's production with Ann Pennington. On the same bill was also shown the fourth chapter of Ditmar's "Living Book of Nature," travel and educational studies, and the Strand topical review. The Strand concert orchestra was supplemented by the Hawaiian Players from Zeigfield's Follies.

The first anniversary of the Chambers Street Theater of Phillipsburg, New Jersey, was celebrated recently. Souvenirs were given away and this announcement was carried on the front cover of the house program:

This week being the first anniversary of the establishment of the Chambers Street Theater, it is only fitting and proper that the management take this opportunity to thank the public for the patronage during the past year and assure them that it will be our earnest endeavor during this coming year to exhibit such productions that are of the highest merit and attempt to surpass anything we have done in the past.

Sincerely yours,

Chambers Street Theater.

Exhibitors throughout the country are now receiving an especially clever bit of advertising matter which can be adapted for their own purposes. It is a dainty little pink folder issued by the Oliver Morosco Company. When the little slip is opened there appears three little cut out figures of Vivian Martin, standing out from the rest of the booklet, and below is a question which stirs the interest of the reader in the play, "Her Father's Son," Miss Martin's latest vehicle. Exhibitors can get these little folders from the Morosco company or from any Paramount exchange at the rate of $3.50 a thousand. They really should be a first class business stimulator.

Alfred Hamburger, one of Chicago's prominent exhibitors, has secured all of the greater Vitagraph features to be presented in the Ziegfeld Theater and all outlying houses controlled by him for first showing in Chicago, which means that the patrons of the Hamburger houses will view these pictures two weeks before any other house in their neighborhood will present them. Mr. Hamburger also announces that he has contracted for a showing over his circuit of the revival of Mary Pickford in "Caprice," "Tess of the Storm Country" and "In the Bishop's Carriage." "Ramona" is another big feature now being shown in all the outlying houses of the Hamburger circuit and phenomenal business has been the result.

The Clemmer Theater of Seattle recently ran "Purity" for a week and one day. The reason Mr. Clemmer decided to open with it on Saturday, instead of Sunday, was that he might profit from the mouth to mouth advertising, which is so effective. For a week or two before the coming of "Purity" at each of the Clemmer's shows Malvin G. Winstock, well known in the northwest through his former connection with the Peoples Amusement Company, addressed the audience with an explanation of the real meaning of Audrey Munson's beautiful feature, illustrating his talk with a few slides from the picture. It was only those who did not hear him speak who were disappointed at not being shocked, when they saw "Purity." This feature brought to the Clemmer its record crowds for the year.

Atlantic City, Iowa, awoke the other morning to find itself placarded from end to end with posters of all shapes, colors and sizes, urging the inhabitants, in huge letters, to buy a certain sort of pill warranted to cure all human ills. This is how the posters read:

Mike's and Louie's
Panacea.

For All Ills.

Take a Pill Every Hour.

Pray and Have Faith.

The posters created a lot of talk, then Manager Frost of the Garden Theater came out with the announcement that Mike and Louie were holding forth at the Garden in Mutual's "A Million for Mary." The S. R. O. sign was hauled out.

The first showing of the big Metro production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne as co-stars, was held at the Broadway Theater, New York, on Thursday morning, October 19. An elaborate musical setting, prepared by the famous composers, Irénée Bergé and Samuel M. Berg, and played by an orchestra of forty pieces, accompanied the splendid screen offering. Beginning Sunday, October 21, "Romeo and Juliet" will be shown to the public for a week at the Broadway Theater.

First Aid to Theater Men

BY S. L. ROTHAPFEL

WHAT are you doing to attract the eye of the casual passerby in the way of signs and banners advertising your theater and exploiting your program for the evening? If you can get the people to come as far as the door because they are attracted by your display of electric signs or clever advertising your battle is three-quarters won for they will generally go on in to see if you really are living up to what you are promising in your outside display. Of course the more numerous and brilliant the lights the farther your display can be seen and on a cold, dreary, rainy or winter night the front of a motion picture theater blazing with lights is a magnet and promises an alluring and tempting place in which to be cheered up and enjoy oneself. Don't be careless about this part of your business. Attract attention. Get the people interested. Make them believe from the outside that it is worth their while to go inside. Do not quibble over the additional money spent in this way in the first place for it will mean a decidedly larger revenue later on. This is a permanent investment, and one on which you will realize large dividends.

81—The people haven't been coming to my theater very well since I opened this fall. I do not have nearly as many on an average as I did in the early summer. I closed during July and August as all the houses do in this small city and people have not seemed to get into the spirit of the thing as yet. At first I laid it to lovely fall weather but now that the weather is more unsettled and the days are constantly getting shorter the business does not seem to pick up as it should. I was wondering if you could suggest something in the way of a special night or something that I could offer to start them coming again. I do not think there is any cause for this on account of the pictures I show for I have talked with three or four other exhibitors in the city and they say they have found just the same thing—that their attendance is cut just one third.

While you cannot help being concerned over this condition I believe it is only temporary, especially as the other exhibitors of your city are experiencing the same thing. Probably now that the Indian summer is over and winter sets in the theaters will rapidly regain their average attendance. Meanwhile I expect you are anxious to increase your box office receipts and turn the attention of the populace theaterward as soon as possible. If, as you suggest, you plan some particularly unique entertainment for a few nights, or a week, it may gain their attention and interest.

This time of year the one thing more than any other which is interesting all the women—and I believe many of the men too, although they may scoff at the idea—is the fashions for winter. Everyone is getting their winter wardrobe together and are interested in knowing just what is the latest style and seeing models of the approved fashions for winter. Why not, then, take advantage of this interest which you know is paramount at present and have a fashion show at your theater. I do not mean by this to show the fashion films, although these could be utilized also if you so desire, but have a real fashion show with live models displaying the latest in gowns, wraps, suits and men's apparel. At each performance have the regular run of pictures and then add about half an hour of this show. You will find that the local merchants will be only too glad to co-operate with you in this matter as it will be splendid advertising for them. They will be very willing to supply the suits, gowns, and also the latest in men's apparel, and will probably be glad to allow their own models to appear so that the extra attraction will really cost you nothing at all. To create even greater interest you might offer a prize to the young lady receiving the largest number of votes as the most beautiful model.

If you have a mailing list it would be a good idea to send each person an invitation to the fashion show saying that it will run three nights or the whole week, if you think this feasible, and that the styles will be changed each night. Be sure to have this variety each evening so as to insure the attendance at all three shows or every night if you continue it that long. Have throwaways liberally distributed over the town and take good space in the newspapers, as well as advertising the show extensively on your own screen.

Undoubtedly the merchants will readily co-operate with some display advertising in their windows advising that their latest models will be displayed in your theater. Also their advertising in the local papers will undoubtedly carry a statement of their joining with you in the style show, all of which would give you a great deal of free advertising.

I believe you will find that this innovation will bring out a good crowd of women and many men as well. And it may start the habit of theater going again so that your regular average will be one more attained.

82—The manager of a theater which is just far enough away from mine so that while he does not draw on my patronage to any great extent will take away some of the cream if I don't watch out, has recently been admitting all children under ten years of age free if they are accompanied by adults. While this has really not affected my box office receipts as yet still it has made a little dissatisfaction among some of the mothers of families who think if he can afford to let the children in free I ought to do so as well. They have not yet left me to go to his theater on account of this, however, because it is a pretty long walk for the children unless they take the car, and of course the added expense of the carfare would just about make up for the difference between charging and not charging for the children. Do you think I would be wiser to follow his lead in this matter or stick to my price of five cents for the children as I have been doing?

I do not see any reason why a manager should sacrifice all remuneration for children. They occupy a seat for which he could otherwise be getting the full admission of ten cents or fifteen cents as the case may be and the concession of allowing them half-price is sufficient. It is a wise policy to admit children free to all of the matinees except Saturday because on the other days of the week the seats are rarely all taken anyway. These shows are run primarily for the mothers and they cannot come unless they bring the children, who are generally small and of less than the school age.

But at the evening performance there is no reason why such a rule should be made. The competitive manager is probably trying this just to see if he cannot entice some of your patrons away from you. As a matter of fact, since you say he is so far away that he really is not a formidable competitor I do not believe there will be enough difference in your attendance on account of this to make as great a loss in the box office receipts as would be caused by not charging admission for the children.

I do believe that in a neighborhood house the manager does well to make a reduced rate for the children because he wishes his house to be considered as a

family theater and it makes the parents feel better when they take the whole brood along to know that the manager is willing to co-operate with them to this extent.

The neighborhood in which your theater is located should be the guide in this matter. If you are catering to a well to do class of people to whom the nickel or dime for amusement is not a consideration then charge a straight rate of ten cents or fifteen cents for both adults and children, except in the case of the very small youngsters. These parents can afford to pay for the children and will be perfectly willing to do so, in fact, will put down the full admission price without giving it a thought. In a community where the price of admission to a motion picture theater two or three times a week for the whole family has to be looked upon as an item of expense, then the children should be allowed to come in at half price, and it may be that an exception should be made in poorer districts so that the children may come in free with the parents or they will all be kept away from the theater. The manager should judge his neighborhood and his class of patrons in this respect and be guided thereby.

83—My theater is located in the downtown section of a western city. I get a great many of my patrons from the business people on their lunch hour but I could almost double my receipts if I could get more women into the house. There have been one or two cases here recently where men have gotten rather fresh with some of the girls in some of the motion picture theaters and the newspapers have made a good deal of the story so that all of the theaters have been hurt by it. Nothing of the sort has ever happened in my house but of course I suffer with the others. I suppose this is one reason why the business women do not come into my theater as they used to and I have been trying to think of some way to get them back—for I need the money.

It is always harder to get the trade of the business women in a motion picture theater than that of the men. One reason why your patronage has fallen off just now may be that they are all interested in buying winter clothes and so are spending all their noon hours shopping. I know that around Christmas time there is always a very noticeable falling off of woman patronage during the noon hour because they are all buying Christmas presents and spending their time in the stores. However, the publicity given to the unpleasant experiences of the women in the theaters of your city undoubtedly has a very great deal to do with the matter. The girls probably no longer feel free to come in alone or two of them together to see all they can in an hour.

To make a test of whether or not this is at the bottom of the diminishing attendance why not try setting aside a certain portion of your house for ladies alone. If you have a balcony in your theater it might be well to reserve this entirely for ladies unescorted. If you have not, then just a certain section can be set aside. Advertise this fact freely in your newspaper publicity and also exploit it by announcements in front of your theater and so assure the ladies that they will be perfectly free from all fear of unpleasant attentions in your theater. There are a great many women I imagine who do feel diffident about going into a theater alone at any time and it might be that an announcement of this special thoughtfulness for the ladies might bring in a great many shoppers who otherwise would hesitate about entering a motion picture theater alone.

If you are especially desirous of getting the business women's trade you might try making a reduced rate for the ladies during certain hours of the day. If you charge ten cents admission allow the women to come in for five cents. If your theater at present is not full every day at the ten cent price you will not be cutting the revenue from each seat you could otherwise sell for ten cents but will be adding the extra receipts from all the seats you are selling at five cents which would otherwise be vacant, and after you have formed the habit among the business women and others to drop into your theater for their recreation you can again raise the price to ten cents for all.

Do not err to the other extreme, however, by making such a very decided point of catering to women that the men will feel they are not wanted or that it is a woman's theater to too great an extent for the main support of the downtown house, especially between the hours of eleven-thirty to two-thirty is the business man. He does not care to spend all his time in the stores shopping or gossiping over the tea table, but wants some amusement and a chance for a good laugh—and the motion picture has solved this problem for him. The largest proportion of your attendance during these hours will always be the men and they will come back again and again if you give them the sort of program they like.

NORFOLK BARS SEX FILMS

To Ward Off Local Board of Censors Exhibitors Sign Agreement to Show No Sex Problem Plays in Their Theaters

When the board of aldermen of Norfolk, Virginia, threatened to appoint five citizens to act as censors of the motion pictures shown in that city, the exhibitors decided to forestall this action by becoming their own censors, and they signed an agreement barring sex problem plays from their programs.

The theater owners declare that the police have full authority to protect the public morals, and that, anyway, Norfolk theaters do not show indecent pictures.

Following a series of conferences with the backers of the proposed censorship ordinance the exhibitors signed a resolution agreeing to certain things which will bring about better results than could the legislation. The ordinance was thereupon withdrawn.

The resolution reads as follows:

Whereas, we, the undersigned owners, operators and managers of the motion picture theaters in the city of Norfolk, Virginia, sincerely appreciate the spirit in which Mr. I. Walke Truxtun and others have advocated for the city of Norfolk, Virginia, a policy of eliminating the presentation in the said city of Norfolk of photoplays which will have tendency to shock and affect the morals of the community, and

Whereas, it is our policy to maintain a high standard presentation of photoplays in the city of Norfolk, Virginia, and co-operate with Mr. Truxton in this movement, and

Whereas, we recognize that the laws on the statute books are sufficient to enable the mayor and police department of the city of Norfolk, Virginia, to properly safeguard the public against the presentation of any lewd, immoral, or improper photoplay, and

Whereas, it is our desire to co-operate with the mayor and city police department whenever they know of any violation such as hereinbefore recited:

We, the undersigned, do respectfully on our part agree that we will not contract for, or allow to be presented, in any theaters in which we are interested, any immoral or sex problem photoplay.

It is signed by eleven prominent cinema managers.

Director Raymond Wells at Universal City is picturizing "The Little Queen of Nowhere Land."



These scenes of love and death are faint suggestions of the power and beauty of Metro's production of the old, old story, "Romeo and Juliet," written by the first scenarioist, Mr. W. Shakespeare of Avon and London. Francis X. Bushman and the captivating Beverly Bayne carry the leading roles.

Metro's "Romeo and Juliet" Opens

ELABORATE SHAKESPEAREAN PRODUCTION PLEASES NEW YORK

SHAKESPEARE'S "Romeo and Juliet" has been most successfully immortalized on the screen by the Metro Pictures Corporation. The featured personages are Francis X. Bushman and Beverly Bayne.

That the elaborate production is an unusual success was demonstrated beyond a doubt Thursday morning, October 19, when a private exhibition of the play, for critics and Shakespearean scholars, took place in the Broadway theater, New York. A beautiful musical setting, especially arranged from Gounod's opera and Tschaikowsky's symphonic overture, accompanied the picture.

The audience sat closely attentive for two hours while the great old love tragedy unfolded itself. For every situation presented there was a musical theme that blended perfectly with it. When the last scene faded away there was a burst of applause that lasted for several minutes.

"Splendid!" was one of the comments heard as the spectators passed out of the house. "It is a beautiful and absorbing production. It is the first time the real spirit of Shakespeare has been successfully interpreted in motion pictures."

For the exhibition almost 2,000 invitations were sent out. About 1,600 responded, despite the rain. In the audience were many prominent musicians who were eager to hear the musical setting arranged by Irènèe Bergè and Samuel M. Berg.

Symphony Orchestra of Forty Pieces

James C. Bradford conducted the orchestra of forty pieces. The musicians in it were members of the Philharmonic and Damrosch forces. First there was an overture specially composed for the production. As it was concluded the immortal love story began on the screen. There was Francis X. Bushman, as Romeo, fancying himself in love with Rosaline.

Rosaline jilts him. He believes himself heartbroken. Benvolio and Mercutio appear. They offer comfort. They tell him of the great Capulet feast. The production here takes in the first scene of the play, the fight between the servants of the Capulets and the Montagues. Thereafter the motion picture production follows the Shakespearean play, scene for scene and act for act. This artistic achievement is heightened by the flashing on the screen of quotations selected from the play to fit the charming picturizations.

Throughout the eight reels shown there are beautiful picture effects—things that could not be shown with equal power on the speaking stage. There are hundreds of men and women in the rich costumes of that particular Italian era, castles, dungeons, picturesque streets in Verona and Mantua, gorgeous woodlands and, most impressive of all, the great balcony scene.

Imagine all of this in pictures and then imagine music that fits perfectly into it—music that expresses the life and emotions of every character shown. This is "Romeo and Juliet" on the screen. It is more than a motion picture. It actually is a screen grand opera. There are motifs for all the principal characters. For the scene where Romeo declares his love to Rosaline a special musical motif was composed. They composed music also for the scene in which Romeo kills Tybalt while Prince Escalus and his retinue are approaching over the hills.

To accomplish the end desired it was necessary for the composers to interpret the approach of Escalus and the fight in separate orchestrations. Brass instruments are used for Escalus, while the orchestral ones portray the fight. In the great love scene between Romeo and Juliet the aria from the Tschaikowsky symphonic overture is used.

One of the most beautiful of the musical settings goes with the scene at the Capulet feast, when Romeo sees Juliet and makes love to her in the garden. In Gounod's opera a madrigal is sung. This has been reorchestrated for the Metro production.

The music of Gounod and Tschaikowsky is blended for the chamber scene. But the pinnacle of the orchestration is reached when Romeo is led to believe Juliet is dead. The motion picture shows his servant riding to Mantua. Romeo, banished, spies him as he approaches and is overjoyed, believing he brings good tidings from Juliet. Here the music is light and gay, but there is a sudden change to symbolize the tragic grief of Romeo when he is told that his bride has passed away.

Mr. Bushman makes an admirable Romeo. His every gesture is full of expression. Miss Bayne, as Juliet, is a beautifully tragic figure.

As to the details of the great production, the scenario for it was arranged by John Arthur, Rudolph de

Cordova and John W. Noble. It was directed by Mr. Noble, Edward Elsner and Rudolph de Cordova, assisted by a staff of Shakespearean experts. The cost of the production is said to have been $250,000.

All of the leading characters spoke Shakespeare's lines while going through the appropriate action. Several of the greatest theatrical families of America and England are represented in the cast, which includes a Booth, a Sothern, a Mantell, a Kemble and a Hall Caine. Adella Barker, who won fame on the speaking stage in Shakespearean roles, plays the part of the nurse.

Metro reports a big list of bookings on the production as a result of the advance showing last week. "Romeo and Juliet" opened on Sunday, October 22, at the Broadway Theater, New York.

Earle Fox Joins Metro

Earle Fox, who has won fame in the "legitimate" as well as in motion pictures, has joined the Metro forces and is supporting Mme. Petrova in her new production at the Popular Plays and Players Studio. In the play now being produced Fox is seen as a weakling who fails in everything he attempts because he is unable to control a craving for drugs.

Mr. and Mrs. Sidney Drew Off for Cuba

News Item: Mr. and Mrs. Sidney Drew, Metro stars, who have been breaking all records in producing one-reel comedy sketches in the Rolfe studio, have sailed for Cuba where they will spend several weeks in getting a much needed rest.

Behind that simple statement lurks a tragedy of the World's Series games, for Mr. and Mrs. Drew have gone away from here on other people's baseball money. Here is the way it came about: Mr. Drew, a student of baseball and an ardent "rooter" for the Yanks, figured it out long ago that Boston would win the World's Series. From the first game on he offered to back Boston to an unlimited amount, and when the smoke cleared away he had enough to support a neat little trip. It is said he extracted liberal bets from John Noble, Ed Carewe, B. A. Rolfe, Mabel Taliaferro and Ethel Barrymore.

Cleveland Managers Fight Music Union

At a meeting of the Exhibitors' League of Cleveland the exhibitors all expressed themselves as in sympathy with the stand taken by Manager Schwartz of the Erie Theater in his fight against the Musicians' Protective Association. A motion was passed to the effect that each member of the league be assessed ten dollars to make up a legal fund for the purpose of taking such steps as are necessary to protect the exhibitors against the operators' union, the poster union and musicians' union, which are menacing the freedom of motion picture exhibitors in Cleveland.

Several years ago, when Ernest Schwartz opened the Erie Theater, he employed a union orchestra at a very heavy cost, with the understanding that if the expenditure did not prove to be warranted the union orchestra would be withdrawn in favor of some music less expensive and more in accord with the receipts of the house. In time it proved necessary to do this. Now the musicians' union is boycotting the Erie Theater and passing cards urging patrons to seek their entertainment elsewhere. In spite of the fact that the Erie Theater is located in a hotbed of unionism, in the heart of the district where the garment makers dwell, Mr. Schwartz has defied the union and refuses to concede to their demands.

Nature's Roof Leaking

Mother Nature has been showing Helen Holmes and her Signal-Mutual Company a rather inhospitable roof in the famed Yosemite Valley where they are filming the new thrill serial, "A Lass of the Lumberlands," in which Miss Holmes is featured.

"They told us," complains Miss Holmes, "that if we would take our camp to the El Portal region, on the south edge of Yosemite National Park, we'd absolutely



The studio floor here is a stump, the set is by Mother Nature, the play, "The Lass of the Lumberlands," Mutual's new Helen Holmes serial.

rid ourselves of the unseasonably cold and gloomy weather round about Arcata and Eureka. They said that not in the memory of the longest and grayest-bearded inhabitant of the Californias had there been anything but lavish warm sunshine and baby-blue sky and heavenly atmosphere there at this time of year.

"Yes, well. We changed to El Portal, and now look, you! A regular funeral-day sky. Cold rains, the wettest I ever had anything to do with. Then sleet. Presently a douse of hail. Now a whole lot of snow stuff that looks very beautiful indeed from the open fire-side of a sitting room window but wasn't requested by us at all."

Famous Captures Frank McIntyre

Frank McIntyre, the celebrated comedian, will make his debut on the screen under the auspices of the Famous Players Film Company, in the picturization of his greatest stage success, "The Traveling Salesman," by James Forbes.

This typical American comedy created a mirth-sensation during its engagement at the Liberty Theater, New York, a few years ago, when under the management of the late Henry B. Harris, Mr. McIntyre's inimitable interpretation of the funny drummer was received as one of the most humorous character creations ever contributed to the stage. Mr. McIntyre has had an interesting stage history, having traversed all the theatrical paths that lead to stardom. He played in "Captain Malley," "A Poor Man," "My Wife's Husband," "Major Andre," and "The Hat Salesman."

Stars in Mutual's Crown

HOUSEHOLD WORDS AMONG THE NAMES OF PLAYERS

A LOOK over the studios of the Mutual Film Corporation's producing companies discloses a large number of widely recognized stars of the silent drama and the names of many are household words. And in the supporting companies, in the directing forces, in the scenario staff as well, appear the names and faces of many others without whom a complete history of the development of the photodrama could not be written.

At the studios of the American Film Corporation, Inc., at Santa Barbara, are Mary Miles Minter, Richard Bennett, C. William Kolb, Max Dill and William Russell, Broadway-famed and cinema-famed in all parts of the world where the shadow drama has taken their striking personalities. To them have fallen the leading roles in the Mutual Star Production series.

At the same studios are Anna Little, Helene Rosson, Winnifred Greenwood, Frank Borzage, Franklin Ritchie and Edward Coxen, stars whose success and reputation have been more or less Mutual made, since their development from minor parts into the spot light of stardom has come in almost every instance at the American studio. The Mutual Masterpictures, five-part feature productions of weekly release, owe much of their strength and originality to the adaptability and excellent screen personalities of these players.

There is no fixed position, nor any certain type of work ascribed to the remaining members of the Mutual's American cohorts—unless it be to Jack Richardson and George Field, the two "perfect" villains, and to Eugenie Forde, the vampire, to Charlotte Burton, leading woman with William Russell, and May Cloy, feminine lead with Kolb and Dill.

Alan Forrest, the handsome young leading man who supports Mary Miles Minter in her second Mutual Star Production, "Dulcie's Adventure," is seen frequently in a variety of roles for which his talent and versatility admirably fit him. Rhea Mitchell, whose career in pictures, launched under the directorship of Thomas Ince, has been most successful, is being presented for the present in the Richard Bennett series, in which she is being cast in the leading woman's role.

Aside from these players, at the American's studios, there is Margaret Shelby, the sister of Mary Miles Minter, who will make her first appearance in a Mutual release in "Faith," Miss Minter's third production for the Mutual. There are Lizette Thorne, Margaret Schafer, the character woman, Gertrude Le Brandt, Laura Sears, Queenie Rosson, Josephine Phillips, Rena Carlton, Bessie Banks, Marie Van Tassell, Josephine Clark, Clarence Burton, Perry Banks, William Stowell, Tom Chatterton, George Ahern, Harry Bernard, Charles Lynch, John Gough, King Clarke, Harry Von Meter, Charles Newton, Harvey Clark, Ashton Dearholt, John Singleton, Howard Crowe and Alfred Ferguson.

Orral Humprey, the eccentric American Beauty comedian, who heads his own company of Mutual funmakers, may also be seen at times in drama. One of the most excellent bits of acting ever executed for the screen is that of Mr. Humphrey's in the forthcoming Richard Bennett production, "Philip Holden, Waster." He also plays a dramatic role in "Esther of the People," a drama featuring Helene Rosson and Franklin Ritchie, as does Josephine Taylor, the leading actress of his Beauty comedies.

Joe Massey and Marion Rogers are seen regularly in Mr. Humphrey's funny pictures.

At Los Angeles the world-famed Charlie Chaplin, actor, scenario writer, director, and his popular company composed of Edna Purviance, Eric Campbell, Charlotte Mineau and other recognized comedians work daily on the mirth-making pictures which carry the inimitable Chaplin's genius to the ends of the earth.

At Arcata, Cal., where the Signal Film Corporation Company of players headed by Helen Holmes, is filming the new chapter-story in which the daring "railroad girl" is to be featured, "The Lass of the Lumberlands," many of the players who appeared with Miss Holmes in her previous productions may be found.

James P. McGowan, the master director, of course, is at the helm, and in the supporting cast are Katherine Goodrich, Florence Holmes, Thomas G. Lingham, Leo D. Maloney, Will Chapman, Paul C. Hurst and others, whose ability is equally well known.

Margarita Fischer, the beautiful screen favorite who recently signed with the Mutual, is at the western studios of the Pollard Picture Plays Company, of which Harry Pollard, Miss Fischer's director, is at the head.

Miss Fischer has been surrounded by the most popular motion picture players to support her in her Mutual productions. Jack Mower, for years leading man with the Western Vitagraph Company, John Steppling, former comedian of the American Beauty "Billy Van Duesen" series, and Beatrice Van, beautiful blonde of Mutual and Universal fame, are among those already cast and at work in Pollard productions. "Miss Jackie," Miss Fischer's first Mutual Star production, is under way at the coast.

There are three well known comedy stars whose eccentric and individual characteristics have won them a wide following at the Vogue studios at Los Angeles. They are Paddy McQuire, the laugh-provoking "Bungling Bill," as his screen personality and funny clothes have made him known, Ben Turpin and Rube Miller. Paddy McQuire is directed by the well known Harry Kernan, and is usually supported in the leading feminine role by Gypsy Abbott. Turpin and Miller are ordinarily cast together, and are supported by Lillian Hamilton. Mr. Miller himself is the director of this combination. Arthur Moon, Linna Templeton, and Larry Bowes play in the supporting casts, and appear with one or the other stars according to the character of the pictures which are being produced.

There are other faces familiar to screen stardom in Mutual pictures, including Florence Turner, who was one of the very first leading women of the motion pictures, and whose dramatic offerings are marked with the same stamp of originality which characterizes the personality of Miss Turner and her able director, Larry Trimble.

"The Price of Silence" prepared for the screen by Ida May Park, from the story of W. Carey Wonderly, is under production by Director Joseph De Grasse at Universal City.

PARAMOUNT ADVERTISING AIDS

Illustrated Book of Advertising Helps Distributed Free to Exhibitors to Assist in "Exhibitors' Aids" Campaign

Paramount Pictures Corporation has expended over $200,000 in accessories of every description to assist in its great "exhibitors' aids" campaign. The object of this campaign is to help the exhibitor in every manner possible in presenting the productions of Famous Players, Lasky, Morosco and Pallas. In each of the Paramount exchanges there has been established advertising and publicity departments, and an exhibitors' aid department.

Last week Paramount distributed to its exhibitors, through the exchanges, an elaborate catalogue of accessories under the title of "Paramount Advertising Aids," which represents the greatest distribution of free advertising material ever planned by a motion picture concern.

Illustrated facsimilies of the mat services issued by the Publicity Department are contained in the forepart of the book, included in which are pictured the half-page mats issued bi-monthly and the weekly mat service in connection with *Paramount Press.*

A whole page is devoted to the electro plate service, each plate containing eight illustrations and stories of four forthcoming releases. Another page is devoted to the Paramount-Burton Holmes Travel Pictures Bulletin.

Many pages are devoted to the cuts of the stars in coarse and fine screen, single column, thumb nail and circular star cuts. These can be used in newspapers and in magazines, house organs and programs. The cuts of the stars are those of Marguerite Clark, Fanny Ward, Constance Collier, Lenore Ulrich, Dustin Farnum, Elsie Janis, Mary Pickford, Myrtle Stedman, John Barrymore, Pauline Frederick, George Beban, Cleo Ridgely, Mae Murray, Wallace Reid, Marjorie Daw, Marie Doro, Victor Moore, Theodore Roberts, Anita King, Charlotte Walker, Blanche Sweet, Hazel Dawn, Geraldine Farrar, Peggy Hyland, Vivian Martin, Ann Pennington, Winifred Kingston, Donald Brian, Louise Huff, Lou-Tellegen, Edna Goodrich, Kathlyn Williams and Sessue Hayakawa.

Cuts are also distributed in connection with the short reel subjects included in which are the trademarks of Burton Holmes, pictures of Col. Heeza Liar, Farmer AlFalfa, Miss Nanny Goat, Master Bobby Bumps, the Police Dog and the trademarks of the Bray-Gilbert silhouette comedies.

Other pages in the catalogue are devoted to the cuts of scenes from the different productions, the advantage of *Picture Progress,* the new style of high class heralds, the 22x28 portrait enlargements of the stars for lobby display, what music is supplied with each production, the attractive star and short reel slides and a great assortment of advertising cuts for newspapers, magazines, house organs and programs, together with all sizes of trademarks for letter heads, newspaper work and window cards.

The new designed one and twenty-four sheets are also shown in colors, while to all exhibitors animated trademarks are also offered.

Cleo Madison is being featured at Universal City in a new five-reel production, "The Reward of the Faithless."

WHAT'S THE BEST WAY TO BOOK?

President of the World Film Corporation Discusses Advantages of Open Booking and Program Plans for Exhibitors

By William A. Brady.

I perceive that the great majority of exhibitors very sensibly retain their faith in the program. The exhibitor who goes in for these big star features will inevitably find his expenses getting away from him. Further, he will be building up a demand among his customers which he cannot meet when the supply runs short, as it surely must. Those who stick to the program can afford to wait for the other fellow to blow up.

The exhibitors should bear in mind the indisputable fact that not all the big special features are successful.

All the advertising in the world will not force a picture when the public doesn't want it, no matter how pretentious or costly it may be. It is further true that a great star in a bad picture is a very unprofitable investment.

There are other phases of the present situation which are worthy of consideration. One of these which comes up constantly is expressed by the owner of a chain of theaters: "If we knew positively that certain stars would remain on certain programs, then we could go out and select our program and feel assured that we would get these stars by signing up with certain producers."

This is a situation that will be adjusted when manufacturers place themselves in a position to announce their product for a considerable time in advance. Please do not think I am criticizing any of our competitors. This is not the idea, for a moment.

Among the ideas I have had in mind was the completion of World releases so far ahead that the exhibitor could rest perfectly easy as to what he was to get and when he was to get it. More than this, he was to be so placed that he would take plenty of time in announcing his program, thus instilling absolute confidence in his patrons.

From my own point of view this is entirely satisfactory as a solution of the open booking problem which has been assembling itself for many months. No exhibitor can consistently give up the World program on the ground that he does not know what he is going to receive for a reasonable time in the future as to both plays and stars—for the plays and stars are on the spot.

Unusual V. Releases on General

"The New Porter," a one-reel comedy, opens Vitagraph General film releases for the week of October 30. This is followed by a funny one-reeler, "The Game That Failed," which stars Mary Anderson, listed for November 3. On Saturday, November 4, a three-part Broadway Star feature, "The Heart of a Fool," takes its place. Harry Davenport, who directed this production, also plays the leading role and is ably supported by Mary Maurice, Belle Bruce, Kalman Matus and Lee Lenering.

"The Witching Hour" will be in seven reels and will be the next state right release of the Frohman Amusement Corporation. It was given a trade showing the last week in October.

Fox to Produce Comedies

HENRY R. LEHRMANN WILL HAVE CHARGE OF LAUGH PROVOKERS



Juanita Hansen, a ray of Fox screenshine.

WILLIAM FOX has made a thorough canvass of the field and has decided to produce comedies in addition to his other photo-dramas. Details of this new branch of production have been carefully mapped out and the project will be developed rapidly. The comedies will be released to exhibitors on the regular Fox program. Henry R. Lehrmann, former president and supervising director of the L-Ko Comedies, has already gone to Los Angeles to negotiate with actors, directors and a large corps of technical workers for this purpose. He left for the West Coast immediately after a protracted conference with Mr. Fox and General Manager W. R. Sheehan.

Mr. Fox intends that this important addition to his organization shall become as strong immediately upon its inception, as the firmly based dramatic release each week. To this end, Mr. Lehrmann has been instructed to engage scores of the silent drama's best known and most capable photoplayers in the laugh-making films.

"I can assure exhibitors and motion picturegoers everywhere," Mr. Fox said, "that the comedies will set a new mark in the field. Each of the manuscripts which I have already selected for screening is literally a mine of laughs, and I will not release a single comedy which does not show clearly that it is an uproarious success."

Mr. Lehrmann himself is a noted figure in the photoplay. He began his screen career as an extra with one of the pioneer companies in the new art and soon rose to a directorship with Kinemacolor. With two companions, he organized the L-Ko Company.

He has written dozens of scenarios. A few of his productions are "Love and Surgery," "September Morn," and "After a Million."

Fox's November Releases

Gladys Brockwell in a tensely dramatic photoplay of Alaska, in which she plays the role of a drink-besotted mother and her innocent young daughter; George Walsh in an entertaining picture of the West, with a story that is "different"; and Valeska Suratt as a heartless, scheming woman, who leads two men to ruin. These are William Fox's releases for the first three weeks in November.

Miss Brockwell's first starring vehicle is released for November 6, under title of "Sins of her Parent." Frank Lloyd directed the production. The cast includes William Clifford, who had a stage career of eighteen years with Mantell, Whiteside, Mildred Holland and other footlight favorites; Carl Von Schiller, George Webb, Herschel Mayall and Jim Farley.

One of the sets in the photoplay represents a big art gallery, and is hung with paintings worth thousands of dollars. Another depicts a great Nome lodge.

George Walsh's new photoplay, "The Mediator," has been picturized by Director Otis Turner for William Fox, from Roy Norton's book.

The story concerns Lish Hanley, persistent pacifist—so persistent, in fact, that he spends his whole life battling others in the name of peace.

Most of the exterior work for this production was done in the Sierras and the "locations" are unusually fine.

The quaint humor and the novel theme of the picture stamp "The Mediator" one of William Fox's best releases. It will be shown on November 13.

On November 20, Mr. Fox will release "Jealousy," a powerful photodrama with the sirenic Valeska Suratt in the chief role. The supporting cast includes Walter Law, Charline Mayfield, Abraham Lincoln's grandniece, and Curtis Benton and Joseph Granby.

Miss Suratt's new screen play has for its basis a discontented woman who tries to find happiness by forcing men to love her; but she is crushed and helpless in the end.

Farnum Returns to "Straight" Part

After a prolonged vacation at the Catalina Islands, off the California coast, William Farnum has begun work in a photoplay carrying a dramatic indictment of child labor.

The picture marks the return of Mr. Farnum to a



June Caprice in overalls and "The Ragged Princess."

"straight" part, and the William Fox star will prove still again the versatility and finish of his acting.

Farnum is cast in the production for the part of an United States senator. The photoplay has an "unhappy ending," which serves to make sharper the tragedy of it all.

Incidentally, this will be the first time in almost a year that the actor has not worked under the direction of Oscar C. Apfel. Mr. Apfel has screened nine Farnum productions for William Fox. He is now filming a photodrama with Gladys Brockwell in the leading role.

Frank Lloyd, who had charge of screening "Sins of Her Parents," Gladys Brockwell's first starring vehicle, released for November 6, will direct the forthcoming Farnum picture.

The chief members of Mr. Farnum's supporting cast will be Vivian Rich, Frank Clark, Brooklyn Keller, Charles Clary, Ray Hanford and Gordon Griffith. With the exception of Mr. Keller, who appeared in "Fires of Conscience," these photoplayers are all new to William Fox production.

Miss Rich, who has the role opposite Mr. Farnum, was born in the South and toured in stock so successfully that she received an engagement with the Broadway company of "The Country Girl." Then she joined the original Nestor Company, and later the American.

Frank Clark acted for nineteen years in all parts of the world. He was a theatrical manager in Australia for many seasons and managed, also, several theaters for Klaw & Erlanger. Before coming to the Fox forces, Mr. Clark was with Selig for several years.

Charles Clary has been in the supporting cast of Mary Mannering, Mrs. Leslie Carter and Ralph Stuart. Ray Hanford is an experienced photoplayer, and Gordon Griffith, aged nine, was born on the same day as William Farnum—July 4—but some years later. When Gordon was five years old he had acted in every large city in the United States and Canada.

Statement by Carl Laemmle

A certain New York publication, in its issue of October 14, published a story headed "Laemmle to Start New Film Company, Is Report." "I have no idea where the paper secured all the misinformation contained in the article in question, but it would be difficult to pack more misstatements in a few paragraphs than was done in this case," says Carl Laemmle.

"It is totally untrue that I have any idea of heading any other organization.

"It is totally untrue that the Spreckles sugar interests hold or have any interest in even a single share of Universal stock. Practically all of the Universal stock is owned by Mr. Powers, Mr. R. H. Cochrane and myself, with the exception of a few scattering shares among our close friends. Never has an outside dollar of capital been put into the company. The Universal's earnings have paid for all of its improvements and extensions all over the civilized world.

"It is totally untrue that our Fort Lee studio has caused trouble of any kind. Our plant at Universal City has been enlarged and systematized in such a way that it is much easier and less expensive to make pictures there than at Fort Lee. There was a time when the Fort Lee studio was absolutely essential to us. We are still using it, but only for one or two producing companies. It is totally untrue that we used only two or three scenes made at the coast for our submarine picture, 'Twenty Thousand Leagues Under the Sea.' I have not counted the scenes used, of course, but the picture would be far from complete without them.

"In fact the story is untrue from start to finish."

MUTUAL AFTER LOCAL COLOR

Six Companies Working Outside the Studio on Photoplays to Be Released by Mutual in Next Few Months

In its search for just the right backgrounds and locations to give the necessary local color to its productions the Mutual Film Corporation has six companies working outside the studios.

The slums of Los Angeles have taken the Mary Miles Minter company now working on "A Dream or Two Ago." Supporting Miss Minter appear Lizette Thorne, Gertrude Le Brandt, William Carroll, Orral Humphrey and Dodo Newton.

Helen Holmes and her company under the direction of James P. McGowan, have established themselves at Portal, the southern gateway of the Yosemite National Park, and are taking scenes in "The Lass of the Lumberlands.

Margarita Fischer and her company, consisting of Beatrice Van, Jack Mower, Joseph Harris, J. Gordon Russell and John Steppling, have been at the Catalina Islands picturing "Miss Jackie of the Navy."

C. William Kolb and Max Dill are in a small village producing "Lonesome Town." They are accompanied by May Cloy, Harvey Clarke, Eugenie Ford, Charles F. Spencer, Harry Edmondson, Burdell Jacobs and Dad Spencer.

William Russell plays the role of an Indian in "Lone Star." Director Edward Sloman will soon take Mr. Russell and his company, Charlotte Burton, Harry Von Meter and Alan Forrest to one of the western Indian reservations.

Most of the outdoor cowboy "stuff" for "Immediate Lee," the big Mutual Star Production including Frank Borzage, Anna Little, Chick Morrison and Jack Richardson, was taken in the hills away from Santa Barbara.

Richard Bennett is now busy on "The Law Makers," for which an exact replica of Sing Sing prison has been erected at the studio.

Exchange Manager Entertains

D. B. Lederman, manager of the Laemmle Film Service of Des Moines, recently inaugurated something new when he entertained the thirty members of his force at his country home one evening. The employes of the various departments were called on to make up a program, with the result that everybody got to know everybody else.

"These gatherings make the employes feel better toward each other and toward the Laemmle Film Service," said Mr. Lederman, "and are great affairs. I have been planning for some time to hold a function of this kind and now that the first one is over and is such a success you may be sure that others will follow in due time."

Director Henry McRae has completed "The Pardon," prepared for the screen by William Parker of the Universal staff and featuring J. Warren Kerrigan with Edith Johnson playing opposite.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Adaptations for the Screen

BY GILSON WILLETS

Staff Writer the Selig Polyscope Company.

MANY who have achieved more or less success in writing photoplay plots have a burning ambition to become staff writers. It is often not an enviable position. For a stated weekly stipend one must often grind into scenario form the ideas purchased from others and endeavor to make a good story whether the idea appeals or not. Another item that frequently falls to the lot of the staff writer is the writing of adaptations for the screen taken from novels. This work is very difficult; the writer first must read the book several times so that the stronger situations and the plot will be letter perfect. Then he must cut down the number of characters as much as possible, retain all the tense and familiar situations, and prepare the material for the screen. In the past many film adapters have taken liberties with a book story. Today the instructions are to follow the text of the book as closely as possible.

I really believe that this is the day of the free-lance writer rather than for the staff writer. If the free-lance writer has success with his plots he can sometimes earn twice as much money within a month as can the writer on weekly stipend. Film manufacturers are more and more searching the highways and byways for talent, for the regular staff writer very frequently will get into a rut.

Titles are important. Make the titles of your photoplays as attractive and comprehensive as possible without divulging the plot. The sub-titles are also of prime importance. They should be grammatical, should be catchy, but authors should try and avoid fine writing, so-called. Sub-titles written fancifully frequently appeal to the audiences as authors' egotism instead of enhancing the meaning of the play. Sub-titles should also be as few as possible.

What it Means to Be a Staff Writer

THE free-lance writer who is always sighing for the scenario editor's chair and the tyros who are working with the one aim in view of some day becoming scenario writer for one of the big film companies would better pause in their headlong flight long enough to buy a copy of the November issue of the *Cosmopolitan* and read the article entitled "The Madhouse of the Films," by Charles E. Van Loan.

The ravings of the staff scenario writer in this story may give you a deeper insight into the inside of the business with all the sugar coating washed off than any article you have heretofore read giving information on this subject.

In describing an order delivered for a three-reel play to be written around an old character actor the scenaroist says:

All in the world that this old gentleman wanted in his three-reeler was an original romance with plenty of action, a sword-fight or two, a compelling love-interest, a little snappy comedy for contrast, an opportunity to "wear clothes," a good part for a vampire of his acquaintance, and a strong kick at the finish. Outside of these things he required practically nothing, but later commanded me to give him *big moments.*

The overwrought film company writer also complains that he is forced to live with his work day and night, for the people with whom he comes in contact will not allow him to forget it:

Every man I meet—yes, and every woman, too—has a great idea for my incubator. The boy who polishes my shoes in the morning knows more about scribbling for the screen than I do, and cheerfully rubs the dauber over my pale hosiery while telling me so. I once had a favorite waiter at the Athletic Club, but we are strangers now. In an unguarded moment I allowed him to overhear some conversation which suggested my profession—and since then he has been not only impossible but improbable. I trim my nails with the buttonhole scissors in order to escape the manicure lady who knows how film comedies should be trimmed, and as to the actual writing of scenarios, I am painfully convinced that everybody is doing it, doing it, even my barber—and soon I shall have to cut my own hair.

This writer of photoplays gives an apt description of what the staff writer really does:

And now what is this queer bird known as the staff scenario writer? What are his duties, if any, his simple pleasures, and his deep, corroding griefs? Where does he get on, how far does he ride, and where does he transfer?

The first question is easily answered. The staff scenario writer is the goat for everything and everybody. Nobody loves him; nobody trusts him. The only thing they give him ungrudgingly is blame. He is looked upon with disfavor by bad, bad actors and pert extra girls. He is frowned upon by auditors, because his labor cannot be measured by time-clocks. He is shunned by haughty directors who, many a time and oft, have dragged their lean flanks over the cinder routes of circus and burlesque. He is paid less than a very bad actor, less than one-third the salary of the average director, and all that anyone expects of him is that he shall have always on tap a flow of brilliant and original ideas, suitable for any emergency.

It is in a chill rain of conflicting opinions, demands, suggestions, and condemnations that the staff scenario writer labors night and day to keep directors busy. An idle director means an idle company, with salaries going everlastingly on, consequently a great waste of money.

A first-chop scenario writer can easily turn out an average of two reels a week, original story, continuity, and all. In a pinch he can, and often does, turn out a five-reeler in a week. But so haphazard is the connection between writer and producer, that sixty or seventy reels a year is a very good record. Of course I speak now of writers and companies whose concern is quantity and not quality.

A reel, that is to say a thousand feet of film, will be divided into anywhere from thirty-five to ninety scenes. Comedies demand quick action and run more scenes per reel than dramas, where everything depends upon the acting in the various "big scenes." The complete story of a picture recently produced may be told in three concise sentences, yet the idea was elaborated into seven reels—nearly two hours in the telling on a screen.

The author whose one dream is to become a staff

writer so that his work will appear on the screen just as he wrote it and not entirely revised in the producing, will also suffer the explosion of this fond idea.

You probably suppose that when the camera man starts turning the crank on a finished scenario, the staff writer's troubles are over. The other evening I dropped into a theater to see a certain piece of work which I rather fancied. It was a snappy story, with plenty of action; still, its strength, as I saw it, depended upon the human qualities of the characters portrayed. It was my vague idea that my brain-creatures should act like real folks, not like manikins shoved here and there to meet the exigencies of a lifeless plot.

Alas the director had considered that all characters should be one thing or the other! He couldn't understand that a hero might be weak, even for the merest fraction of a second. And he utterly refused to believe that a villain might have a good streak in him, be it ever so thin.

So the story wasn't really mine, after all. My name was on the announcement, and I bowed my head in shame that my friends should believe me the creator of such improbable people.

Although this story is written in a facetious strain it contains more truth than fiction, and the writer whose one idea has been that once he "made the film company" all would be a bed of roses will do well to read deep and cull the unvarnished truths contained herein.

World Contest Announced January 1

THE $5,000 prize scenario contest of the World Film Corporation closed September 15, and the formal announcement of the winning authors will be made January 1, 1917. The interval will be none too long for the task of weighing the values of the manuscripts not already disposed of, as the number of plays and stories submitted in response to Mr. Brady's invitation has been enormous.

The merely mechanical operation of keeping track of these and returning to the owners the material found to be unsuitable at the first reading has required the constant attention of a large clerical force, and the gradual sifting down of the contributions which passed the initial tests has been an undertaking of ever-increasing exactions.

"In the final roundup," said Director General William A. Brady, "there will be nineteen accepted manuscripts, the one considered best among these taking the first prize of $1,000; the second best $750; the third $650; fourth $500; fifth $400; sixth $300; seventh $200; next twelve $100 apiece.

"To handle such a contest at all is what a slangy person might describe as 'some job.' To do it without giving offense in some instances is an utter impossibility, for, alas, there is no such thing as convincing the authors of some rejected manuscripts that they are not immeasurably superior to the ones which have passed muster.

"There are endless reasons why a really meritorious work may be unsuitable for production, but of course we cannot go into these in every instance where we return a play or story. If we were to try we should not be through with the tailings of this contest during the next two or three years.

"So we must be content to do our level best with the likelihood that some of the nineteen prize winners will think our judgment was all right, while several thousands of those whose writings failed to pass will be convinced to the contrary entirely beyond argument.

"I will say at this time that I believe we have uncovered a good deal of real talent during the progress of the contest. We shall benefit from this not alone in the material we receive directly for our various awards but from the very considerable number of unsuccessful aspirants whose contributions showed aptitude sufficient to warrant me in encouraging them to further effort.

"I certainly hope so, for good material is scarce and becoming scarcer. The growing volume of productions makes this a serious matter for those of us who look ahead. The stage plays are rapidly being exhausted and we will soon be compelled to dig deep for fresh sources of supply.

"Conducting one of these contests is a hard road to travel, but if it leads anywhere I shall be ready to start all over again whenever the destination looks at all productive."

"Fall of a Nation" Actors at Theaters

Herman Pollak, manager of the Webster Theater and Airdome in the Bronx, opened that house with "The Fall of a Nation," and in addition had the flesh and blood principals of the film appear on the stage. Percy Standing and the Misses Flora MacDonald, Lorraine Huling and Lelia Frost appeared and were greeted with cheers and fairly inundated with boquets of flowers.

The recent success of feminine agents in handling theatrical matters in France has prompted Thomas Dixon to appoint Flora MacDonald as the traveling representative of "The Fall of a Nation" in that country. Miss MacDonald sailed on Saturday, September 30. Contracts for the French exhibition of the spectacle are made on this side of the water, so that her work will be chiefly to supervise French productions.

One hundred and fifty days of "The Fall of a Nation" have already been booked by the greater Vitagraph in this country. At several of the exchanges private presentations with elaborate musical features are given to exhibitors.

Cavalieri Film Record Maker

That the box office angle is sometimes lost sight of by the newspaper reviewers of a picture is shown by the success of Pathe's "The Shadow of Her Past," in which Lina Cavalieri and Lucien Muratore are starred. The fact that the picture was made abroad overshadowed in the reviewers' minds the wonderful drawing value of Cavalieri, "the most beautiful woman in the world." Exhibitors, however, seeing the opportunity for effective advertising, played "The Shadow of Her Past" up strong and then reaped a harvest. Bookings of three and four days were lengthened to a week. The result was that many a house record was broken and the exhibitors reaped and are reaping a harvest.

Book for Film Salesmen

M. H. Hoffman, general manager of Bluebird Photoplays, has just gotten out a very neat and valuable blue booklet as an aid to Bluebird salesmen. The whole subject of selling films, particularly Bluebirds is treated in an analytical and exhaustive manner. The booklet marks a distinct step in advance in the industry along solid business lines.

Universal Director Rex Ingram is filming in five reels "The Opal Ring."



Above, Mrs. Vernon Castle, the celebrated danseuse, in a striking scene from International's big serial, "Patria," to be released December 4. At the right is a daisy view of Jane Grey in "The Flower of Faith."

Above is another scene from "Patria," International's new serial featuring Mrs. Vernon Castle, and at the left is a peep at one of the chapters of "Beatrice Fairfax" in which appears Grace Darling, the pretty girl in the center.

"Patria" Ready for December Fourth

INTERNATIONAL PRESENTS THIRD GOLDEN EAGLE FEATURE

THE International Film Service announces that "Patria," the preparedness serial with Mrs. Vernon Castle in the title role, will be released on December 4. This serial has been many months in the making and was conceived for the dual purpose of furnishing photoplay entertainment and instilling into the American public the deep obligation of preparing the country against invasion. Louis Joseph Vance is the author of the play. Mrs. Castle won her fame as a dancer, but there is no doubt but that the part she plays in this serial and the way she enacts it will bring her renown as an actress. Others having important roles in this production are Milton Sills, Warner Oland and Dorothy Green.

"The Ocean Waif" is the title of the third Golden Eagle feature, a five-reel drama, to be released on November 2. Like "Jaffery" and "The Flower of Faith," this is a clean, wholesome drama, devoid of sensationalism but of absorbing interest. Carlyle Blackwell and Doris Kenyon are co-stars in this production. Others in the cast are Fraunie Fraunholz, William Morse, Lyn Donaldson, Auguste Bermwister and Edgar Norton.

Magazine to Advertise "Patria"

With the daily newspapers being extensively used as advertising mediums for the productions of the film companies the International Film Service has gone a step farther and will use monthly magazine advertising to exploit its serial "Patria." This company has just signed a contract for a two-page spread in the December issue of the *Cosmopolitan,* and the entire space will be used to tell of the wonders of the film. It is also probable that other monthly magazines will be utilized in this campaign.

Magazine advertising, however, will be only a small part of the gigantic campaign for "Patria." The motion picture trade publications will be used more extensively than ever and the leading newspapers in practically every large city will carry "Patria" advertisements. There will be no extensive billboard campaign, with the exception of the usual "paper" for use of the theaters where "Patria" is being presented, the International going on the theory that the publishers are entitled to all the money to be spent for advertising.

Vernon Castle Decorated

"Somewhere in France" is Vernon Castle, now an ensign in the British Royal Aviation Corps. Mrs. Castle is immensely proud of her husband's achievements and was very happy over receiving a letter last week in which he said he was to be honored by the French government.

Vernon Castle's division of aviators is now attached to the French army of General Foch. On October 3 the New York dancer led a flight of seven monoplanes over the German lines, located Genermont and the Boville farms, for the French artillery and brought back his aviators without an accident. As a result of the work of the American aviator, the French captured several salients, for which he will be decorated by the French government.

"Some persons imagined that Mr. Castle entered the aviation corps for publicity purposes," said Mrs. Castle. "I hope they have changed their minds. He is as brave and daring a man as there is in the British army and is daily risking his life for the cause he believes to be just."

The remarkable impression which "The Flower of Faith" made upon the people of Atlanta, Georgia, is

shown in the telegram which the International Film Service received from George E. Schmidt, manager of Alamo No. 2 in that city.

"'The Flower of Faith,' with car strike and Ringling circus as opposition, jammed Alamo No. 2 with the chain up, during its engagement. Comments from our patrons gloriously enthusiastic, particularly on the wonderful night riding scenes of the avengers, which many say surpass those shown in 'The Birth of a Nation.' We have booked all Golden Eagles on our circuit and will so continue, with 'Jaffery' and 'The Flower of Faith' so strongly indicating your intentions."

The management of the Victoria Theater, Wilmington, Delaware, gave a private showing of International's Golden Eagle feature, "The Flower of Faith," to clergymen and educators of that city. The clergy was tremendously impressed by the film and a number of the ministers announced that they would preach special sermons on the picture. Following the invitation entertainment the Victoria management booked the play for a four-day run.

Dan Horgan Appointed Boston Manager

Following its established custom of advancing employes who display ability, the International has appointed Dan Horgan manager of the Boston branch of the International Film Service, succeeding Former Manager F. H. Vine.

Mr. Horgan was born and reared in Boston and has been connected with the film industry the past two years, first as roadman for Pathe, later going with the International when they opened their Boston office. He is well and favorably known among the New England exhibitors.

Two new salesmen have also been added to the Boston office. E. L. Knight, for several years manager of the Bijou Theater, Springfield, will cover the territory formerly handled by Mr. Horgan; and S. P. Levenburg, formerly of the Unicorn, has been assigned to Maine, New Hampshire and Vermont territory that has heretofore been covered by W. S. Davidson, who is transferred to Rhode Island, Boston and vicinity and the Cape.

First Talmadge Play Chosen

SELZNICK-PICTURES TO PRESENT YOUNG STAR IN "PANTHEA"

THEATER goers will remember that some time ago Mme. Olga Petrova presented on the stage "Panthea," a powerful drama which also attracted much attention in Europe. This play has been chosen as the vehicle for Norma Talmadge in the first of her Selznick-Pictures productions.

It had been announced that Miss Talmadge would be presented at the head of her own producing company in a film version of David Graham Phillips' novel, "The Price She Paid," but Joseph M. Schenck, president of the Norma Talmadge Film Corporation, succeeded last week in obtaining motion picture rights to "Panthea" and at once decided to use this powerful drama for his initial presentation of the popular young film star.

In "Panthea" Miss Talmadge will be presented in a role different from anything she has heretofore attempted but one that she is entirely qualified to portray with brilliant success. The story of Panthea, while tragic, is of such intense dramatic character as to provide exceptionally fine screen material and under the direction of Allan Dwan it is expected that Miss Talmadge will make the greatest success of her career in this production. The play from which this story has been taken was written by Monckton Hoffe and after being produced on the continent, proved one of the dramatic sensations of the decade.

"The Price She Paid" to Follow

The rights to "The Price She Paid" were purchased by Lewis J. Selznick from the Phillips' estate for Miss Talmadge and this story will probably be her second Selznick-Pictures production.

Miss Talmadge has already begun work on "Panthea." Director Dwan has engaged the greater part of the cast. The story lends itself to exceptionally magnificent scenic settings and all the characters are of strong distinctive types that go far towards making any motion picture a success.

Miss Talmadge, the star, has been one of the most successful Triangle players during the past year. None of the younger directors in the motion picture industry has attained a more enviable reputation than Allan Dwan, who will have complete charge of all of Miss Talmadge's future productions. Mr. Dwan is responsible for some of the finest examples of the film and during the past year added greatly to his prestige by being the director of four of the most successful Douglas Fairbanks pictures, namely; "Manhattan Madness," "The Habit of Happiness," "The Half Breed," and "The Good Bad Man." Mr. Dwan directed Miss Talmadge in her most recent success, "Fifty-Fifty."

"Photo Drama Should be Wordless"

That the so-called "silent drama" will never attain its highest form of expression until all wording matter is eliminated from the screen is the belief of Clara Kimball Young. And her most recent production, "The Common Law," set a record for the lowest number of "titles" ever used in a seven-reel picture.

According to Miss Young, the use of titles is rapidly dying out and her greatest ambition is to produce the first real "silent drama" in which the only wording matter shown on the screen would be the cast of characters.

"The best example of what a perfect motion picture should be," said Miss Young in a recent interview, "is the French pantomime now playing at the Booth Theater, 'Pierrot the Prodigal.' As I watched the performance of this unique creation I was impressed immediately with its message as to the possibilities of the photoplay. I left the theater determined not to rest until I find a scenario which can be presented upon the screen as 'Pierrot' is upon the stage, in a consecutive, unbroken story, so clear in its action that there need not be a single caption or title or explanatory note." The tendency of late has been rather to increase the subtitles and Miss Young's experiment will be watched with interest.

Vitagraph Offers "The Last Man"

EDITH STOREY AND ANTONIO MORENO FEATURED IN SEVEN PRODUCTIONS

IF the employes of the Greater Vitagraph Company are any judges, "The Last Man," adapted from James Oliver Curwood's story, may be classed as a super-feature. In keeping with its policy of submitting its program releases to the critical eyes of its employes, "The Last Man" was projected in the exhibiting room of the home office and all reports were most enthusiastic. "Mary Sunshine" Anderson and William Duncan are the co-stars in this Vitagraph Blue Ribbon feature which will be released on the regular program on October 30. Corine Griffith, Jack Mower and Otto Lederer complete the cast of principals.

From Vitagraph's Western Studio

Antonio Moreno has now joined Edith Storey at the Western Vitagraph studios and they are engaged in producing the super-feature, "Money Madness," from the book by Hamlin Garland. This production is to be followed by six others equally as big in theme and treatment, adaptations from famous books and stories. Under the direction of William Wolbert they will produce "Aladdin from Broadway," from the book by Fred Isham; "Captain Sunlight," from the novelette by Cyrus Townsend Brady; "The Captain of the Gray Horse Troop," by Paul West; "Cavanaugh, the Forest Ranger," by Hamlin Garland; "The Magnificent Meddler," from the original scenario by Lawrence McCluskey, and "The King of Diamonds," from the story by Edward L. Ballou.

The Western Vitagraph players will be entirely at the disposal of Director Wolbert for the selection of his casts to support Edith Storey and Antonio Moreno. William Duncan will be cast in important roles, as will Mary Anderson, Otto Lederer, George Holt, George Kunkel and Jack Moore.

In addition to these large productions, Director David Smith will continue to turn out single reel comedies and Broadway star features.

New Brand Name for V Comedies

Beginning Monday, November 13, the Vitagraph Company will release each week through the V-L-S-E organization a one-reel comedy, to be known as a "Vitagraph Big V Comedy."

These Big V comedies will feature Hughie Mack, Patsy deForest and their company of convulsing comedians. The selection of this brand name as a better title than "The Hughie Mack Comedies," the name by which they have heretofore been known, was the result of a contest participated in by all the members of the Vitagraph family. It is quite probable that other comedians of co-ordinate drawing power with Hughie Mack will from time to time be presented in these films. These comedies will be written by Graham Baker and Lawrence Semon and directed by Mr. Semon.

The Big V comedies will be a regular part of the Greater Vitagraph program from November 13 on. There is to be nothing spasmodic about the release of these films; exhibitors may count upon a comedy being available each week.

These productions will have a novel, animated title piece and illustrated sub-titles, both of which will add much to their distinctiveness. They will be completed far in advance of their release dates, so as to avoid any diminution in the standard by reason of rush work. The first ten Big V comedies in the order of their release are as follows:

"Walls and Wallops," "Jumps and Jealousy," "His Conscious Conscience," "Hash and Havoc," "Rah, Rah, Rah," "Help! Help! Help!" "Shanks and Chivalry," "Speed and Spunk," "Bullies and Bullets," "Jolts and Jealousy."

Vitagraph Secures "The Desired Woman"

Colonel Jasper Ewing Brady, in charge of Vitagraph's scenario department, has purchased through Edwin Selwyn the film rights to Will M. Harben's book, "The Desired Woman." This is the novel that sold through several editions, and it is believed it will make a splendid motion drama. "The Desired Woman" is one of a great many important scripts acquired by the Vitagraph Company within the past few weeks.

Griffith Makes Political One-Reeler

As a testimonial to Governor Whitman, who last spring vetoed the Christman-Wheeler motion picture censorship bill, which would have worked serious hardships on producers, distributers and exhibitors in New York State, David W. Griffith at his own expense and gratis, has produced a one-reel film entitled "A Day With Governor Whitman." Many of the big motion picture producing and distributing companies have united to take care of the making of one hundred prints and their distribution throughout the state.

It is the purpose of the movement on the part of the motion picture industry represented in New York state that every exhibitor in the state, numbering about 2,000, should have an opportunity between now and Election Day to show the Griffith picture on his screen one or more days. The presidents of the big distributing companies have notified their exchanges to obtain prints of sufficient number to efficiently cover requests from exhibitors on their books. Fifty one-sheet posters will accompany each print sent to exchanges to be given away free to the exhibitors using the picture.

In the organization of the plan for printing and distributing the following film companies, in addition to others, gave their unqualified support and enthusiastic co-operation, including Metro Pictures Corporation, Eclipse Studio, on behalf of Jules Brulatour; International Film Company, Pathe, Paramount Pictures Corporation, Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company, Pallas Pictures, Triangle, Universal, Mutual, World, Fox, V-L-S-E and General Film Companies.

In a forthcoming Triangle-Fine Arts release, "The Feud Breakers," Dorothy Gish plays the part of a mountain girl in the Cumberland Mountains in those old days when moonshining was flourishing.

DISTRIBUTION OF FILMS

I. E. Chadwick of the Ivan Film Productions, Inc., Discusses the Improper Distribution of Motion Pictures

I. E. Chadwick, of the Ivan Film Productions, Inc., made the following statement to a MOTOGRAPHY reporter on the question of the proper distribution of motion picture films:

"A wealth of artistry, of effort, yea, of money, is often expended in a photoplay, and the result is a thing of beauty and uplifting. Then what happens? Is this play then placed in the hands of the most capable man available, that it may secure the widest and most fitting circulation for the edification of the public? Is the life of this play preserved to its last? Alas, in ever so many cases it is not. In marketing every other product, prime consideration is given to the personality, experience and efficiency of the proposed distributor; in marketing photoplays sole consideration appears to be given to the capital plus effrontery of the proposed distributor. Experience and knowledge appear to be at a discount.

"This condition is no small factor in the premature demise of many a worthy photoplay. In the theatrical field great care is taken that proper and efficient methods prevail when exploiting a production, to the end that every atom of the living breath thereof reaches the public. Sad to say, the extensive rather than the intensive system of marketing photoplays is employed with the usual results. The path of least resistance is too often followed. There comes to mind the difference in efficiency as exemplified by the capable experienced theatrical producer who will keep his production out of New York City until the proper theater for its adequate presentation is available; and the grab-quick distributor who permits the first showing in the metropolis of a beautiful photo production in a 300-seat nickelodeon on Fourteenth street for one day only.

"Fortunately, and despite this fearful handicap, the industry is passing through its period of transformation with its head up. This evil, with others, will be eradicated, although at a fearful cost. Realization that the mere possession of money cannot make a successful producer or distributor is rapidly taking root. Unscientific inefficiency will give place to knowledge and experience. Effrontery and brazenry will no longer prove the open sesame to place and pelf.

"Having this in view, I never sought, when distribution of Ivan filmplays was arranged, to secure merely the highest bidder for the productions. Instead, the minimum amount, that sound business and results sought demanded, was fixed, and of all the applicants for local distribution in a particular field or territory, preference was given to the distributor of established reputation, as a man of integrity and worth, of real experience in his field. The results of this policy have been intensely gratifying. A corps of exchangemen, second in efficiency to none, are engaged in the exploitation of Ivan Films with such success, that the Ivan Film Productions is the only independent producer continuously operating during the past two years without resort to a suspension of activities or a change of policy in its distribution or marketing arrangements. Further, and still more marked, is the fact that the span of life of the filmplay is exceeding greater under this marketing system. This fact is evidenced by the rather remarkable circumstance that the sale of prints, lithographed posters, photographs and heralds on the Ivan subjects a year and more old shows no marked decline at this date. Plays like 'A Mother's Confession,' 'Concealed Truth,' 'A Fool's Paradise,' seem by proper and adequate distribution to have been laved in the font of eternal youth."

Morosco Stages "Accident"

Rushing toward a high cliff at Long Beach, California, an automobile containing Thomas Holding, the popular Morosco-Paramount leading man, and "Daredevil Thompson" plunged over the bluff into the Pacific



"Daredevil Thompson" living up to his pseudonym in Morosco-Paramount's "Redeeming Love," which stars Kathlyn Williams. Thomas Holding is also in the car.

ocean while several thousand persons looked on during the filming of Oliver Morosco's forthcoming release "Redeeming Love," starring Kathlyn Williams. During the act Thomas Holding appeared quite at ease, and Thompson showed about as much nervousness as the ordinary human would display while reading a Sunday paper on the front porch.

"Forty-five miles an hour is considerably faster than the average man travels through most of the miles of his life—and that bluff was considerably higher than most men ever fall from under any conditions. The car hit the water hard enough to smash everything about it that was readily smashable and the parts that would float did. Both Mr. Holding and 'Daredevil Thompson' are expert swimmers and it seemed that the machine had hardly hit the water when the two just dug their paws into the brine and paddled ashore."

Essanay Films Alaskan Scenery

Into the "Norway of America," the inland water route to Alaska and the last land of romance in North America, Essanay camera men have been forcing their way for the past five months, encountering varied dangers that scenic film might be obtained. Now 20,000 feet of this film, picturing natural beauties in localities never before photographed, has been received at the Essanay laboratories. This will be compressed to half length and issued as ten 500-foot educational films with Wallace A. Carlson's Canimated Nooz Pictorial and other half reel releases.

Director William V. Mong at Universal City is picturizing "In the Days of '49," written by himself.

Artcraft to Handle Headliners

PRESIDENT GREENE TALKS ON NEW DISTRIBUTING ORGANIZATION



Walter E. Greene, president Artcraft.

WALTER E. GREENE, president of Artcraft Pictures Corporation, in outlining the policy of this new distributing organization in the film industry and explaining what its policy would be following the release of Mary Pickford in "Less Than the Dust" on November 6, stated that Artcraft was not formed to handle any one star exclusively, nor the output of any one producer, whatever its quality. The real reason for the formation of this company was "to handle the headliners in motion pictures."

"Artcraft was formed by men who believe that something must be done for the new class of motion picture theater which demands big features for long runs," Mr. Greene continued, "that something must be done for the producer who wants to make masterpieces, unrestricted by the limits of present methods of distribution. Artcraft started with Mary Pickford because she best exemplifies the basic ideas which animated the organizers of Artcraft.

"Everyone admits that Mary Pickford is the 'headliner' of motion picture stars. Her appearance in a theater has the same effect that the appearance of Maude Adams has in a legitimate house or Ethel Barrymore, for instance, in vaudeville. The box office tells the story.

"What our sixteen exchanges in the United States and Canada have done for Mary Pickford and 'Less Than the Dust' they can do for any other production of equal merit. No longer need the ambitious producer pit his masterpiece against a system of territorial distribution or organization of expensive road companies that by their very nature are barred from the motion picture theaters, where the real film fan goes for his amusement.

"Artcraft, then, is prepared to give the producer his real incentive, obtain adequate presentation for his work and pay him sufficiently for it. At the same time the motion picture theater is protected. The new big feature houses are able to obtain the kind of pictures that their policy requires and the smaller theaters may share in the profits by engagements of big productions that have been successful in the long run houses. Together we can keep our masterpieces out of the opera houses and combination theaters. This is the opportunity Artcraft gives to the exhibitor: To have and to hold the best in motion pictures."

Mr. Greene announces that eighty theaters in the United States and Canada will show Mary Pickford in "Less Than the Dust" on November 6. He also intimates that the time is not far distant when Mary Pickford will have a companion in the Artcraft circle.

In her enthusiasm to show some tangible recognition of the hundreds of exhibitors who have revised their policy in order to show the new Pickford productions, Mary Pickford arranged with President Greene to order the free distribution of several thousand 24-sheet stands to the exhibitors who have already booked her new production. These stands are divided between the regular stock printing which the exhibitors are encouraged to use between the various features in the Pickford series and the special production posters

Mary Pickford is a little English girl raised in India, in her first Artcraft picture, "Less Than the Dust." Here are reproduced glimpses into the play and also right into the leading lady's boudoir.



prepared from artistic designs for the first release, "Less Than the Dust."

New evidence comes every day to the Artcraft offices to show what a tremendous campaign the Mary Pickford exhibitors are preparing to wage. Wells Hawks, Miss Pickford's personal representative in charge of publicity, is nearing the end of a trip that has covered practically every large city north of Dallas and east of Kansas City. His work with the newspapers is expected to aid the exhibitors greatly.

A month before the announced release date of Mary Pickford's new Artcraft production, "Less Than the Dust," the Chicago manager had booked the picture in 33 theaters for a total of 100 days. Everyone knows that this means at least 400 performances of "Less Than the Dust" in that city. And this "run" is assured a month ahead of its first showing. By the time the engagement actually begins this total will doubtless have assumed staggering proportions. Meanwhile Mary Pickford will be working on a successor to "Less Than the Dust," which she aspires to make even bigger and better than her first production since she became an independent star.

Mollie King with Pathe

One of the latest screen stars engaged for the Pathe Gold Rooster productions is Miss Mollie King, who is featured in "Kick In," which has just been produced by the Astra Film Corporation. Miss King also plays the lead in a serial now being made for Pathe.



Eight months after she made her entrance into the world Mollie King made her entrance on the stage, where she has been ever since. She is now with Astra and Pathe.

"Kick In" is a famous Woods success which will be released in a short time and in which Miss King was co-starred with William Courtney.

Mollie King was born in New York City on April 18th, 1898. She attended the New York public schools, graduating from Wadleigh High School. Her first stage appearance was at the age of eight months and she has been on the stage ever since. She played in several Broadway successes and was a feature at the Winter Garden after a two-year tour of the Orpheum vaudeville circuit, where she and her sister Nellie did a sister act. She has been starred in several of the productions of the World Film Corporation and is well known to the motion picture audience throughout the country.

She is of fair complexion with reddish blonde hair and hazel eyes. She weighs 115 pounds and has a face which, in addition to being beautiful, is so mobile that it can express any emotion that a human countenance can register and still retain its beauty. Miss King can sing and dance charmingly as millions of vaudeville fans throughout the country can attest.

Loving Cup Presented to William Fox

At the premiere showing of his production, "A Daughter of the Gods," at the Lyric Theater, New York, on October 17, William Fox was presented with a Tiffany silver loving cup standing two feet high and handsomely chased and engraved. This was a tribute of esteem and admiration from his studio employes. The inscription upon the cup read: "To William Fox —With best wishes for a world-wide success of 'A Daughter of the Gods' from Valeska Suratt, James Vincent, Max Reynolds, and all studio employes of the Fox Film Corporation, October 17, 1916."

Among those who sent their best wishes for "A Daughter of the Gods" on the opening night were Bertha Kalich, Adolph Zukor, Al. Woods, Victor Herbert, Aaron Hoffman, Perex Huff, William Beeban, W. H. Tooker, A. Toxen Worm, J. J. McCarthy and Alf. T. Wilton.

The actual cost of the picture is said to be in excess of a million dollars. The total number of persons appearing in it runs into the thousands. So enthusiastically has "A Daughter of the Gods" been received in New York that it has become necessary to put the sale of seats on for six weeks in advance at the Lyric Theater. An illustrated review of the spectacle appears on another page in this issue.

Annette Kellermann is going on a road tour, during which she will address clubwomen in various parts of the United States on her experiences as an artiste in the motion picture drama. On her return Miss Kellermann will continue rehearsing on a new production which promises to show more of her versatility as an actress. William Fox will probably star Miss Kellermann next summer in a picture of the same magnitude as "A Daughter of the Gods," but on an entirely different subject.

Two Staffs Making "Lumberlands"

To increase the weekly production of the last ten chapters (twenty reels) of "A Lass of the Lumberlands," being filmed by Miss Helen Holmes and her Signal-Mutual Company in California, Director J. P. McGowan has split his forces into a major and a minor company, the former under himself, the latter under the direction of Paul C. Hurst. While the McGowan staff is making the more important scenes the Hurst staff will make the subordinate ones.

World Releases Young Picture

The World Film Corporation will release a second Clara Kimball Young picture on November 13. Its title is "Without a Soul." It is a picturization of the novel "Lola." This play, which deals with the question of the restoration of human life when it has departed, affords Miss Young a singularly broad range of emotions for portrayal.

Captain Leslie T. Peacock has joined the production forces at Universal City and is filming in one reel a comedy written by himself, "Oh, You Honeymoon." The leads are played by Alida Hayman and Willard Wayne, supported by Ruth Snyder, Eugene Walsh and Ed Brady.

McClure to Supply Demand for Drama

"SEVEN DEADLY SINS" TO BE RELEASED WITHIN FEW WEEKS

WHEN a new producing firm enters the field the motion picture public is always anxious to know what kind of pictures it is going to produce and await with interest the first production to decide whether they will be followers of this brand or place their patronage elsewhere. Fully realizing that success means giving the public just what it wants, the McClure Publications have studied this question and come to the conclusion that motion picture audiences love best of all what other audiences have always loved—the drama.

The answer, then, to the question of where the motion picture is going, where it will ultimately find its greatest field, would seem to be clear. Audiences have voted on what they like best; investigations by mail and from house to house have been made; theater managers from all parts of the country have submitted the results of their personal talks with patrons. The result is nearly always the same. Out of every one hundred people who enter a moving picture theater at least seventy go to see the drama, or feature, as it is called in movie parlance.

Unfortunately the public may find itself thwarted by a commercial condition in its natural demand for dramatic pictures. So many plays have been produced badly that the market is glutted. Moreover, the business has grown so fast that the methods of selling and distributing pictures have not kept pace with either supply or demand. The result of all these conditions is that the producer is forced to sell the productions he has already made at a loss and is driven to unfortunate economies in his future product. Such a course, if continued, will divert the public taste from its legitimate channels and force it to fall back on the slapstick and spectacular.

The door is wide open, then, for the producer who will give the public the picture dramas they want, and who will advertise them so effectively that the exhibitor will feel warranted in featuring his releases.

What McClure Plans to Do

It has remained for a publishing firm, McClure Publications, to do this. This company has now developed its business to include motion-picture productions, under the trade mark, McClure Pictures. These men know, or ought to know, what the public want in the way of entertainment. They know the value of high standards and editorial discrimination and they can apply these qualities as they have not yet been consistently applied to motion pictures. Moreover, they understand the value and technique of advertising, of telling the people the facts they want to know about their productions.

This company having gathered many notable stars under its trademark, is in a position to guarantee to both exhibitor and patron the highest standard of acting by the most successful and popular artists.



A New York dramatic critic who has a weakness for invoking the immortal words of bygone poets once called Ann Murdock "A daughter of the gods, divinely tall, and most divinely fair." You can judge her for yourself when Miss Murdock appears on your screen in "Envy," the first of "The Seven Deadly Sins," the new McClure Pictures series. With the following this charming new star has gained on the stage and with the publicity given her through the McClure publications, the Billieburke-haired Miss Murdock should be popular on the sunshine sheet.

First McClure Production

Its first production is in itself an earnest of the original ideas it will bring into the motion-picture field, for it consists of a series of seven five-reel feature plays, the first series of five-reel plays ever produced.

In this series, "Seven Deadly Sins," the first play, in which Ann Murdock, the Frohman star, is to appear, is called "Envy." The second one, in which Holbrook Blinn is the most important player, is called "Pride." Charlotte Walker is to play "Sloth," Nance O'Neill "Greed," H. B. Warner "Wrath," and so on until all of the Seven Deadly Sins have been portrayed on the screen. The continuity of interest is further strengthened by the appearance in each play of a pair of young lovers played by those sterling young actors, George Le Guere and Shirley Mason. Each play is to be complete in itself and will stand on its own feet, but all seven form a group that can be advertised together.

Motion picture audiences will soon have the chance to decide for themselves whether each McClure picture is to be a superpicture, for McClure expects to release the series within a few weeks.

H. B. Warner Joins McClure

H. B. Warner, well known through his work with the Triangle Film Corporation, has signed a contract to appear in McClure Pictures, and will be the star of "Wrath," one of the five-reel feature divisions of the McClure series, "Seven Deadly Sins." Mr. Warner, who is the son of Charles Warner, the great English actor, scored a success on the stage before he went into the pictures.

Mr. Warner is the fifth eminent star to join the

McClure forces. Others working under this banner are Ann Murdock, Holbrook Blinn, Nance O'Neill and Charlotte Walker. Rita Stanwood, Mr. Warner's wife, will play opposite him in "Wrath."

Theodore Marston Directs "Greed"

Having completed his direction of the McClure play, "Sloth," of which Charlotte Walker is the star, Theodore Marston is now directing "Greed," another play of the McClure series, "Seven Deadly Sins," in which Nance O'Neill is starring.

Mr. Marston, in his previous connections with Pathe Freres, Kinemacolor and Vitagraph, was unusually successful in photographing the curb market without having his scenes marred by those curb brokers who take special delight in causing a director trouble.

His experience in such scenes is being utilized by him in the filming of "Greed," in which crowds are depicted pursuing their passion for wealth in the hectic atmosphere of metropolitan financial circles.

"THE CRISIS" HISTORICAL

William N. Selig Tried to Make Production Historically Correct Rather Than to Make a Great Spectacle

William N. Selig in his filming of Winston Churchill's novel "The Crisis," has forgone all effort for the spectacular but has striven instead to preserve for posterity a graphic and historically correct symposium of the stirring events just prior to, and during the Civil War.

"The Crisis" can hardly be termed a war picture—in the strict sense of the word; it does not depict the harrowing details of the battlefield and the incidental suffering which such picturizations generally include—but it does present an inspiring and wholly realistic recital of that portion of American history with which the average American of today is all too little familiar. Interwoven with the grim facts of history is the charming story of the Carvels of Virginia. True, there are battle scenes, but "The Crisis" in picture form, confines itself more to the actual events which led up to the struggle, and of the heart-rending incidents which marked that bitter strife.

If for no other reason, the fact that "The Crisis" serves to present a characterization of the lovable Abraham Lincoln, should mark for its success. George W. Fawcett is the lovable character of Judge Silas Whipple; Nat Snyder is Col. Carvel; Bessie Eyton is the delightful Virginia Carvel; Thomas Santschi is Stephen Brice, "the Yankee"; and there are a host of others, all of whom give remarkably satisfying characterizations.



American history lives again in "The Crisis."

The filming of "The Crisis" was done at the old Carvel homestead just outside of St. Louis, Mo., real negroes being employed to enact the servant roles; the famous Carvel jewels and art were utilized and everything possible done to preserve for posterity an historically correct version of the incidents as they actually occurred. Among the interesting scenes is one showing the town of Freeport, Ill., brilliantly illuminated on the night of the famous Lincoln-Douglas debate. Shortly thereafter the action shows the election of Lincoln to the presidency and the plunging of the nation into the throes of war. Many of the noted battles are realistically reproduced, showing infantry, artillery and naval craft in action, the whole terminating with the fall and capture of Vicksburg. Especially effective are the night scenes depicting the grim battlefields of both the north and the south; the illumination of Vicksburg caused by bursting shells and the actual hand-to-hand encounters staged to add realism to this great picture.

Chicago Reel Fellows Meet

The regular meeting of the Chicago "Reel Fellows' Club" was held at the New Morrison Hotel on October 19. After an elegant dinner the business meeting was called.

A number of new applications for membership were voted upon and accepted. The principal topic under discussion during the evening was the "Reel Fellows'" ball which is to be held at the La Salle Hotel on the evening of November 10. Suggestions were offered by Charles Nixon and R. R. Nehls regarding the best ways and means to induce some of the eastern stars to attend the ball. A special effort will be made to induce Clara Kimball Young and Louis J. Selznick to come to Chicago. It is almost certain that Francis X. Bushman will be present, as he has indicated his intention of being here in a telegram to R. O. Procter. The entertainment committee reported having made arrangements for a good number of high class vaudeville acts as well as a special cabaret, assuring patrons of continued amusement.

"The Crisis" Rights Sold

The rights for Sherman-Elliot's big drama, "The Crisis," have been sold for a number of important territories in the west.

William Sievers of the Grand Central Theaters Company of St. Louis has bought the rights for the state of Missouri. A. B. Cook, A. H. Gross and R. E. Kennington, owners of the States Rights Company of Jackson, Mississippi, have purchased outright the feature for Louisiana, Tennessee and Mississippi and will soon open the production in the larger cities in those states. The rights for California, Nevada and Arizona have been acquired by P. Franklin of San Francisco.

Mary McAlister, the little girl who pleased so many in "Borrowed Sunshine," a two-act Essanay drama, is now at work in another child picture of the same length. It is entitled, "Unto the Least of These."



Four hints at the striking character of "The Witching Hour," Frohman's screen version of the popular stage play featuring Jack Sherrill and other notables.

Frohman Completes "The Witching Hour"

JACK SHERRILL, AUBREY SMITH, MARIE SHOTWELL AND ROBERT CONNESS LEADS

THE Frohman Amusement Corporation's feature "The Witching Hour," is now completed and a trade showing is planned within the next two weeks. The principal roles are enacted by C. Aubrey Smith, Marie Shotwell, Jack Sherrill, Robert Conness, Helen Arnold and Etta De Groff.

"The Witching Hour" as produced by the Frohman enterprise, stands as a dramatic spectacle, in every sense of the word.

The story of the play, as taken by Augustus Thomas from the book "Caleb Powers," was the most intense dramatic production of its day and in stage form was the popular hit of the decade. When Anthony Kelly was commissioned to construct the scenario, he demanded three weeks in which to complete it.

"It is so full of tremendous possibilities that I want to get every angle of the tale and get out of the story every possibility," he said.

When the story was turned over to Director Irving, Mr. Kelly nominated it the best scenario he had ever written.

For the production, Augustus Thomas was conferred with and watched a number of the scenes made, and later projected. So highly pleased was he that arrangements are going forward for the producing of other great Thomas productions by the Frohmans.

Every effort of George Irving was concentrated upon securing dramatic effects.

The wonderful opportunity of bringing out in the character of Clay Whipple, the awful fear he has for the cat's eye pin, the continual torturing of the boy's brain by the gambler, who shows this pin at every opportunity, and finally the mighty scene in which Clay, driven to desperation by the sight of the cat's eye, kills his tormentor, will, according to those who have seen portions of the picture, stand out as the greatest situations ever conceived.

Extremely suspenseful situations, led up to by series of thrilling dramatic moments, punctuate the entire seven reels.

Aubrey Smith as Jack Brookfield, Marie Shotwell as Helen, Robert Conness as Hardmuth and Jack Sherrill as Clay Whipple are burdened with the heavier dramatic work, with the bulk falling to Smith and Miss Shotwell.

The story of "The Witching Hour" contains, in addition to the peculiar theme of the hypnotic influence over a weak-willed boy of a cat's eye pin, worn by a nondescript gambler, three distinct romances. The one, the love of the weak-willed boy for a girl and her instilling in him the power of strength. The other the love of the honorable gambler for the boy's mother and the third the animal love of the district attorney for the same girl as the weak-willed boy—and these three love interests sweep through the picture in veritable waves of emotion.

Twenty-eight principal characters are contained in the play. Seventeen elaborate interior sets, in which every care had to be taken to get just the proper effect —for as it is remembered, the character of Brookfield, in the play, was a complex one. His love for the game, his admiration for the one woman and his great ambition for art, struggled in chaotic contrast—and on the screen are depicted instants never dreamed possible on the spoken stage.

"The Witching Hour" will be state righted by the Frohman Company and will follow the former production "The Conquest of Canaan." It is thought that those who have secured "The Conquest of Canaan" will also have the control of "The Witching Hour," at least, the intention of Mr. Sherrill is to have one outlet in each territory and to develop and create only big productions of more than ordinary interest, at the rate of twelve features a year.

Director Raymond Wells is making rapid progress at Universal City picturizing his own story, "The Little Queen of Nowhere Land," featuring Ruth Stonehouse with Jack Mulhall playing opposite. Wells is using hundreds of people in this production, which was prepared for the screen by Fred Myton of the Universal staff.

NEW EDISON PLAY

Conway Tearle, Francine Larrimore, Mabel Trunnelle and Robert Conness in Edison Five-Reelers for Kleine-Edison-Selig-Essanay

The announcement that Edison pictures will again be available will be welcome news to thousands of exhibitors. The first picture to be released by Edison through the new Kleine-Edison-Selig-Essanay combination will be "The Heart of the Hills," which is scheduled for October 30.

The pictures that are announced for release in the near future have been made during the past few months and in a number of them noted stars of the legitimate stage are featured. Conway Tearle and Francine Larrimore are among the names that appear in the productions thus far named, and it is known that other pictures featuring other dramatic stars with established reputations have been produced at Bedford Park recently.

Conway Tearle and Francine Larrimore are co-stars in "The Heart of the Hills." Other pictures that have been announced for release are "A Message to Garcia," "The Ghost of Old Moro," "The Princess from the Poorhouse," "The Cossack Whip," and "The Ladder of Ambition."

"A Message to Garcia" and "The Ghost of Old Moro" were filmed in Cuba. In both of these productions Mabel Trunnelle and Robert Conness take the principal parts. "A Message to Garcia" is based on the famous preachment of the late Elbert Hubbard.

Francine Larrimore takes the leading part in "The Princess from the Poorhouse," which is described as a fairy tale of real life. Supporting Miss Larrimore appear Richard Tucker, Charles Sutton, Herbert Pattee and William Wadsworth.

James Oppenheim is the author of "The Cossack Whip," a story of Russia and Russian intrigue, and has adhered closely to actual conditions so that the production has an educational as well as an entertaining value.

Mabel Trunnelle and Robert Conness are again co-stars in "The Ladder of Ambition."

It is stated at the Edison studios that the highest ideals in picture production have been adhered to in the making of the five-reel features named above and in others that will be marketed in the future through the Kleine-Edison-Selig-Essanay combination. In every case the utmost care has been used in the selection of a story, this being given precedence over any other feature of the production. The casts have been made up of players who possessed the qualifications to best portray the characterizations demanded by the scripts.



President Carl Laemmle of Universal was once a bundle wrapper or something in the Boston department store, Chicago. Mrs. Mollie Netcher Neuberger worked there too. Carl went into the film business; Mrs. Mollie stayed at home. And they've both managed to keep out of the poorhouse. Mrs. Neuberger's store now does an annual business of $20,000,000 and Mr. Laemmle—but everybody knows all about his tidy little business. The two leads in this business scenario are shown above during Mrs. Newberger's recent visit to Universal City.

Change in Paramount Release Dates

Exhibitors throughout the Illinois and Indiana territory will be interested in the following changes in Paramount releases:

"The Soul of Kuri San," a Lasky production with Hayakawa and Stedman, will be released October 30 instead of November 13. "The Plow Girl," a Famous Players production with Mae Murray, will be released November 13, instead of November 20. "Miss George Washington," Marguerite Clark's first release on Famous Players program, will be released on November 20 instead of October 30.

Cast for New Michelena Film

In the cast that plays important roles in "The Passion Flower," the most recently completed Michelena feature, by the California Motion Picture Corporation, the comedy relief for the seven part picture is largely furnished by Clarence Arper, the Colonel Starbottle of "Salomy Jane" fame.

Chief support to Beatriz Michelena in this production is furnished by Andrew Robson, William Pike and Albert Morrison, of which trio the first two also appeared with her in "Salomy Jane" as Yuba Bill, the stage driver, and Red Pete, the stage robber, respectively.

Pauline Frederick in Wild Role

Pauline Frederick is next to be presented on the Paramount Program, in "Nanette of the Wilds," written expressly for her by Willard Mack, and that popular dramatist and actor will appear in the production in support of the star. To get the exact atmospheric surroundings for this production, Pauline Frederick and a supporting company under the direction of Joseph Kaufman have gone to the western part of Canada, where all the exteriors will be staged.

Edgerton, Wisconsin, October 7, 1916.

MOTOGRAPHY:

In one of your back numbers I read an article entitled "Do We Know Our Own Business?" dealing with opposition in the theater business in a small town, which I thought was very good. As I have prospects of opposition here I would like to get the magazine containing this article and show it to the prospective competitor. If you can find this magazine and send it to me with an invoice for your trouble I will gladly send a check for same.

P. W. PALMER,
Manager Lyric Theater.

PARAMOUNT'S PRODUCTIONS

Blanche Sweet and Dustin Farnum Starred in Features. Next Paramount Comedy November 13

Blanche Sweet and Dustin Farnum are the stars in the two leading features on the Paramount program for the week of November 6. Miss Sweet will appear in "Unprotected," a Lasky production, in which she is surrounded by an all-star cast headed by Theodore Roberts, Ernest Joy, Tom Forman, Walter Long, Mrs. Lewis McCord, Robert Gray and Jane Wolf. Mr. Farnum co-stars with Winnifred Kingston in "A Son of Erin," a Pallas production. The supporting cast is composed of Tom Bates, Jack Livingston, Wilfred McDonald, Wallace Pyke, Lee Willard, Mabel Wiles and Hugh B. Koch.

Surrounding the features for the week are Paramount single-reel releases, the 39th edition of the magazine-on-the-screen, Paramount Pictographs, the 40th weekly "Trip Around the World" conducted by Burton Holmes, and the Paramount-Burton Holmes Travel Pictures, in which Classic Greece is visited; and a Paramount-Bray Cartoon entitled "Farmer Al Falfa's Prune Plantation."

Beginning with this week in the Paramount Pictographs, Dr. George Burbank Shattuck, Professor of Geology in Vassar College, will release his exceptional pictures recently taken in the heart of Alaska, and entitled "People of the Alaskan Wilderness," and showing unusual and interesting conditions which exist among the native Indians and Eskimo inhabitants living in their semi-barbarous state on the outskirts of civilization.

"Putting the Nut to Work" is another interesting subject in this magazine, showing how the famous vegetable nut which comes from South America is made into millions of suspender and coat buttons.

"Furry Favorites" in the cat family which boasts of the most ancient lineage of any of our modern house pets, are shown in this picture, while a great amount of action is obtained in the picture entitled "Horse Sense," in which is pictured the wonderful strides that have been made in teaching and training ponies so that they can take an active and intelligent part in the game of polo.

Burton Holmes goes to Classic Greece this week. The trip begins at Patmos and goes to Athens, visiting all the interesting points enroute, including the wonderful Gorge of Diakofts, the celebrated Corinthian Canal, the king's palaces, and points of like interest.

"Farmer Al Falfa's Prune Plantation," a Paramount-Bray Cartoon for this week, is from the pen of Paul Terry.

The next Paramount Comedy will be released on November 13, entitled "A Villainous Pursuit."

Paramount has issued to all of its exchanges, and through them to all its exhibitors, thousands of dollars' worth of advertising and publicity aids, by which they can attract larger clienteles through their weekly program of features and single reels. With each production, Paramount is now giving special aids, through their exhibitors' aids department in the different exchanges.

"Musty" Suffers for Essanay

George K. Spoor, president of Essanay, is planning a strong line of one and two reel comedies to be released on the Kleine-Edison-Selig-Essanay service.

Harry Watson, Jr., is the first comedian to be engaged for this work. Negotiations practically have been completed for several other comedians to work for Essanay. These comedies will be released through Essanay's new service, in order that exhibitors can readily book a short comedy to go with a feature making a complete program for those who desire it.

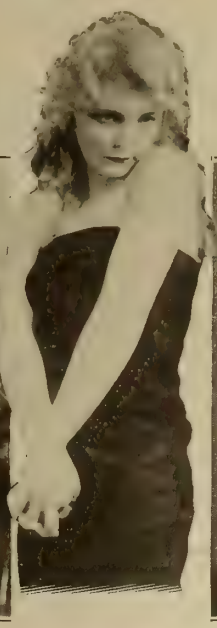
Mr. Watson already is at the Essanay studios in Chicago and will begin work on the floor at once. The "Mishaps of Musty Suffer" will be continued.

Dr. Shattuck Joins Paramount

Dr. George Burbank Shattuck, Professor of Geology in Vassar College and authority on this subject in the country, has joined the Paramount forces, and will release through Paramount's "magazine-on-the-screen," the Paramount Pictographs, his remarkable pictures entitled "In the Heart of the Alaskan Wilder-

Recipe for a grand entrance into Los Angeles: Saddle a six-cylinder car and leap onto its noble neck. Some desperate old film cowboy will lasso you and you'll have a lot o' fun. Of course it might help some to be a popular comedian like Doug. Fairbanks. He has just returned to the hypo coast from New York.





The little blonde vampire is Winifred Westover, daughter of the president of the San Francisco Press Club, who appears in Fine Arts' "Bugs." At the right Bessie Barriscale is struggling to protect her trousers from the ravages of the law of gravity. The play is "A Corner in Colleens," Triangle Kay-Bee.



ness." The first of these pictures will be called "People of the Alaskan Wilderness," and will show the unusual and interesting conditions which exist among the native Indians and Esquimaux inhabitants living in a semi-barbaric state on the outskirts of civilization. Pictures are shown of Ruby, a typical mining camp, which sprang up over night; the trading post of Tolovana, where provisions are supplied in exchange for valuable furs; the work being done on the Government railroad; and intimate views of Esquimaux family life.

This subject will be followed by others showing the gold fields and other interesting features.

TWO TRIANGLE TRIUMPHS

Bessie Love and Louise Glaum in Late October Releases—Soldiers Featured in "Our American Boys in European War"

The Triangle Film Corporation's releases for the week of October 29 star Bessie Love and Louise Glaum in the principal offerings. Miss Love appears in "A Sister of Six," produced under the direction of C. M. and S. A. Franklin. The scenes of the play are divided between Old California under the Mexican regime and the seacoast of New England. Miss Glaum enacts the part of a secret service siren in the Ince production of Richard Harding Davis' war drama, "Somewhere in France," under the direction of Charles Giblyn. Howard Hickman shares the stellar honors with Miss Glaum in this remarkable feature.



Norma Talmadge hits the hemp in Triangle-Fine Arts' "Fifty-Fifty."

After leading comparatively charmed lives for many months the young Americans shown in "Our American Boys in the European War" have begun to pay the toll of their courage. William Barbour of Toledo, Ohio, is one of the heroes who almost lost his life in a deed of bravery while serving in the ambulance service. For a while his life was despaired of, but he is now home on a furlough and is putting on the Triangle war film in Oberlin and Toledo.

He is more fortunate than two other Americans who lost their lives "in discharge of duty." Edward Joseph Kelly, of Philadelphia, was shot at midnight while rescuing wounded from the trenches; Kiffen Rockwell of Winston-Salem, N. C., who is shown in a "close-up" in "Our American Boys in the European War," with his big warplane for a background, met death while engaged in a thrilling aerial battle and Bert Hall nearly lost his life attempting to save him.

PATHE'S NEW SCENIC FILMS

New Process of Combination Toning to Be Used in Scenic Films Under Name of "Know America, the Land We Love"

The Pathe Exchange has secured the exclusive rights to a series of pictures treated by a new process of combined toning invented by F. W. Hochstetter. This is not a color photography but an ordinary black and white negative is so treated that from five to ten different tones are given to each inch of film, and yet only one toning bath is necessary.

The pictures to be made under this process will consist of a carefully constructed exposition of the most beautiful scenery in the United States, and will probably be released under the title of "Know America, the Land We Love." The pictures will be made under the auspices of the National Highway Association with the co-operation of Franklin K. Lane, Secretary of the Interior.

Filming has already been started in "The Garden of the Gods." The Grand Canyon and other scenic wonders of the southwest will be filmed and the winter will be spent in visiting the beauty spots of the south.

Earning Power of Spectacle

The possible earning power of a big film spectacle has been estimated by Robert W. Priest, publicity director for Thomas H. Ince's "Civilization." Mr. Priest has applied his figures particularly to the big Ince spectacle. Following are some of his deductions:

The population of the United States and its dependencies to the people of which "Civilization" at this time is in process of being presented, totals approximately 110,000,000. On the assumption that each unit of this aggregate paid a nickel to see "Civilization" within the next two years, we should have a sum approximating $5,500,000 as the gross takings of the production, which would establish a world's record.

The people of the United States spend, it is computed, about $500,000,000 each year to see motion pictures. If one per cent of this money is attracted by "Civilization" the picture in its first year will earn $5,000,000.

"Civilization" has an indefinite earning capacity, but for the sake of argument, we will assume that its lease of earning power is restricted to seven years. Then we should have the amazing figures of the total revenue of between $30,000,000 and $40,000,000. But in all probability this amount will be exceeded. The $30,000,000 or $40,000,000 will simply come from the population of the United States, but the other parts of the world, as already hinted at, are enthusiastic in the patronage of motion pictures, so that, still adhering to the same period of seven years, we should have a total revenue far in excess of the $80,000,000, if it is estimated that the entire population of the globe saw the picture, and paid its nickel to do so.

It is not by any means, therefore, unreasonable to assume that within this period of time the total revenue taken in by motion picture exhibitors in all parts of the world by the showing of "Civilization," to the public, will at least total $100,000,000

$25,000 for Chicago Rights

The rights for Chicago and Cook County, Illinois, for Thomas Ince's "Civilization" have been purchased by the Amalgamated Theaters Corporation of Chicago. The price is $25,000. The deal was made in Chicago on October 13 by J. P. Grainger, acting for Mr. Ince.

Ruth Stonehouse, the Chicago girl formerly with Essanay, and now a Universal star, recently filmed and played the lead in her own story, "Mary Anne's First Job."

Current Releases Reviewed



Suggestions of the spectacular nature of Fox's "A Daughter of the Gods," and Annette Kellermann, the daring diving star.

"A Daughter of the Gods"

Annette Kellermann Stars in Big Fox Spectacle. Reviewed by Thomas C. Kennedy

"A DAUGHTER OF THE GODS" contains numerous "mob" scenes, some striking bits of photography and Annette Kellermann, in addition to a fantastic story whose best moments are quite charming. Of the important features mentioned the star probably stands above the others by an appreciable margin. Miss Kellermann's proficiency in swimming and diving is inspiring to behold and every time when it seems that mobs and Oriental splendor are about to lose their attractiveness through familiarity a flash of Miss Kellermann jumping into the water and giving wonderful exhibitions of natatorial artistry comes as a revivifying element that diverts the spectator's mind and prepares it to enjoy with fresh vigor more big spectacular pictures.

"A Daughter of the Gods" had its premier showing at the Lyric Theater, New York, to a typically "first night" audience on Tuesday evening, October 17. Of course, the audience applauded with that mechanical regularity characteristic of the first night. But it is something more than a mere surmise to say that "A Daughter of the Gods" will bring rounds of applause at each and every showing given the film. The picture possesses a certain indefinable ability that makes the spectator feel that its every scene is worthy of the beholder's strict attention.

The story's main point seems to be that of giving the star opportunities. In this it is successful to a degree. Annette Kellermann as Anita, the Beautiful, wanders through wood and desert, Arabic streets and gaudy harems and best of all she disports on wave-lashed reefs and in placid pools. And her graceful form is quite as free as nature itself. So it is with several others in the picture. If the affections of the theater-going public are captured by sylph-like girls in Garden of Eden costume then surely "A Daughter of the Gods" should live long and fondly in the memories of those who see the film.

In the elaborateness of the production this offering bears the stamp of Fox pictures. The Oriental city which was erected and in the final scene destroyed to make a flaming and smoky climax to the spectacular phase of "A Daughter of the Gods" is a huge affair and a realistic one on the screen. The interiors are equally as elaborate, though a bit too complete in furnishings and properties. The spacious hall in which the Sultan entertains and is entertained is of massive proportions. It is in this hall that Anita, after making an entrance that is just a bit too theatrical and stagey, dances and so wins the approval of the Sultan.

The prologue is, from a standpoint of story, quite the best part of the picture. The tale is charming and not a little poetic. The main story tells of Anita's adventures. Anita faces many perils, the most pleasing of them being those which force her to take to the water to escape the toils of the wicked old Sultan. Miss Kellermann's dive from the tower is beautiful. And the race in the ocean in which Anita is pursued by a group of blacks who have great speed in swimming is thrilling, but no more so than the flashes of Anita struggling to loose the bonds which hold her hand and foot while being swept along with the current and later dashed against a coral reef by vicious waves.

The battle scenes employ countless numbers of extras who fight real well. They are realistic scenes and rather exciting but not proportionally impressive. Some excellent double exposure work produces an interesting effect. According to the story the hordes of gnomes Anita leads against the Sultan's city are to become men of valor and power while Anita leads them and at a certain point in the journey the gnomes become powerful and finely mounted soldiers.

Herbert Brenon placed his confidence in the appeal of the mass scene and Miss Kellermann's physical charm and skill in diving and swimming to carry the fanciful story along to success. His confidence, it would seem, was well placed.

Throughout the picture one is impressed with the costliness of the production and the screen patrons who derive pleasure from viewing "A Daughter of the Gods" must naturally feel indebted to the producer who made so pretentious a film possible. Wm. Fox has shown that he is willing to advance great sums of money to give picturegoers big and complete screen spectacles.

Miss Kellermann has an able cast supporting her. William E. Shay, when he wears a turban at least, is a princely figure. The two Lee children, Katherine and Jane, do some splendid work. Mlle. Marcelle is an Oriental beauty of much allure, and Violet Horner a convincing vampire. Hal de Forest, Edward Boring, Henrietta Gilbert, Ricca Allen, Stuart Holmes and Walter James are also in the cast.

The Week's Selig Plays

"Out of the Shadows," and "A Close Call." Reviewed by Genevieve Harris.

"OUT OF THE SHADOWS," not quite two reels long, has a dramatic value which will win the commendation of uncritical, sensation loving audiences. The story, written by Will M. Ritchie and produced under the direction of Burton L. King, has suspense, a surprise and a sentimental happy ending. Its various characters are types clearly defined and conventionally acted. The offering is well adapted to the cheaper grade picture houses. It is a release of October 23.

The story, which has a "vampire" tone, begins with the request of Mrs. Frank Lord (Eugenie Forde) that a detective watch the actions of her husband, who seems to be losing his interest in home life. The son of the family, Paul (Leo J.

Pierson), is also causing his fiancee, Rose (Luella Maxam), unhappiness by his growing indifference. Paul, we are shown, has become infatuated with an adventuress, Flora (Virginia Kirtley).

The detective finds that Lord, Sr., is also spending much of his time with this woman. He summons Mrs. Lord to a cafe where he believes Lord and the adventuress will meet. Paul, the son, is also called. There is a rather dramatic family meeting, but things are straightened out when the father declares that he made the engagement with Flora and then sent for his son in order to disillusion the boy regarding her real character. So Flora loses out, Lord virtuously returns home with Mrs. Lord, while Paul seeks Rose, and everyone is supposed to live happily ever after.

To complete the second reel, we have an amusing slap-stick comedy, "Paradise for a Day," dealing with two tramps, one real, the other a gentleman in disguise. The real one gets all the good things planned for the other, while the pseudo vagabond is locked in jail for the theft the first committed. The actors make the most of the comic situations and the offering is good for a number of laughs.

"A CLOSE CALL," the one-reel western for the week, of October 23, contains some unusually fast and clever riding stunts by Tom Mix, which are the feature of the picture and more important than story or acting. A well trained pony displays a few of his tricks before the camera. The release, like other Tom Mix plays, will appeal chiefly to those who enjoy watching good horsemanship.

"Heart of the Hills"

Produced by Edison and Released by K. E. S. E. Reviewed by Thomas C. Kennedy

A NOVEL by David Whitelaw entitled "The Girl from the East," is picturized in this Kleine-Edison-Selig-Essanay offering produced by Edison under the direction of Richard Ridgely. "The Heart of the Hills" is in its pictured form quite British. There is an air of mystery surrounding all the characters more or less and at times the mystery grows heavy though when everything is explained it seems all very simple. By "heavy" we do not mean confusing, for there is no difficulty whatever in following the main and minor lines of action, but there is a little too much made of the mystery element to be really effective.

The story provides many incidents and a good deal of action and as long as these two elements can be brought together without straining the picture is almost sure to hold the attention of all audiences successfully. Without being remarkable as to story, "The Heart of the Hills" is entertaining.

The offering makes its strongest appeal through its picturesqueness and splendid photography. Mr. Ridgely can do a great deal with romance. He has an eye for pictures and the



Picturesqueness and splendid photography characterize this new Edison.

settings as well as the grouping of the players in them are the most delightful part of "The Heart of the Hills," especially is this so of the love scenes.

Mabel Trunnelle gives a sincere and appealing performance as Hester. Hester is the daughter of Sir Christopher Madgwick by his first wife, a Eurasian, whom he married in India, thereby incurring the enmity of Sani. The latter kidnaps their child and kills the woman who spurned his love for that of the Englishman. Years later the girl is sent to England to recover a jewel which Sani stole and which fell into the hands of Madgwick.

Madgwick has two other children, a young woman of haughty poise and the son is a worthless chap. Hester falls in love with a young barrister and she revolts against the ties which bind her to the Indian seditionists who have brought her up to respect and follow their customs and beliefs. Some melodrama figures in bringing the story to a conclusion. In the end she marries Redgell.

Conway Tearle is featured with Miss Trunnelle. Mr. Tearle's characterization of the barrister is highly effective. There is a large supporting cast in which Bigelow Cooper, Ray McKee, Robert Conness, Edith Strickland, Marie LaCorio and Herbert Prior distinguish themselves. George Lane's photographic effects are good.

"The Scarlet Runner"

Vitagraph Series Released by V. L. S. E. Reviewed by Thomas C. Kennedy

A BALLOON proves a life-giving element to a plot of little vitality in "The Lost Girl," which is the tenth episode of the "Scarlet Runner" series, written by C. N. and A. M. Williamson. A balloon ascension, flashes of it sailing about up near the clouds



The balloon in another scene, "The Scarlet Runner."

and its descent account for the interest which attaches to this release.

Views of Race's aerial journey with a balloonist whose sweetheart has been torn from him by a grouchy guardian are introduced at just the right moments to make "The Lost Girl" one of the most pleasing of the series.

"The Lost Girl" tells of a young woman who is spirited away by her guardian. Paul Westen, her fiance, is worried about her and he meets Race just as he is about to have a ride in the balloon he has won many prizes with. Race accepts his invitation to join him in the trip. They descend in a part of the country of which they know nothing and see the girl Westen is seeking on the porch of a secluded house. It is not possible for them to dismount so they ascend again and come down when the first clearing presents itself.

Race decides that they are not far from where they started originally and he and Westen run along and soon come to the place where Race has parked his motor. Scarlet Runner makes a speedy trip. Along the road they pass a motor in which they see the girl in custody of a policeman. They continue on their way and arrive at the house to find that the guardian is dead and the girl arrested. At the coroner's inquest Race and Westen are able to furnish evidence which clears the girl of the imputation of crime and all ends happily.

"The Gilded Cage"

Alice Brady in World Drama Released October 9. Reviewed by Genevieve Harris

IN true beauty, and the glamor of romance, this offering of the Peerless studios on the World program has seldom been equaled. One might liken it, in comparison to the usual type of five-reel drama, to a vivid bit of poetry among prose stories. It has the fancy and color of a fairy tale, combined with real dramatic strength. It is an excellent blending of beauty and force.

Its story, which is laid in a small European kingdom called Balkany, is based on the prince-in-disguise and the goose girl-queen situation, one which has served admirably in a number of

popular novels. In plot outlines, there is little of the unusual. It is the excellence of the telling that is commendable. The story rises to dramatic heights frequently, the spirited defiance of the ill-fated king and queen, and the return to the palace of Princess Honore after the death of her parents, for instance, while suspense is skillfully held during the preparations for the execution of the Prince Boris.

Harley Knoles directed the play, from a story by J. I. C. Clarke, scenarioized by Frances Marion. The continuity and emphasis of the narrative, the fineness of the settings, many of which represent old-world castle and country scenes, the excellence of the photography, go to form a most satisfactory whole. Alice Brady easily runs away with the acting honors. As the young queen, she blends dignity, pathos and girlishness without once striking a false note. The supporting cast is commendable.

The appeal of the story is to an imaginative, drama loving audience, though not necessarily "high-brow." Perhaps a youthful audience will like it best, and it has distinct value in a children's and young people's program. Not that the elders will not enjoy it also, but its romantic appeal is essentially youthful.

The Story: The king and queen of the kingdom of Balkany are slain by their own subjects. Their young daughter, the Princess Honore, is taken from the convent where she is being educated, to become the unhappy queen, completely dominated by her prime minister. But the girl learns that the people are discontented and, disguised as a peasant girl, goes among them. There she meets a young prince who has renounced his title to become a leader of the people. Since it would be to the prime minister's advantage to remove this leader, he is arrested for treason. A peasant girl with him is also thrown into prison, the officers not knowing that the girl is the new queen in disguise.

Sentence of death is passed on the prince, the order forged with the queen's name by the prime minister. The queen escapes, through the aid of a peasant girl, and returns to the palace. She learns of the ordered execution, but is too late to stop it. However, an uprising of the people saves the prince. The people learn that the prime minister is the cause of their trouble and kill him. The queen then chooses as her consort the prince-leader, to the delight of her people.

"Atta Boy's Last Race"

Triangle-Fine Arts Featuring Dorothy Gish. Reviewed by Thomas C. Kennedy

"ATTA BOY'S LAST RACE" is a melodrama in which Dorothy Gish appears as a devoted lover of the thoroughbred. Miss Gish is cast as the daughter of a horseman and she is well versed in the care and handling of a runner. She is characteristically attractive in the part and with the aid of some good direction she makes "Atta Boy's Last Race" fairly entertaining throughout its five reels.

Tod Browning, who wrote the story, used situations of the lurid melodramatic type. We see the gambler use his mortgage to get possession of Lois Brandon's pet horse after she has brought him back to racing condition and again the mortgage when her mother advances the money to buy Atta Boy from Spencer and cannot pay off the lien on the house. These are things that have been seen before. The only surprise in "Atta Boy's Last Race" comes when Lois, who is now supposed to have no money at all, succeeds in racing Atta Boy in an event with a rich purse for the winner. Most entry fees usually have the decimal point after a couple of figures, not before them. But there is no use picking out the technical errors. "Atta Boy's Last Race" is held within the class of fair offerings through its lack of originality and quality, not its occasional improbabilities.



Dorothy Gish and Keith Armour in "Atta Boy's Last Race."

Though Lois loves horses, she hates gambling. Her father was ruined through gambling and she exacts a promise from Jim Spencer not to gamble again. Spencer's horses are now owned by Jarvis Johnson with the exception of Atta Boy, which is now badly lame. When Atta Boy rounds into shape under the care of Lois, Johnson takes him, too. But the horse breaks out of the stable and returns to Lois. She then pays Johnson the amount under which the horse is listed in the mortgage he holds and the gambler is forced against his will to accept. Then it is up to Atta Boy to win just one race. He does and thus pays off the mortgage on the home.

George Siegmann produced the picture. Keith Armour, Carl Stockdale—who makes a convincing horseman—Loyola O'Connor, Adelle Clifton, and Tom Wilson are included in the cast.

"The Last Man"

V. L. S. E. Offering Is Photographically Beautiful. Reviewed by Thomas C. Kennedy

THE excellence of the photography and good direction are the outstanding features of "The Last Man," a Greater Vitagraph production in which Mary Anderson and William Duncan appear at the head of a capable cast. The story is by James Oliver Curwood and it takes its title from the hero's fight to hold a post in the Philippines against an attack by a band of Moros who have gone on the war-path. Harvey, who throughout the play is a man whose deeds of courage stamp him as a super-hero, is the last man at the post and he holds the Moros off until the others make good their escape.



"The Last Man" is a Philippine story.

The story moves rather slowly, at times the spectator's interest in the play itself dwindles to a mere nothing. All that is told could have been told in less than five reels. But the attractive settings and atmosphere of the picture help the story wonderfully. "The Last Man" is another instance of a mediocre love romance becoming pleasant through the life given it by effective presentation and splendid photography.

Mr. Duncan is Major Harvey, a surgeon who is stationed at a post in the West. His wife, whom he loves greatly, is a flirt and she carries on an affair with a Lieutenant Horne. Harvey discovers them in each other's arms one day and he orders them both to keep their distance from him thereafter.

Harvey then asks to be sent back to the Philippines. Jeanne MacDonald accompanies him, for his friendship is all she has in the world since the death of her father. Later, the Hornes are sent to the Islands, but to a post farther in the interior than that at which Harvey is stationed. The surgeon is ordered to go to that post because there is an epidemic of cholera threatening. The day before he leaves he discovers that Jeanne loves him and he asks her to marry him when he returns from Fort Gordo. The fort is being

attacked by Moros. Harvey is forced to fight off bands of them to reach the place; then he fights off the rest while his former wife and Horne escape. Lorna now wishes to leave Horne and go back to Harvey. She discovers that she loves him only. But she has killed his love and in the final scene Jeanne and Harvey marry.

One good thing about the play is that the old custom of killing off the parted and no longer desired wife is not observed. There were many times that things looked as though Lorna would meet her death, but we, for one, were glad she did not. Lorna has a deal of charm. Corinne Griffith makes the part so human in spite of its unrealness and so fascinating, too, that one could not help wishing that she would be happy in the end even if she was naughty in the beginning.

William Wolbert directed the production. The details of staging and general direction are a credit to Mr. Wolbert just as they would be to any other director of photoplay production. The battle scenes in the Philippines are good, but not impressive. We could not help wondering at the Moros for being so foolish as to climb over the high walls when the front gate stood wide open for them to just stroll past. The suspension-bridge action is exciting, even if it is familiar. The three or four natives who do the fall from the bridge to the swirling waters below enliven the last reel considerably. The photography throughout is of a quality that is remarkable. Much of the pleasure afforded by "The Last Man" can be accounted for by the photography.

Miss Anderson and Mr. Duncan are supported by Otto Lederer, who plays two parts, Jack Mower and Corinne Griffith.

"The Beach Comber"

Two-Reel Essanay Comedy Released October 31. Reviewed by Genevieve Harris

HARRY DUNKINSON again demonstrates his genuine fun-making ability in this comedy which will give to any audience a half hour's acceptable entertainment. Without slapstick or burlesque, in a spirited, clever fashion the company present a number of humorous situations which arise when Andy Laflin (Dunkinson), a traveling salesman, plays hero at a summer resort. The supporting cast is good, as are direction, photography and settings.

The Story: When Andy Laflin arrives at Resthaven, he finds the young ladies "peeved" because the young men do not take kindly to the idea either of being Grecian dancers or of playing the ukulele. Andy volunteers to take part in the classic dances, and he demonstrates his skill with a ukelele, thereby winning the attention of the girls and arousing the jealousy of the men. The latter sprinkle the floor with tacks when he appears in flowing robes in the Grecian pageant.

Andy continues in favor with the ladies but not with his firm, whose business he neglects. He is fired by the company, but is given a position at the resort as life saver. He really



Andy was not a success as a Grecian dancer.

cannot swim, but fate aids him in keeping this fact from the public until one of the men, suspicious of his ability, pretends to be drowning. Andy not only cannot save him, but nearly drowns himself, to the disgust of his former admirers. But he is able to regain his first position as salesman, and he gladly leaves the resort after destroying his ukulele through which he first got into trouble.

"Faith"

Six-Reel American Drama Released October 30. Reviewed by Genevieve Harris

"FAITH," Mary Miles Minter's latest picture role, is one of those optimistic children who are so popular in books and plays. This photoplay, which is developed in a very leisurely manner, reminds one strongly of the type of sweet, sentimental fiction mentioned. That a great many people like this form of



Faith becomes a servant in the Thorpe home.

confection has been demonstrated, and by many of that class the photoplay version will be equally appreciated. However, where the author of a book may take time to explain away improbabilities in action and situation, the picture producers must substitute character drawing and touches of humor to make their stories convincing. This has not been done in this play. It is lacking in humor and its characters are unreal.

The best factor in the play, the one on which its success will depend, is Mary Miles Minter. Her work stands out above the rest of the cast in quiet effectiveness. She puts her points across with a pleasing accuracy and makes the most of any opportunity given her. Although her director apparently wished to emphasize her prettiness and youth, Miss Minter herself shows she is above all a skillful actress.

James Kirkwood, who directed the play, is also its author. While the plot is complicated and contains the element of suspense, as well as emotional and dramatic scenes, its interest is lessened by the slow manner of its unfolding. Six reels is too long for the material or construction. The settings and photography are good.

The Story: Helen Thorpe (Lizette Thorne) is secretly married to a man her father disapproves of. Her husband is killed and when approaching motherhood forces Helen to confess her secret marriage, her father is furiously angry. When the baby is born, Thorpe places it in an orphan asylum, telling Helen that it died. Only the housekeeper and Thorpe know the truth.

Some fifteen years later, Thorpe has married again and is treating his step-daughter, seventeen-year-old Laura (Margaret Shelby) in the same rigorous way he had trained Helen, and she too is enmeshed in a secret love affair. Helen, a saddened woman, is unable to influence her father. And Faith, Helen's daughter, is in an orphan asylum.

Only the old housekeeper has kept track of Faith, and she seizes an opportunity to bring the girl into the Thorpe home as a servant. Faith, whose life is kept bright by the belief that "God's in His Heaven. All's right with the world," has always dreamed of miraculously discovering that she has a mother. This belief makes her unusually solicitious for the mothers of others. So when Laura, the daughter of the house, having come to grief through her clandestine love affair, steals money from Thorpe's safe, Faith assumes the guilt in order to save, not Laura, but Laura's mother.

Faith, however, had been kind not only to mothers, but had played "Little Sunshine" to the neighborhood in general, and had won as a friend Mark Strong (Perry Banks), once a

brilliant lawyer, now a derelict. When Strong learns of the affair, he uses his dormant power to free the girl, and of course his investigations disclose the fact of Faith's parentage and of Thorpe's roguery. Faith finds her mother, and all those who deserve happiness are given it.

"The Undertow"

Five-Reel American Drama Released October 23. Reviewed by Genevieve Harris

FRANKLYN RITCHIE and Helene Rosson are featured in this picture which was directed by Frank Thorne from a story by Rosalie Ashton. The story, which was first announced as "Esther of the People," deals with a labor problem. But it is not too heavy and it contains a romance which wins the sympathy. The play is marked by sincerity in acting and production. The interest is not allowed to drag, and the drama as a whole has an appeal.

Helene Rosson is especially pleasing as Esther. Franklyn Ritchie plays with dignity the role James King, a laborer who becomes the head of the factory. Eugenie Ford has an important and difficult role as the wife who fails to progress with her husband. Orral Humphrey plays with skill the part of Hammond, the unjust general manager. Harry Von Meter and George Ahern play sympathetic roles as John Morden, the foreman, and his protege, David Strong.

The Story: James King, although an unskilled laborer, is ambitious to better himself. He spends his spare time studying. His wife, however, is utterly without ambition and laughs at him. Some years later, we meet King as the head of a large factory. He is wealthy but unhappy because of his disagreeable home life. Mrs. King, in the new circumstances, cares only for the more garish side of society, and she and her husband have become entirely estranged.

John Morden, a foreman in the factory, has adopted David Strong, a young worker. Later, Morden becomes the guardian of his brother's daughter, Esther, a well educated girl left penniless by the death of her father. Esther goes to work in the factory and she and King meet. King is attracted by the girl.

There is discontent among the employes of the factory and they try in vain to bring their grievances before King. Hammond, the factory manager and cause of the trouble, prevents them from gaining a hearing. They threaten to strike. Esther again begs them to appeal to King. The letter of appeal never reaches King. Instead, Hammond persuades King to close the factory, creating hardship among the workers.

At length Fate gives Esther a chance to speak to King personally about the unfair conditions. She also reveals Hammond's true nature. King sets about remedying matters, inspired by his love for the girl. And when Mrs. King, who had been suing him for divorce, is killed in an accident, King and Esther are married.

"Fifty-Fifty"

Triangle-Fine Arts Melodrama Dealing with Domestic Triangle. Reviewed by Thomas C. Kennedy

"FIFTY-FIFTY," the Triangle-Fine Arts offering which deals with a domestic triangle, starts promisingly and ends sweetly. If the picture fails to please picturegoers the blame must be placed upon the story, which is filled with unconvincing turns and twists. In spite of a remarkably good production and interpretations given by players of proven ability "Fifty-Fifty" seems to take a very long time to reach the conclusion in which the pretty wife and the rather fickle husband are brought together once more in a union that should be infinitely happy.

"Fifty-Fifty" tells of a young woman, an artist, who lives the carefree life of her companions and neighbors who reside in the little Bohemia which thrives in the vicinity of Washington Square. Naomi marries a business man who is prosperous. After their baby comes Naomi has no more desire to seek any other pleasures than those her home and child afford her. Her husband, however, wishes to go about and finally he does, but he goes alone. The husband takes to paying a great deal of attention to Helen Carew. Later he wants to be free and asks Naomi to divorce him. She refuses, so he allows Helen to compromise Naomi. There is a divorce action and in court, when it appears that the custody of the baby will be given to the husband, Naomi dramatically says that he is not the father of her child. Following this the husband finds out that Helen has a past and a shadow of that past comes back in the person of a Sing Sing graduate. The judge affects a reconciliation in the scene immediately preceding the one in which Naomi and Harmon embrace as the final fadeout makes its appearance.

The production was directed by Allan Dwan. Norma Talmadge heads a cast which includes J. W. Johnston, Ruth Darling, H. S. Northrup and Marie Chambers. These people, whose talents have won them a high place in the regard of the picture-going public, make "Fifty-Fifty" all that it is—an interesting visualization of a story that at times is serious in intent and farcical in fact.

"Romeo and Juliet"

Shakespeare Offered by Metro with Bushman and Bayne. Reviewed by Thomas C. Kennedy

THE "Romeo and Juliet" in photoplay form which Metro offers is remarkably good. It would seem that the program which states that Metro presents William Shakespeare's "Romeo and Juliet" is not far from the truth, for even your Shakespeare enthusiast will probably say that there is Shakespeare in this production of his most pleasing work. It is quite singular that such a pleasing screen production could be given "Romeo and Juliet" and that the producers are to be congratulated seems to have no question connected with it.



Francis X. Bushman and Beverly Bayne in Metro's "Romeo and Juliet."

To begin with, this eight-reel film offering is an entertaining and consistently interesting picture. From its opening, which follows a few fleeting but quite uninteresting introductions of the leading characters, the picture holds the spectator's attention and the play grows in dramatic tensity as it nears the tragedy which has been admitted "irresistibly affecting" whether it come from between covers or over the footlights. The production is an attractive one, the acting is particularly good and the many scenes are busy and effective in their presentation of the important incidents which were spread with so lavish a hand throughout the play.

Francis X. Bushman as Romeo is seen, perhaps, to better advantage than ever in the past. He is naturally a handsome Romeo, and for the most part a good one, if in some respects a Romeo not especially true to some of the speaking stage's ideals in the matter. The majority of Mr. Bushman's scenes are rendered in a convincing and forceful manner, in other words it is a praiseworthy performance.

Beverly Bayne's Juliet pleases mightily. In the role she leaves nothing to be desired and it is just possible that her performance will not be surpassed by any future screen Juliets that may happen along. In her most important scenes Miss Bayne does splendidly, as for instance when she learns of the death of Tybalt at the hands of Romeo, and—but they are too numerous to single out here.

Olaf Skavlan as Benvolio and Fritz Leiber as the jocund Mercutio are remarkably good. Robert Cummings as Friar Laurence, Adelle Barker as the Nurse, W. Lawson Butt as Tybalt are also commendable; for the matter of that so too are Helen Dunbar, Edmund Elton, Eric Hudson and all the other members of a large cast.

The scenario was written by Rudolph de Cordova, who in doing so observed all the rules it seems, and who, it might

be remarked in passing, is deserving of a great deal of credit. The production was directed by John W. Noble assisted by Mr. Bushman, Edward Elsner and Mr. de Cordova.

Those scenes requiring the element with the peculiar attractiveness to the writers of "ad copy" and known as supernumeraries show that Mr. Noble has lost none of his talents and ability in handling crowds and the other scenes are in all honesty remarkable for their evidences of capable direction. The offering is pretentious but the spectacular is never allowed to intrude or in any way lessen the effect of the story's progress.

The recreated Verona is a pleasing village with a convincing atmosphere about it. The interior settings are splendid and the photography very good, though it seems to us that some excellent opportunities for elaborate lightings were disregarded. But taken as a whole there is no fault to be found with the production while there is a quantity of praise due it. This Metro film should prove most satisfying to the great numbers it will naturally attract.

"The Rainbow Princess"

Five-Part Famous Player Circus Drama. Released October 23. Reviewed by George W. Graves.

ANN PENNINGTON'S second appearance in pictures is decidedly auspicious. In the role of the Rainbow Princess, a dainty circus performer who is used by her corrupt employers as the means to a dishonest end, she has a part to which she is eminently suited and in which she easily makes herself the center of attraction. The star has a chance in the course of the picture's progress to execute before her screen audiences some of the grotesquely fascinating steps of the Hula Hula dance with which she captivated so many audiences at the "Follies." This diversion is as pleasing as is another novelty—a parachute descent from a large balloon, which was particularly well performed and photographed. The jaunty circus atmosphere, the humorous as well as the sombre side of this life, is nicely delincated. There is much in the film that will appeal to children.

Briefly, the story, by Shannon Fife, is that of an unfortunate child of the circus who finds herself at the mercy of the harsh proprietor. The latter palms her off on Judge Daingerfield as his lost grand-daughter, he and his men adhering to a plausible story which they have doped up. For his guardianship the circus manager is well paid. Later on, however, the judge realizes he has been duped, much to his chagrin. Not satisfied with the success of this enterprise, the show people attempt to rob the judge's safe. In this attempt the circus manager is shot, but before his death he admits that the girl is innocent of any guilt in the plot. Just before the robbery, the Rainbow Princess, of her own accord, has gone back to the old life. So it is with delight



Ann Pennington in "The Rainbow Princess."

that the judge's adopted son, at the suggestion of the lonely old man, brings the girl back.

William Courtleigh, Jr., appears as the judge's adopted son, a part which is not especially conspicious, but which he handles with ease and effectiveness. Grant Stewart makes a lovable and imposing character of the old judge. Charles Sutton is a good heavy. There are some excellent types in the large cast, including the two circus midgets and the "fat lady." J. Searle Dawley's direction measures up to a very good standard.

The exhibitor can count on "The Rainbow Princess" for a general appeal and for sustained interest. It makes a pleasing offering in spite of the fact of the plot's thinness. The photography is superb.

"Romeo and Juliet"

William Fox's Screen Interpretation Features Theda Bara. Reviewed by George W. Graves

SHAKESPEARE'S immortal tragedy, as put into a seven-reel motion picture by the William Fox forces, is one of the bigger photoplay productions of the year. Theda Bara essays her first Shakespearian role in this picture and the



Theda Bara and Harry Hilliard in Fox's "Romeo and Juliet"

success she has had with it will astonish even her admirers. Somehow, though, we cannot help feeling that her type is not just that indicated in the work of the bard of Avon. However, in view of her great popularity and fine emotional acting, one may forget that she really does not look the part. Harry Hilliard is a much better type in his role. His acting as a whole is very effective and Romeo-like, but now and again he is a trifle too cold for the passionate youth.

The cast has been selected with great care. Glen White is a splendid Mercutio, Walter Law is the picture of Friar Laurence, and John Webb Dillion is as "fiery" as the part of Tybalt necessitates. Taking the parts of Paris, Montague, Capulet, Lady Montague and Lady Capulet, consecutively, are Einan Linden, Elwin Eaton, Edwin Holt, Victory Bateman and Helen Tracy.

Adrian Johnson, who is to be praised for his attractive photoplay arrangement of the story, shares honors with the director, J. Gordon Edwards. The latter has created a rich atmosphere, amply suggesting the custom and conditions of the period. The expansive street scene in Venice not only shows an expenditure of money but smacks of good taste. There were no offensive inconsistencies in the sets. Mr. Edwards has ably handled the great number of extras.

The climax was handled with credit to everyone concerned, and an audience cannot fail to feel the intense pathos which is the core of this tragedy. It is evident that time, money and skill were factors in the making of this Fox interpretation of "Romeo and Juliet."

Sawyer Photoplay Released Soon

Joan Sawyer's first photoplay is scheduled for release by William Fox very shortly. The picture deals in part with gypsy life, but the latter has been filmed from a new angle. Tefft Johnson had charge of the screening.

Director Allen Holubar is producing "Stronger Than Steel" at Universal City.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Chicago News

M. CUTLER, formerly manager of the Harvard Theater, is now manager of the Strand on the North Side.

Chicago exhibitors are awaiting the outcome of the legal action which has been started by the Mutual Film Corporation against Sigmund Faller of the Bijou Dream Theater, and Jones, Linick and Schaefer. The suit is the outcome of Mr. Faller's cancellation of the Chaplin contract.

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, has been absent from his office in Chicago for the past few weeks on a tour of the western exchanges, which are handling "The Yellow Menace" and other Unity features.

A persistent rumor has gained a considerable footho!d in and about Chicago, the substance of which indicates that F. M. Brockell, now manager of the Paramount-Famous Players' Chicago exchange, was to manage the Chicago Metro office. Mr. Brockell denies this, proclaiming it an entirely unfounded rumor. It, however, is a fact that Mr. Brockell has resigned the managership of the Chicago Paramount-Famous Players' exchange, with which organization he has been connected for the past six years. Frank Rutledge, formerly connected with the Artcraft offices at Detroit, has been appointed manager of the Paramount-Famous Players' Chicago exchange and will assume his position on October 30.

Harry Leonhardt and Jack O'Toole chaperoned a party of the western Fox managers out of Chicago on the Twentieth Century last Thursday, October 26, bound for New York to attend the annual convention of Fox managers at the Hotel Biltmore.

William Hirshberg, president of the General Feature Film Company, has been in New York for some time buying up a number of new features.

Announcement is made by the Chicago office of the Metro that R. O. Proctor is no longer connected with this organization, and that he will not take over the Kansas City Metro branch, as has been rumored about Chicago. The facts, however, are that C. E. Smith, formerly manager at the Des Moines, Iowa, branch, is in charge of the Chicago office and Wallace Mayer, formerly with the Central Film Corporation, has taken Mr. Smith's position at Des Moines.

The following exhibitors were in Chicago last week: H. J. Clauer, manager Dreamland Theater, Galena, Illinois. Manager Wilson, Kar Gee Theater, Rochester, Indiana. C. W. Irwin, manager Irwin Theater, Bloomington, Illinois. E. J. Brewer, manager Brewer Opera House, Shabbona, Illinois. J. A. Terman, manager Ideal Theater, Sheridan, Indiana. Louis Murphy, May Theater, Spring Valley, Illinois. Mrs. Lillian Collins, Burk Theater, Kenosha, Wisconsin. M. M. Rubins, Princess Theater, Joliet, Illinois. J. C. Miller, Princess Theater, Woodstock, Illinois. W. I. West, West Theater, Galesburg, Illinois. F. C. Crocker, Star Theater, Elgin, Illinois. George Giele, Mirror Theater, Moline, Illinois.

Henry Trinz, owner of a string of motion picture theaters in Milwaukee, was in Chicago during the early part of the last week, completing arrangements to make Chicago his future home. Mr. Trinz is one of the pioneers of the business.

If you see a blue streak going down the street, it is Harry Miller of the Boston Theater, who has just passed in his new Elgin motor car.

W. H. Cadoret of the La Petite Theater of Kankakee, Illinois, was in Chicago last week and reports a considerable decrease in business in Kankakee, due to the fact that a number of smallpox cases have been discovered there, children being absolutely barred from admittance to theaters.

S. E. Abel, V.-L.-S.-E. manager, has left on the second of a series of trips to representative towns in his territory. Mr. Abel expects to make these trips a few days of each week in an endeavor to closely familiarize himself with conditions in the territory over which he has supervision.

H. Liederthal has just disposed of his Colleen Theater on the West Side. The name of the purchaser is not available.

The department heads and employes of the Fox exchange are being taxed to their fullest capacity, being compelled to work almost every evening until eleven or twelve o'clock to take care of the unusual amount of business coming their way.

When the salesmanship contest inaugurated by Manager Bunn of the Chicago Pathe office was over and the smoke cleared away, C. Bestar was found to have won the gold medal offered. Max Levy was second.

Unicorn Sales Reorganizes

The Unicorn Sales Corporation reorganized during the past week with offices at 130 West Forty-sixth street, New York City. The new board of officers consists of Ike Schlank, president; Fred D. Murphy, vice-president; P. A. Chase, treasurer and H. A. Palmer, secretary.

This firm has been releasing twenty-one reels a week, consisting of one, two and three-reel dramas and comedies. The new regime contemplates a wider field of activity and will also give the exhibitors a five-reel feature starring a noted dramatic star every two weeks.

Wally Van Leaves Vitagraph

Wally Van severed his connection with the Vitagraph Company recently, and is now experiencing his first vacation in six years. It is just that long since Mr. Van joined the Flatbush studio, which was then just a few little buildings hidden in



Wally Van

the weeds on the way to Coney Island. Now this studio is the factory of one of the largest and foremost film producing concerns in the world. The Vitagraph Company has a name for attractive dependable product, and naturally, having been a unit in the organization during the six years of its tremendous development, Mr. Van shares in that name.

He started in comedy roles in pictures, and then added to his day's work directing and scenario writing. Some of the comedies in which Mr. Van figured as director as well as leading man are: "Stella Fourflush," three reels; "Love, Snow and Ice," three reels, and "The Man Behind the Door," four reels.

"Love, Luck and Gasoline," in which he shared the limelight with Lillian Walker and John Bunny, proved to be a best-seller. The "Cutey" series of one and two-reel comedies also occupies a place in the record of pictures in which he has been seen.

Mr. Van's last screen appearance was in "Putting Pep in Slowtown." This was about eight months ago. For a while following that picture's completion he was engaged in producing comedies and then he started upon the direction of "The Scarlet Runner," a C. N. and A. M. Williamson serial, featuring Earle Williams, now being released through the Vitagraph exchanges. This serial has the unique virtue of getting better as it goes along. Although Mr. Van has been very successful in the production of comedy-drama and drama, he much prefers comedy work, either directing or acting or both.

Sifted from the Studios

ATLANTIC COAST NOTES

Alice Brady is the star of seven of the picture plays to be released by the World Film Corporation before the end of May, 1917. These are "Bought and Paid For," "A Woman Alone," "The Girl and the Wager," "Darkest Russia," "The Madness of Helen," "Sinners" and "Frou-Frou."

Herbert Brenon has engaged **Florence Reed** for his next Selznick-Pictures production following "War Brides," now nearly completed.

Ethel Grandin, featured with **Maurice Costello** in the sixteen episode serial, "The Crimson Stain Mystery," is appearing in person in the Loew theaters in New York, where the serial is running, and is being received with great enthusiasm by audiences.

"The Wax Model," the novelette by **G. Vere Tyler,** published in *The Smart Set,* is to be produced on the screen by Morosco-Pallas with **Vivian Martin** in the star part.

Frances Marion, scenario writer for the World Company, was the guest of **Marie Dressler** at Coney Island while scenes for the comedy featuring Miss Dressler were being made. Miss Marion herself appeared in several of the lively incidents, and Miss Dressler declares she will yet turn a perfectly good scenario writer into a corking film actress.

Betty Howe, who appears with **Harry Fox** and **Grace Darling** in several of the episodes of "Beatrice Fairfax," attended a Quaker school and, when she graduated, had never been inside of a theater. One night she attended a motion picture performance, and the next day applied for a position at a studio. The "test" made was so good that she was engaged as co-star with **Frank Daniels** in a series of comedies.

The execution of Nathan Hale at the hands of the British forms the concluding scene of the World-Brady picture play, "The Heart of a Hero," released November 6.

The marriage is announced of **Thelma Parker Hull,** scenario writer, and **William Adams,** director for the William Fox Company.

Anna Q. Nilsson, for some years a leading player in pictures, will make her first appearance on the speaking stage in this country in conjunction with **Guy Coombs,** also a popular screen star, in a playlet, "The Naked Lie," by **Tom Geraghty,** a New York newspaperman.

Lenore Ulrich, who has returned to the stage, will be seen in a new speaking play after the holidays.

Mildred Considine has arrived in New York from Chicago to begin work in the scenario department of the Monmouth Film Corporation, where she will devote her time to editing, adapting and writing scenarios. She is at present completing the screen version of the "Jimmie Dale" series.

One of the comic episodes of "The Man Who Stood Still," in which **Lew Fields** plays the star part for Brady-Made World pictures, is a flat dwellers' amateur concert, in which the two elderly Germans play a flute and trombone respectively. The dogs downstairs howl dismally, the neighbors hurl bottles at the dogs, and the concert nearly disrupts the community, but the innocent old Germans play on.

"The Heart of a Hero," to be issued shortly by the World Film Corporation, follows the stage play, "Nathan Hale," written by **Clyde Fitch** for **Nat Goodwin** and **Maxine Elliott.**

The title of **Marie Dressler's** new "Tillie" picture shortly to be issued by the World Film Corporation, has been shifted from "Tillie's Night Out" to "Tillie's Day Off," because most of the scenes took place in the day time.

Clara Kimball Young in "The Rise of Susan" will be issued on the regular World program early in December.

Ethel Clayton and **Carlyle Blackwell** are co-stars in "The New South" and "The Wall Beyond," both World-Brady pictures, the former to be issued next month and the latter in February.

Helen Greene, who became very ill while working in the Niagara Film Service picture, "Perils of Our Girl Reporters," has been spending several weeks at her summer home at Point Pleasant, N. J. Her health is improved and after a few more weeks of rest she will be able to start in on a new five-reel feature.

Lowell Stark has resigned from the scenario department of Metro Pictures Corporation to accept a position as traveling director for the People's Motion Picture Company. Mr. Stark will superintend the conducting of popularity contests at theaters throughout several states.

Anna Steese Richardson, well known novelist and journalist, has sold a scenario to **Mme. Petrova,** which the actress declares is one of the most powerful ever submitted to her. It will be put in production shortly.

Maury Stewart, one of the "Five Stewarts," is to play "David" in the Metro-Rolfe production of **Margaret Deland's** novel, "The Awakening of Helena Ritchie," in which **Ethel Barrymore** is featured.

Mme. Petrova has completed her work in "The Black Butterfly" and has begun scenes for a feminist play, as yet unnamed, from the pen of **Anna Steese Richardson. Burton L. King,** director of the first picture, is finishing the production while **Edmund Lawrence** directs the second play. The use of two directors in this tandem fashion proves a great time saver.

Lou-Tellegan, whose last photodrama was the Lasky picture, "The Black Wolf," has begun his season's tour on the speaking stage in "The King of Nowhere." He will go as far west as Omaha.

Louise Huff received the scare of her life the other day when she lost "Flopit," the tiny dog who appears as her pet in the Famous Players' version of "Seventeen." If the dog was not found, every scene of the play taken during three weeks would be ruined. But a policeman found "Flopit" asleep in a baby carriage near Miss Huff's home.

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	84	93
Biograph Company	3	25
Lone Star Corp., pref.	95	100
Lone Star Corp., com.	41	46
Mutual Film Corp., pref.	39	43
Mutual Film Corp., com.	32	38
No. American Film Corp., com.	28	38
New York M. P. Corp.	26	32
States Film Corp., com.	32	43
Randolph Film Corp., pref. (with 50% common)	100	105
Thanhouser Film Corp.	2	2 1/2*
Universal Film Mfg. Co.	150	..

*Par $5.00.

Exclusive to Motography.

Lone Star Corporation: Bookings on the Mutual-Chaplin pictures are close to the $3,000,000 mark, and, as the company is beginning to accept business on the first four pictures at the lower rates, the total business eventually secured will probably be double the amount originally estimated. The market on the common still continues strong, although few trades have been reported in the preferred.

Mutual Film Corporation: Market has become quite active the past week with a slight improvement in quotations. Reports of numerous trades, particularly in the preferred, have been made. With the improved financial condition of the company, the expectant dividend resumption ought to take place at an early date and the indications are for a rising market in the stock.

North American Film Corporation: Trading in the common still continues brisk, with stock in good demand. It is rumored that liquidation will begin in the next ninety days.

New York Motion Picture Corporation: Reports of several sales in substantial blocks of stock have taken place recently at 25 to 30. However, buying quickly subsided when large blocks of stock were offered.

Vogue Films, Incorporated: Goes on a percentage basis—35% to the Mutual Film Corporation and 65% to the company, inside of the next thirty days. The Vogue Films, Inc., has brought about this arrangement in an effort to put out a higher standard of pictures. It is reliably reported that dividend disbursements will be shortly commenced.

It is announced that the Kleine organization will move to Chicago, as it is claimed Chicago represents the logical distribution point of the United States. This follows closely on a similar move on the part of the Mutual organization. The location will probably be somewhere in Wabash avenue, but this has as yet not been definitely decided.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.) Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	10-23	Out of the Shadows....2, Selig	21313
D	10-23	Paradise for a Day....1, Selig	21314
C	10-23	Trouble for Four....1, Vitagraph	21315
T	10-23	The Selig-Tribune, No. 85....1, Selig	21316
D	10-23	Friends....1, Biograph	21317

Tuesday.

D	10-24	Borrowed Sunshine....2, Essanay	21318–19
C	10-24	The Bogus Booking Agents....1, Kalem	21320
D	10-24	The Battle of Elderbrush Gulch....2, Biograph	21321–22

Wednesday.

C	10-25	Canimated Nooz Pictorial, No. 18: Scenic..1, Essanay	21323
C	10-25	Green Eyes....1, Vim	21324
D	10-25	The Girl from Frisco, No. 12....2, Kalem	21325–26

Thursday.

T	10-26	The Selig-Tribune, No. 86....1, Selig	21327
C	10 26	A Maid to Order....1, Vim	21328

Friday.

D	10-27	The Chorus Girl and the Kid....3, Knickerbocker	21329–30–31
D	10-27	Grant, Police Reporter, No. 2....1, Kalem	21332
C	10-27	Betty's Affair....1, Vitagraph	21333
C	10-27	The Frame-Up....1, Vim	21334

Saturday.

D	10-28	It Never Could Happen....3, Essanay	21335–36–37
D	10-28	The Lost Messenger....1, Kalem	21338
D	10-28	A Close Call....1, Selig	21339

Monday.

D	10-30	Small Town Stuff....Selig	3,000
C	10-30	The New Porter....Vitagraph	1,000
T	10-30	The Selig-Tribune, No. 87....Selig	1,000
D	10-30	The Goddess of Sagebrush Gulch....Biograph	1,000

Tuesday.

C	10-31	The Beach Comber....Essanay	2,000
C	10-31	The Merry Motor Menders....Kalem	1,000

Wednesday.

C	11-1	Canimated Nooz Pictorial, No. 19: Scenic....Essanay	1,000
C	11-1	Gertie's Garters....Vim	1,000
D	11-1	The Girl from Frisco, No. 13....Kalem	2,000

Thursday.

T	11-2	The Selig-Tribune, No. 88....Selig	1,000
C	11-2	Twin Flats....Vim	1,000

Friday.

D	11-3	Jess of the Hill Country....Knickerbocker	2,000
D	11-3	Grant, Police Reporter, No. 3....Kalem	1,000
C	11-3	The Game That Failed....Vitagraph	1,000
C	11-3	In the Ranks....Vim	1,000

Saturday.

D	11-4	The Heart of Virginia Keep....Essanay	3,000
D	11-4	The Gate of Death....Kalem	1,000
D	11-4	Tom's Sacrifice....Selig	1,000
D	11-4	The Heart of a Fool....Vitagraph	3,000

V. L. S. E. Program

	9-11	His Wife's Good Name....Vitagraph	5,000
	9-18	The Combat....Vitagraph	6,000
	9-18	The Fall of a Nation....Vitagraph	7,000
	9-25	The Chattel....Vitagraph	5,000
	10-2	The Scarlet Runner, No. 1....Vitagraph	2,000
	10-2	Through the Wall....Vitagraph	6,000
	10-9	The Scarlet Runner, No. 2....Vitagraph	2,000
	10-9	The Firm of Girdlestone....Vitagraph	5,000
	10-16	A Prince in a Pawnshop—Barney Bernard....Vitagraph	5,000
	10-16	The Scarlet Runner, No. 3....Vitagraph	2,000
	10-23	The Blue Envelope Mystery—Lillian Walker....Vitagraph	5,000
	10-23	The Scarlet Runner, No. 4—Earle Williams....Vitagraph	2,000
	10-30	The Enemy (Peggy Hyland)....Vitagraph	5,000
	10-30	The Scarlet Runner, No. 5 (Earle Williams, Zena Keefe)....Vitagraph	2,000

Mutual Program

Monday.

D	10-23	Professor Jeremy's Experiment....2, American	05121–22

Tuesday.

D	10-24	The Folly of Fear....2, Mutual	05123-24

Wednesday.

T	10-25	Mutual Weekly, No. 95....1, Mutual	05125
S	10-25	See America First, No. 58....s, Gaumont	05126
C	10-25	Kartoon Komics, No. 58....s, Gaumont	

Thursday.

D	10-26	At Twelve o'Clock....2, Mutual	05127–28

Friday.

C	10-27	Lovers and Lunatics....1, Cub	05129

Saturday.

C	10-28	Dad's Experiment....1, Cub	05130
C	10-28	When Clubs Were Trumps....1, Cub	05131

Sunday.

C	10-29	He Died and He Didn't....2, Vogue	05132–33
T	10-29	Reel Life....1, Gaumont	05134

Monday.

D	10-30	Paying the Price (Marion Swayne)....2, Mutual	05135–36

Tuesday.

C	10-31	The Last Thrust (Orral Humphrey)....1, Beauty	05137
C	10-31	The Spartan Spleen (Orral Humphrey)....1, Beauty	05138

Wednesday.

T	11-1	Mutual Weekly, No. 96....1, Mutual	05139
S	11-1	See America First, No. 59....s, Gaumont	05140
C	11-1	Kartoon Komics, No. 59....s, Gaumont	

Thursday.

D	11-2	Canned Curiosity (Edwin August)....2, Mutual	05141–42

Friday.

C	11-3	Nearly a Hero....1, Cub	05143

Saturday.

D	11-4	The Eternal Challenge (Norbert Miles, Helen Aubrey)....2, Eclair	05144–45

Sunday.

C	11-5	Bungling Bill's Bow-Wow (Paddy McQuire)..2, Vogue	05146–47
T	11-5	Reel Life....1, Gaumont	05148

Universal Program

Monday.

C	10-23	The Bar Fly—Eddie Lyons, Lee Moran....1, Nestor	01859
D	10-23	Liberty, No. 11—Marie Walcamp, Eddie Polo....2, Universal	01876

Tuesday.

D	10-24	Society Hypocrites—Ben Wilson, Neva Gerber....3, Universal	01860

Wednesday.

	10-25	Lucille, the Waitress....1, Laemmle	01862
C	10-25	A Rural Romance—Lucille Hutton—and an Alligator Hunt....s, L-Ko	01863
T	10-25	Animated Weekly, No. 43....1, Universal	01864

Thursday.

D	10-26	The Governor's Decision—William Shay....1, Imp	01865
D	10-26	The Narrow Creed—Murdock Mac Quarrie, Edythe Sterling....2, Big U	01866
C	10-26	Winsor McCay and and His Jersey Skeeter..1, Powers	01867

Friday.

D	10-27	Through Solid Walls—Thomas Jefferson, Irene Hunt....2, Imp	01868
D	10-27	A Price on His Head—Kingsley Benedict, Gretchen Lederer....1, Big U	01869
C	10-27	A Plumber's Waterloo—Ernest Shields....1, Victor	01870

Saturday.

D	10-28	The Better Man—Jack Holt, Lucille Younge..2, Bison	01871
	10-28	No Release This Week....Laemmle	
C	10-28	A Crooked Mixup—Wm Franey, Gale Henry..1, Joker	01872

Sunday.

D 10-29 The Moving Finger—Lee Hill, Maud George....1, Rex 01873
D 10-29 A Daughter of Dixie—Sherman Bainbridge....2, Big U 01874
C 10-29 The Burglar—Harry Depp .....1, Victor 01875

Monday.

C 10-30 Love and a Liar (Eddie Lyons, Lee Moran)..1, Nestor 01878
D 10-30 Liberty, No. 12 (Marie Walcamp, Eddie Polo).....
.....2, Universal 01895

Tuesday.

D 10-31 The Masked Woman (Gretchen Lederer, William Quinn) .....3, Gold Seal 01879
C 10-31 Felix on the Job.....1, Victor 01880

Wednesday.

11-1 No Release This Week.....Laemmle
C 11-1 Terrors of a Turkish Bath (Dan Russell).....2, L-Ko 01881
T 11-1 Animated Weekly, No. 44.....1, Universal 01882
D 11-1 The Midnight Toll.....1, Laemmle 01883

Thursday.

D 11-2 Her Wedding Day (Douglas Gerrard, Francelia Billington) .....2, Laemmle 01884
C 11-2 Sea Mates (Claire McDowell) .....1, Big U 01885
C 11-2 Sammie Johnsin Minds the Baby: Ceylon...s, Powers 01886

Friday.

D 11-3 Stumbling (Agnes Vernon, Malcom Blevia).....2, Imp 01887
11-3 No Release This Week.....Rex
C 11-3 Us Kids .....1, Powers 01888
D 11-3 Starlight's Message (Wallace Reid).....1, Big U 01889

Saturday.

D 11-4 For Love and Gold (Edith Johnson, Ed. Hearn)..Bison 01890
C 11-4 A Shadowed Shadow (Gale Henry, William Franey)
.....1, Joker 01891

Sunday.

D 11-5 Her Vanished Youth (Peggy Coudray, Donna Ong)..
.....1, Rex 01892
C 11-5 The Bandit's Wager (Francis Ford, Grace Cunard)....
.....1, Big U 01893
11-5 No Release This Week.....L-Ko
D 11-5 The Secret Cellar (King Baggott).....2, Imp 01894

Miscellaneous Features

Tom and Jerry Divorced.....Emerald M. P. Co. 2,000
Casey, the Farmer.....Reserve Photoplays 1,000
The Human Orchid .....Florida Feature Film 5,000
Casey's Pals .....Reserve Photoplays 1,000
Pages from Her Life.....Great Northern 5,000
Casey's Monkey .....Reserve Photoplays 1,000
Casey, the Cop.....Reserve Photoplays 1,000
Casey, the Bandmaster.....Reserve Photoplays 1,000
Kismet .....California M. P. 10,000
War Brides.....Herbert Brenon 5,000
Common Law.....Lewis J. Selznick 5,000
Charity .....Frank Powell Prod. 5,000
The Prima Donna's Husband.....Herald Film 5,000
Around the World in Eighty Days.....Herald Film 6,000
The Woman Who Dared.....California M. P. 7,000
The Passion Flower.....California M. P. 5,000
Less Than the Dust.....Artcraft Pictures Corp. 5,000
The Conquest of Canaan.....Frohman Am. Co. 5,000
The Crisis .....Sherman-Elliott, Inc. 10,000
Vera, the Medium .....Lewis J. Selznick
Land Just Over Yonder.....Unity Sales Corp. 6,000

Bluebird Photo-Plays, Inc.

10-2 Wanted a Home.....Bluebird 5,000
10-9 The Chalice of Sorrow.....Bluebird 5,000
10-16 The Social Buccaneer—J. Warren Kerrigan, Louise Lovely
..... Bluebird 5,000
10-23 Love Never Dies—Ruth Stonehouse, Franklyn Farnum.....
..... Bluebird 5,000
10-30 The End of the Rainbow (Myrtle Gonzalez, Val Paul)....
.....Bluebird 5,000

Fox Film Corporation

Released Week of

7-24 The Beast .....Fox 5,000
7-31 Under Two Flags .....Fox 5,000
8-7 The End of the Trail.....Fox 5,000
8-14 Sporting Blood .....Fox 5,000
8-21 Daredevil Kate .....Fox 5,000
8-28 Little Miss Happiness .....Fox 5,000
9-4 The Unwelcome Mother .....Fox 5,000
9-11 Her Double Life .....Fox 5,000
9-25 The Fires of Conscience.....Fox 5,000
10-2 The Straight Way .....Fox 5,000
10-9 War Bride's Secret .....Fox 5,000
10-16 The Ragged Princess .....Fox 5,000
10-23 Romeo and Juliet—Theda Bara, Harry Hilliard.....Fox 5,000

International Film Service, Inc.

10-20 International News Pictorial, No. 84..... 1,000
10-23 Beatrice Fairfax, No. 11..... 2,000
10-24 International News Pictorial, No. 85..... 1,000
10-27 International News Pictorial, No. 86..... 1,000
10-30 Beatrice Fairfax, No. 12 (Grace Darling)..... 2,000
10-31 International News Pictorial, No. 87..... 1,000
11-2 The Ocean Waif (Carlyle Blackwell, Doris Kenyon)..... 5,000
11-3 International News Pictorial, No. 88..... 1,000

Kleine-Edison-Selig-Essanay.

Released week of

10-16 The Return of Eve.....Essanay 5,000
World's Series Baseball Film.....Selig 5,000
10-30 The Heart of the Hills.....Edison 5,000

Metro Features.

Released week of

9-11 Mister 44 .....Metro 5,000
9-18 The Wheel of the Law.....Metro 5,000
9-25 The Dawn of Love.....Metro 5,000
10-2 Life's Shadows .....Metro 5,000
10-9 The Iron Woman .....Metro 5,000
10-16 A Diplomatic Romance .....Metro 5,000
10-23 The Gates of Eden—Viola Dana.....Metro 5,000
10-30 The Brand of Cowardice (Lionel Barrymore).....Metro 5,000

Mutual Master-Pictures.

Released week of

9-4 The Count .....Chaplin-Mutual 2,000
9-11 The Sable Blessing.....American 5,000
9-11 Grim Justice .....Turner 5,000
9-18 The Three Pals.....American 5,000
9-18 The Land o' Lizards.....American 5,000
9-25 The Manager of the B. & A.....American 5,000
9-25 The Torch Bearer.....American 5,000
10-2 Dulcie's Adventure .....American 5,000
10-2 A Woman's Daring .....American 5,000
10-2 The Pawnshop .....Chaplin-Mutual 5,000
10-9 Philip Holden .....American 5,000
10-9 Redeemed .....American 5,000
10-16 Bluff—Kolb and Dill.....5, American 144
10-16 The Voice of Love—Winifred Greenwood, Ed Coxen.....
.....5, American 145
10-23 The Undertow—Helen Rosson, Franklin Ritchie.5, American 146
10-23 The Love Hermit—William Russell.....5, American 147
10-30 Faith (Mary Miles Minter).....5, American 148
10-30 The Pearl of Paradise (Margarita Fischer).....5, Pollard 149

Paramount Features.

Released week of

10-12 Her Father's Son—Vivian Martin.....Moros Co. 5,000
10-16 Witchcraft—Fannie Ward .....Lasky 5,000
10-16 Paramount Pictographs Weekly Magazine .....Paramount 1,000
10-16 Southern Italy.....Paramount-Burton Holmes 1,000
10-18 Farmer Al Falfa Sees New York.....Paramount-Bray 1,000
10-19 The Kiss—Owen Moore, Marguerite Courtot.....
.....Famous Players 5,000
10-23 The Rainbow Princess—Ann Pennington...Famous Players 5,000
10-23 Paramount Pictographs Weekly Magazine.....Paramount 1,000
10-23 The Island of Capri .....Paramount-Burton Holmes 1,000
10-25 Bobby Burns Helps a Book Agent .....Paramount-Bray 1,000
10-26 The Heart o' the Hills (Mrs. John and King).....Lasky 5,000
10-30 The Soul of Kura San (Hayakawa and Stedman).....Lasky 5,000
10-30 Paramount Pictographs Weekly Magazine.....Paramount 1,000
10-30 Vesuvius in Eruption .....Paramount-Burton Holmes 1,000
11-1 Greenland's Icy Mountains .....Paramount-Bray 1,000
11-2 Seventeen (Louise Huff, Jack Clifford)... Famous Players 5,000

Pathe.

Released Week of

10-30 The Shedding Shadow, No. 5 .....Pathe 2,000
10-30 The Suitor (Comedy) .....Pathe 1,000
10-30 Florence Rose Features, No. .....Pathe 1,000
10-30 Luke, the Chauffeur .....Pathe 1,000
11-1 Pathe News, No. 88 .....Pathe 1,000
11-4 Pathe News, No. 89 .....Pathe 1,000

Red Feather Productions.

Released Week of

.....5, Red Feather 01858
10-23 The Black Sheep of the Family—Jack Holt, Francelia Bil-
.....5, Red Feather 01858
10-30 The Isle of Love (Roberts Wilson, Hayward Mack)....
.....5, Red Feather 01859

Triangle Film Corporation.

Released week of

10-1 Manhattan Madness .....Fine Arts-Triangle 5,000
10-8 Rummy—Wilfred Rice.....Fine Arts-Triangle 5,000
10-8 Plain Jane—Bessie Barriscale .....Kay-Bee Triangle 5,000
10-15 The Old Folks at Home—Beerbohm Tree Fine Arts-Triangle 5,000
10-15 The Return of Draw Egan—William S. Hart .....
.....Kay-Bee Triangle 5,000
10-22 Fifty-fifty—Norma Talmadge.....Fine Arts-Triangle 5,000
10-22 The Vagabond Prince—H. B. Warner.....Kay-Bee Triangle 5,000
10-29 A Sister of Six (Bessie Love).....Fine Arts-Triangle 5,000
10-29 Somewhere in France (Louise Glaum).....Kay-Bee Triangle 5,000

World Features.

Released week of

8-28 Husband and Wife .....World 5,000
9-4 The Almighty Dollar .....World 5,000
9-11 The Velvet Paw.....World 5,000
9-18 Friday the 13th.....World 5,000
9-25 The Dark Silence.....World 5,000
10-2 The Revolt—Frances Nelson, Arthur Ashley.....World 5,000
10-9 The Gilded Cage—Alice Brady.....World 5,000
10-30 The Man Who Stood Still (Lew Fields).....World 5,000
10-16 The Hidden Scar (Ethel Clayton, Holbrook Blinn).....World 5,000
10-23 The Scarlet Oath (Gail Kane).....World 5,000

Brief Stories of the Week's Film Releases

General Program

The Goddess of Sagebrush Gulch—BIOGRAPH RE-ISSUE—OCTOBER 30.—Featuring Blanche Sweet. The Goddess meets the tenderfoot prospector and leaves him another worshiper of her. His chances, however, are slim for Blue Grass Pete has won her affections, he having at an oportune moment saved her from the fangs of a snake which was about to attack her. Pete is weak and is fascinated by the Goddess' sister, who visits her, and he later gives the sister his savings to keep. The Goddess, heartbroken over the loss of her sweetheart, is now sure they will be married and determines to leave. Pete's pal, knowing the girl has the savings, plans to steal them, but the Goddess overhears the plot and nature asserts itself, and securing aid she and the miners arrive in time to save her sister from a horrible death.

Small Town Stuff—(THREE REELS)—SELIG—OCTOBER 30.—Featuring an all-star cast. A review appears elsewhere in this issue.

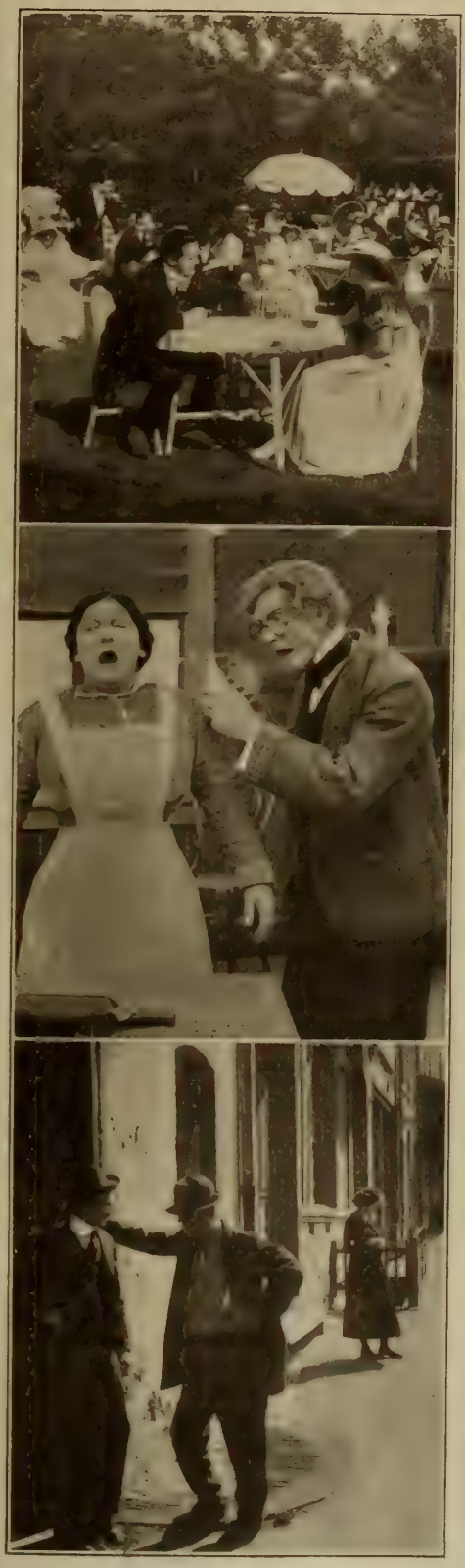
The Power of the Press—BIOGRAPH—OCTOBER 31.—Featuring Lionel Barrymore. Steve Carson, a foreman, is sentenced to five years in prison for a crime which was committed by Turner Morgan, the discharged foreman of the Warner's shipyard. Morgan gains the information that Annie Hesford, Steve's wife, has been left a fortune by her uncle and manages to gain possession of the bank book and plans to marry Annie. Annie secures a position in the Grand Opera chorus and is befriended by Julia Seymour, the prima donna, whose husband is Steve's cell-mate. They are released for good behavior on Christmas day and Steve applies for a position in the shipyard, but is prevented by Morgan from securing a place. Morgan loses the bank book and it is delivered to Annie, and the motive for Morgan's persecution is clear. Through the press Steve's innocence is proclaimed and Morgan's infamy is bared to the world.

The Beachcomber—(TWO REELS)—ESSANAY—OCTOBER 31.—Featuring Harry Dunkinson, Virginia Bowker and Royal Douglas. A review appears elsewhere in this issue.

Canimated Nooz Pictorial No. 17.—ESSANAY—NOVEMBER 1.—Cartoon by Wallace A. Carlson. At Cheesecake, Pa., Andy Carnegia is caught by the Canimated Nooz camera man in the act of distributing a whole flock of hero medals. Simp Hoosis gets one for saving the half of the population from asphyxiation by eating a ton of limburger cheese. Gabby Talkalong saved the other half when she lost her voice, so she gets a medal, too. Canimated Nooz inaugurates a Pictograft section. The first number shows how huntsmen capture the Oola-boola bird, that society women of New York and Oshkosh may have hats trimmed with its rare eyebrows. The bird is caught off guard and a huge rock affixed to its tail. Then its capture is simple. Scenes about Crater Lake, Oregon, make up the five hundred feet of scenic. This odd lake lies in the hollow base of a volcanic cone.

The Heart of Virginia Keep—(THREE REELS)—ESSANAY—NOVEMBER 4.—Featuring Marguerite Clayton and Edward Arnold. The father of Virginia Keep has been accused of a murder supposed to have taken place twenty-five years before. At this time a young man visits the managing editor of "The Publicist" and announces that he is Arnold Dempster Trude, the millionaire owner, whom the editor had never seen. Bored by his idleness, he goes to work as a reporter, his identity a secret, and the Keep case is his first assignment. He returns and orders the managing editor to inaugurate a campaign to defend Keep, whom he believes innocent. Nevertheless Keep is convicted and his daughter asks for a position on the paper. Trude has her put on as a reporter at an unusual salary. When she learns that Trude, who has asked her to marry him, is responsible for her large salary she disappears. Seeking evidence to establish the innocence of her father, she goes into the slums disguised as a messenger boy. Worn out from her night of danger she hurries to the "Publicist" office to give Trude the information, but in the meantime the governor had pardoned her father. Trude recognizes Virginia in the boy's uniform and, exhausted but happy, she falls into his arms.

Tom's Sacrifice—SELIG—NOVEMBER 4.—Featuring Tom Mix and Victoria Forde. Rather than tell on his brother, Dan Miller, who is discovered to be a thief, Tom shoulders the blame and leaves for the west to try and make good as a cowboy once more. On the ranch Tom is heartily greeted by his old pals. Joe Warner, the ranch owner, has two daughters, and one of them, Maude, falls in love with Tom, much to the resentment of Sid Jackson, a cowboy. Intense rivalry ensues between the two for the hand of the girl, but finally Jackson is cleverly outwitted and Tom and Maude decide on their wedding day.



"The Love Hermit" is at the top, then comes, "Prof. Jeremy's Experiment," and "The Undertow." All are Americans about to blossom out on Mutual screens.

Selig-Tribune No. 84—OCTOBER 19.—Mrs. Shorpless, said to be the oldest white woman in the United States, celebrates her 106th birthday, Los Angeles, Cal.; the main hall of the University of Wisconsin is completely destroyed by fire, Madison, Wis.; President and Mrs. Wilson attend the Centennial celebration at Indianapolis, Ind.; Mr. Gerard, Ambassador to Germany, reaches home and is rumored to be charged with personal communications from the Kaiser to President Wilson regarding peace proposals; Lina Cavalieri, beautiful prima donna, arrives in America, New York, N. Y.; many lives are imperiled and more than a score of firemen are injured in a fire which destroys a huge furniture plant in Chicago, Ill.; Miss Nancy Power, the prettiest girl to arrive on the steamship St. Louis, comes from London to fill an engagement on the American stage after selling $6,000 worth of silk flags for the Red Cross on the streets of London, New York, N. Y.

Selig-Tribune No. 85—OCTOBER 23.—The new Japanese Ambassador, Aimaro Sato, pays his first official call on the Secretary of State, Washington, D. C.; society attends the circus given by the "Jackies" of the United States Naval Station for the benefit of the Naval Aid Society, Newport, R. I.; having received their final training, these young Canadian boys leave for the front to fight for "Old England," London, England; using acetylene gas torches to cut the steel girders saves four months time in the destruction of an old building to make room for a new railroad terminus, Chicago, Ill.; Sidney Hatch, of the Mystic Athletic Club, breaks the record made in 1907 by Corey for 91 miles from Milwaukee to Chicago by four hours and twenty-three minutes, Chicago, Ill.

The Bogus Book Agent—KALEM—OCTOBER 25. Featuring Lloyd V. Hamilton and Bud Duncan. Stella is stage-struck, so is Melodramatic Mike, her chauffeur, so too are Ham and Bud. In fact, all the world's a stage. Ham and Bud visit Bunkem's Theatrical Agency in search of a job, and decide to wait when they find that worthy is out and the office unguarded. The 'phone rings and Ham answers it. Stella's father says "My daughter has started for your office. If you can induce her to stay off the stage there is $5,000 in it for you. You'll know her by the little dog she is carrying." Ham and Bud decide to run the office—until they get the five thousand anyway. Melodramatic Mike arrives and is put through a course of training in the dramatic art, after which he is given a contract to play Mr. Hamlet. Serena Hatchetface, a highbrow investigating stage life, arrives with a dog under her arm. Ham decides that it is Stella and launches into a tirade against the stage. When the real Stella arrives Bud takes her in hand and gives her a contract to play Mrs. Hamlet. There is swift justice for all and rapid action when Stella's father arrives closely followed by Bunkem.

The Harvest of Gold—(TWO REELS)—KALEM—OCTOBER 25.—Twelfth episode of "The Girl from Frisco," featuring Marin Sais. The Fruit Syndicate seeks to corner the orange crop and attempts to force Ace Brent and John Wallace to sell their holdings. Kirkby, their agent, stops at the Brent home, and while attending to his business mission pays ardent attentions to Barbara. The latter's intuition and quick wit enable her to frustrate the first attempt of the Syndicate to force a sale, and they determine to use extreme measures. Santone, a discharged employe, is their tool. A scheme to ruin the Grent and Wallace crops by blowing up the irrigation pipes leads to a thrilling climax abounding in stirring dramatic incidents.

The Missing Heiress—(TWO REELS)—KALEM—OCTOBER 27.—Second episode of "Grant, Police Reporter," featuring George Larkin. The disappearance of the wealthy Miss Harding opens a problem for Tommy Grant, police reporter of The Chronicle. The only clue is a letter demanding ransom, but by clever detective work Grant succeeds in placing the blame for the crime on the shoulders of Miss Carter, the Harding private secretary. But her accomplice, the butler, spirits the kidnaped girl away and boards a tug headed down the bay to catch the liner Trieste. Grant arrives at the docks too late, but when wireless inquiries inform him that the butler and girl have boarded the Trieste off Sandy Hook, he speeds to the aeroplane sheds and sets out in pursuit of the liner. A thrilling chase by air, with the camera following in another aeroplane, brings us to the climax when Grant by a daring leap through the air reaches the ship's ladder.

The Lost Messenger—(Two Reels)—Kalem—October 28.—An episode of the "Hazards of Helen" series featuring Helen Gibson. Benton, the express messenger, is known to be in money troubles, so that, when he disappears with a valuable package, circumstantial evidence points to his guilt. Helen, while delivering a telegram on motorcycle, is crossing the drawbridge when she finds the missing message. A wharf gang, which has secreted the package there, pursues to recover it, while one of their number raise the bridge to prevent Helen's escape. But that plucky girl dives to the river and swims ashore to her motorcycle. The pursuers follow in an automobile. Coming to a flimsy wooden bridge over the railroad tracks they attempt to cut her off, and Helen swerves aside and crashes through the rail, barely missing the wheels of a speeding train. The trainmen come to her aid and capture the wharf gang. The third degree brings out the fact that Benton had fallen from the express car at the bridge and been rescued by the wharf men who made him a prisoner in their cabin. His delirious ravings about the valuable package caused them to secrete that until a favorable opportunity came to dispose of it.

Mutual Pictures

The Lass of the Lumberlands—(Two Reels)—Chapter 2—Signal—October 29.—Featuring Helen Holmes. "Dollar" Holmes, believing that his wife and infant daughter, whom he had driven from his cabin are dead, he weds the daughter of Greer, president of the Amalgamated, a son is born to him. Twenty years elapse and Holmes' son, Stephen, after finishing his university schooling, starts for home on the steamship Marathon, which runs on a reef in a fog, and Stephen leaps overboard and swims out to sea instead of in to land. Helen, now a young woman of beauty and courage, rescues Stephen and in appreciation Holmes gives her a position in a station on his railroad, not knowing she is his daughter. Holmes orders his camp foreman to buy the holdings of a small timberman and thereby ruin a group of his neighbors, and Helen warns the man, who later is shot by Holmes' men because he refuses to sell. Then comes a wild race between Holmes' men in an automobile and Helen by locomotive and canoe to reach the recorder's office and file the dead man's lands.

Spartan Spleen—Beauty—October 30.—Featuring Orral Humphrey. Dwiggins, an officer in the king's army, is sent to the General's house at the edge of the pampas to protect the woman and her daughter from the natives, who become crazed with drink. He arrives, riding on his horse backwards, and when the general's wife sees him she is convulsed with mirth. Her baby, May, comes out with a white rat in her hands and upon seeing it Dwiggins hops onto a chair and screams madly. He is the butt of the servant's laughter and the idol of May and the slavey. He plays his trump card when he routs the natives and they, maddened, set fire to the pampas. Dwiggins saves the General's wife and little May and then goes into the raging fire to rescue May's pet rat. Then it is that the General's wife realizes why Dwiggins has been sent to protect her and that he had a Spartan spleen.

The Last Thrust—Beauty—October 30.—Featuring Orral Humphrey. Monsieur Alaparte, a fencing master in Paris, has quite a clientele of fair ones. Celeste, fairest of Monsieur's pupils, uses her eyes as she does her sword and the professor accompanies her home every day. Dr. Jake L. Hyde leads two lives and has a wife. He also had Celeste. One day Celeste and Alaparte, while strolling, meet Dr. Hyde and his wife. This meeting results in a challenge to each other for a hundred duels. Celeste and Jake's wife decide to intervene. They wait in another room and in the midst of the duel Alaparte pins Jake's left hand to the wall, the sword goes through and takes off the blonde wig worn by Celeste, leaving her quite bald. Finally they get Jake from the wall, he gets it from his wife, Celeste gets a bottle of hair tonic and Monsieur has gotten lots of experience.

Paying the Price—(Two Reels)—Gaumont—October 30.—Featuring Marian Swayne and Joseph Levering. Robert Trent is in love with Mary Vail, who is also loved by Hal Murray, Robert's friend, but who conceals his affection because of his friendship for Robert. Forbes, a political boss, is also enamored of the girl and determines to make her his own. He has an adventuress named Vera Desmond snare Roberts and his indiscretions cause Mary to break her engagement. Vera throws Robert over when he loses his position and he chokes her and leaves her for dead and flees west. Hal and Mary become engaged and Forbes tells Mary that he has proof that Hal killed Vera and that unless she marries him he will see that Hal is convicted. Robert learns of the state of things and returns and arrives just before the marriage of Mary and Forbes, whom she intended to marry to save Hal. Forbes is killed and the girl is thus free to choose for herself and the end brings her happiness.

Nearly a Hero—Cub—November 3.—Featuring Betty Compson and Neal Burns. Terrible Pete is the terror of Mesquite, where lives the sheriff, a card fiend, his wife and lovely daughter, Betty, and her two admirers, Neal and Burns. Betty tells the boys that she will marry the one who shows bravery to equal that of Terrible Pete's. They both set out to win the girl and thereby hangs the tale. Neal holds up the stage but becomes frightened and runs and hides under the bed, while Dave holds up the household of his sweetheart. He leaves the loot on the back porch and the sheriff, seeing Betty's pocketbook in the bag, takes the money and loses it all to Neal in a game. Upon Neal's lending Dad the money Dad swears that he was the brave burglar and Neal, the timid one, wins Betty's hand.

The Eternal Challenge—(Two Reels)—Mutual—November 4.—Featuring Norbert Myles and Edna Payne. Madam Danfers discovers that her overindulged son, Radford, is in love with a dancer. The girl is really a good girl who is struggling against poverty and temptation and is deeply in love with Radford. Madam Danfers invites Lila, the actress, and some society girls to the house in order to show Radford the difference between "ladies and LADIES." At the luncheon Radford introduces Lila as his wife and Madam orders them to leave the house and they set up housekeeping in a tenement. Later a child is born to Lila, but even this does not soften her mother-in-law. Radford takes his son to his mother and the babe is dressed in the baptism robes of Radford. Madam comes to her best and takes Radford, his wife, and son into her house.

Bungling Bill's Bow Wow—(Two Reels)—Vogue—November 5.—Featuring Paddy McGuire, Arthur Moon and Gypsy Abbott. A safe-blower and an adventuress learn of a shipment of gold made to the home of a mine manager. They plan to get the gold while the family is at dinner. An itinerant musician, who has befriended a homeless mongrel, goes to the mine manager's house for something to eat. The dog, one of the cleverest trick dogs on the screen, does some very good work in the kitchen and the yard. The crook manages to get the gold and the musician is accused of the theft and locked up in the shed, where he is freed by the dog. Later Paddy rescues the gold while the dog carries two sticks of dynamite to the excavation the crook and adventuress are hiding in, drops the dynamite into the excavation and blows the two crooks up.

At Twelve o'Clock—(Two Reels)—Mutual—October 26.—Featuring Frederick Church and Lillian Hamilton. A dramatist, seeking an inspiration for his new novel, falls asleep at his typewriter. In a small cattle town Lillian is the sweetheart of a handsome adventurer who is connected with a band of counterfeiters. The dramatist lands in town and is suspected of being a secret service man. He is kidnapped by them and tied to a chair. Next to him is a shotgun so arranged that when an alarm clock attached to it reaches the hour of twelve the gun will explode nd kill him. The hands creep towards the fatal hour and at the stroke of twelve the dramatist is staring into the barrel of the gun when he awakes with a start and begins to pound out his dream-story.

Lovers and Lunatics—Cub—October 27.—With Betty Compson and Neal Burns. In order to check a plot which Jimmie and Betty are carrying out to get married, Rich, the wealthy suitor and choice of Betty's father, bribes the superintendent of an insane asylum to incarcerate Betty. But Jimmie at last finds where his sweetheart is and, as he knows the young doctor at the head of the institution, he gets him to declare both the father and Rich insane. Then Jimmie and the girl are married within the sight of father and Rich, who are behind the bars.

When Clubs Were Trumps—Cub—October 28.—With Dave Morris, Neal Burns and Betty Compson. In this comedy of mixed identities, Parker, a card enthusiast, tries to "put one over" on his wife one night when she decrees that he cannot go to the club. The club men arrange to send one from their midst in the guise of a cop and thus bring Parker safely to the club. But the plot indirectly reaches Mrs. Parker and she determines what she will do to the fake cop. A real cop, a lunatic and Parker then become engaged in a warfare of cross purposes, everybody finally being brought up before the police station desk. Parker swears "never again."

Dad's Masterpiece—Cub—October 28.—With Neal Burns and Betty Compson. Neal, a poor artist, falls in love with Betty, but her father will have none of him. Finally, entreated by Betty, father agrees to the match if the artist can paint a picture good enough for him to buy. Neal's picture is a failure with father, and he is in despair. But a clever girl friend has an idea. While she flirts with father Neal does the "Snapshot Bill" stunt. He then touches up the enlarged photograph and presents it to father for the sum of $10,000. Immediately after the purchase father sneaks off, dodging mother, and burns the tale-bearing masterpiece.

He Did and He Didn't—(Two Reels)—Vogue—October 29.—Featuring Ben Turpin, Rube Miller and Lillian Hamilton. The prospector enters the western dance hall and upon seeing the gambler takes a mallet and apparently kills the man. He is captured by the posse and as he is dangling from a tree tells the story of how years before he and Ben had been in Texas together. Ben fleecing Rube of all his savings, robbed him of his girl and disappeared. As Rube is about to breathe his last word a message comes to the effect that Ben has recovered. The posse cuts Rube down and takes him back. He discovers that the girl is still with Ben and is the mother of seven urchins. Ben tries to rid himself of this domestic burden, but Rube flees on his trick mule and has the last laugh on the gambler.

Universal Program

A Daughter of Dixie—(Two Reels)—Bison—October 28.—Featuring Sherman Bainbridge. The action of this play takes place during the American Civil War. A young lieutenant in the Confederate army is called upon to carry an important message to another part of the line. When he is pursued by some of the enemy's men he takes refuge in the old home of his sweetheart and finds [illegible]. While the girl is entertaining



"Love Never Dies," according to Universal's interpretation with Ruth Ston[illegible]house, on the left; "The Black Sheep of the Family" comes next then "Society Hypocrites."

the men he disposes of their officer. He attires the Federal officer in his clothes and sends him down the road in a carriage. The Union men only discover their mistake after following the carriage for some distance. The lieutenant arrives at the camp with his message and is commended for his skill and daring.

Love and a Liar—NESTOR—OCTOBER 30.—A comedy enacted by Eddie Lyons, Lee Moran and Priscilla Dean. A college chap marries secretly. His rich uncle has told him that he will receive no fortune if he marries. The uncle comes to visit his son and it looks much as though Eddie would have to work for a living until Bess' aunt comes in and discovers her former sweetheart, the uncle. The picture closes with a double embrace.

The Masked Woman—(THREE REELS)—GOLD SEAL—OCTOBER 31.—With Gretchen Lederer and William Quinn. This drama deals with a young man's infatuation for a designing woman, a theft of jewels which leads him to believe his sister's fiance is guilty, and the betrayal of the two men by Nitra and her tool. The police arrive in time to save the men from their fate, and Morton, the young man, forgives his friend and sees the folly of his erstwhile infatuation.

Felix on the Job—VICTOR—OCTOBER 31.—George Felix, Eva Loring, Lon Chaney and Lydia Titus appear in this comedy. It is a play of action and deals with the fight which arises out of Felix's poor job in shingling Tad's roof. The house is burned to the ground and all the characters fall or are pushed into the river before the film ends.

The Midnight Toll—SPECIAL LAEMMLE—NOVEMBER 1.—This is the tale of a little boy whose mother is ill. He pesters the cook until she tells him that the only thing that will cure his mother is some rust from the old bell in the church tower. That night he climbs up to the tower and in scraping off some rust rings the bell. The townspeople are awakened and several of them go to the church and find the boy. Strangely enough, when the boy returns home he finds his mother much relieved and the doctor says she will surely recover.

Terrors of a Turkish Bath—(TWO REELS)—L-KO—NOVEMBER 1.—With Dan Russell. Dan, a flunkey in a Turkish bath establishment, gets his wife a position there as a manicurist, but the manager thinks Sally is unmarried. A burly gentleman customer admires Sally, as does the manager, and the customer's wife is sure the man she should have married is Dan. Of course jealousy arises and with it complications, the whole affair ending in a chase a la L-Ko.

Sea Mates—BIG U—NOVEMBER 2.—Produced by Francis Powers. This is a love romance laid in a fishermen's village and tells of two friends and their love for one girl. The one is really in love with Jane, while the other has been forced into an engagement more or less. True love conquers in the end. Clyde Benson, Harold Sinner and Claire McDowell are in the cast.

Her Wedding Day—(TWO REELS)—LAEMMLE—NOVEMBER 2.—Francelia Billington appears as Dorothy, whose mother wishes her to marry a millionaire whom she does not love. It transpires that the millionaire is a scamp—he has outraged a woman who is now in a nearby sanatorium. The woman escapes from the institution and kills Michael. Dorothy and the doctor she loves then marry. The play was written by Harvey Gates from the story by I. M. Ingleton.

Sammy Johnsin Minds the Baby—POWERS—NOVEMBER 2.—In this comedy cartoon, Sammy is told to mind the baby by his mother and he goes into the fields with the child. He falls asleep and dreams a dream that is enough to make the hair of the most unemotional old maid stand on end. At last he awakens to find that after all it was only a dream, but the remembrance of it makes him a better boy for many weeks to come.

Starlight's Message—BIG U—NOVEMBER 3.—Featuring Wallace Reid. Starlight is the belle of an army post in the West. She is in love with Lieutenant Reid. Starlight's mother is long since dead, and her father's whereabouts is unknown until one day he appears—an Indian. The girl realizes it is her duty to stop the fighting that is going on, so she dons an Indian costume and returns to her people. She puts an end to the battle that is raging at the cost of her life.

Stumbline—(TWO REELS)—IMP—NOVEMBER 3.—Produced by Leo Kent with Jack Livingston, Constance Jounson, Agnes Vernon and Malcomb Blemins in the cast. The story tells of a young man who is introduced into a fast set by his rival for the hand of a pretty girl. The young man becomes infatuated with a woman who frequents a fast dance hall. The rival tries to discredit the young man with the girl and finally she breaks the engagement. A murder occurs. The young man is accused and through the complications arising he and the girl are brought together again in spite of the rival's vicious attempt to part them.

Us Kids—POWERS—NOVEMBER 3.—This is a juvenile comedy which portrays some typical pranks of young people in general. The things that happen to the city children when they go to visit their country cousins constitute the substance of the offering.

Her Vanished Youth—REX—NOVEMBER 3.—With Peggy Coudray.—A young wife is led by a designing man, Ted, to distrust her husband. Finally there comes a separating of the ways, all due to the efforts of Ted, whom John does not suspect. Finally, through a happy turn of fortune, a little child becomes the instrument through which husband and wife are reunited.

For Love and Gold—(TWO REELS)—BISON—NOVEMBER 4.—Featuring Edith Johnson and Ed Hearn. This story deals with the plot of Massey, a mine owner, who tries to get possesion of some rich mining claims owned by Vane, whose land adjoins his own. Massey and Jack Wilson, a mining engineer, are suitors for the hand of Gladys Vane. Massey is aided in his plotting by some Mexicans. Many exciting adventures ensue and at last Massey's dishonest attempt as well as that to kidnap Gladys is foiled.

A Shadowed Shadow—JOKER—NOVEMBER 4.—A comedy telling of a young woman who decides to meet the condition of her uncle's will that she live alone in the large house for several months. The cook and butler plan to scare the young girl. One of them dresses as a ghost and meets in the dark room another ghost; the latter a crook. Alonzo, the detective, comes upon the scene and arrests the crooks. His reward is the girl.

The Bandit's Wager—BIG U—NOVEMBER 5.—Grace Cunard and Francis Ford in a story written and produced by themselves. The play is all about a man who lives way out in the wilds somewhere. His sister insists upon coming out to keep house for him. He thinks she will not be up to the lonesomeness and roughness of the life out there so he plans to test her nerve by imprsonating a bandit. Nan shows she has plenty of confidence in herself and that she can care well for herself.

The Secret Cellar—(TWO REELS)—NOVEMBER 5.—King Baggot in the role of a detective who clears up a mystery. An old miser has been murdered and all the evidence seems to point to a young girl as the guilty one. The detective makes many discoveries and finally proves that the miser for some unknown reason "faked" the murder. The young girl is then free to marry the handsome district attorney.

A Daughter of Mars—EPISODE II OF "LIBERTY."—In the last episode Liberty and Pedro were brought down in their aeroplane and captured by the Mexicans. In this episode Liberty and Pedro manage cleverly to escape under cover of the night. When they are well out of reach of the bandits Pedro strikes out by himself to find the American troops and warn them of the danger Bob and his men are in. Pedro finally commandeers an automobile and in his furious attempt to make speed on a rough road goes over an embankment.

A Pair of Shadows—BIG U—OCTOBER 9.—With Fritzi Brunette and Arthur Trazeris. Fritzi is as jealous of her husband as he is of her. When each finds a portion of a letter in the other's possession, they become so suspicious that they decide to ferret out the mystery with the help of detectives. Ed hires a young girl detective and Fritzi employs a nice-looking young man to get the goods on Ed. As a result each detective is taken by the other for the elusive trouble maker and so complications arise. After exciting times the mystery is solved and the two are once more happy.

The Elusive Enemy—IMP—OCTOBER 9.—Kelly, a detective, is caught by the man he is after and left by him to be killed by ferocious animals. The murderer's friend, a woman, however, saves Kelly in the nick of time and then escapes in an aeroplane, leaving the detective madly in love with her.

Stolen Honors—LAEMMLE—OCTOBER 9.—With Mary Fuller. In this picture a young musician is led away by temptation. He claims to be the composer of a masterpiece which is really the work of a blind violinist. This act loses for him the love of his sweetheart, who discovers about the real composer and helps him to come into his own before the thief can claim any of the honors.

The Eel—(TWO REELS)—IMP—OCTOBER 10.—This picture has been withdrawn.

The Missing Witness—IMP—OCTOBER 16.—With Herbert Brennon and Jane Fernley. John loves Jane; both work in a factory, the head of which is also in love with the girl. The factory manager forges a note to get Jane into the woods and as she is talking to him he is shot. The man who shot him is her father, but the gun that he used belonged to John, so the latter is accused. John has been in the city with a sailor friend, who, unfortunately, sets sail on the day of the trial. After a great effort on the part of the girl, however, the "missing witness" is taken from the boat already under sail and his testimony clears John.

A Case of Beans—LAEMMLE—ANNOUNCED FOR OCTOBER 16.—This comedy has been withdrawn and in its place is:

Are You an Elk?—LAEMMLE—OCTOBER 16.—Featuring King Baggot and Edna Hunter. Some amusing situations drawn around a young man's becoming an Elk.

Tigers of the Plains—(TWO REELS)—LAEMMLE—OCTOBER 16.—Lieutenant Hanford loses his sweetheart because her father has higher ambitions for her. She marries a major. Years later Hanford and Betty's little son become pals, and often go off into the woods of India together. Then comes the attack of a band of mountain raiders. Hanford dies as a result of his wounds, but Betty's son is restored to her.

The Five Thousand Dollar Dream—VICTOR—OCTOBER 16.—This is the story of a tramp who suddenly finds that he has been left a fortune of $5,000. He goes to sleep and dreams of the fun that he will have with the money. He gets into many scrapes, and gradually comes to think that the money is not such a blessing after all. But then he awakens and finds that it was all a dream, and that he still has the money. Then comes a surprise. A messenger arrives to tell him that it was all a mistake, and that he really has no money at all.

The Decoy—IMP—OCTOBER 19.—With William Garwood. Feles is bound to ensnare Raymond Everard, who is connected with governmental affairs, but she does not know he is in love with her. She finally arranges to have him put out of the way, and then, too late, learns of his love for



Mae Marsh and Spottiswoode Aitken in "The Wharf Rat," are at the left, then comes "Bugs," and Fay Tincher in "The Lady Drummer." All are Triangles.

her. The only thing she can do is to sacrifice her own life for his, which she does bravely.

The Gold Band—Rex—October 20.—With Hal Cooley and Helen Leslie. Edgar Reeve, who is earning a meager salary, finally allows his wife to resume her stenography. She, in the guise of an unmarried woman, secures employment with one Mason, who later falls in love with her, although she does not discern this. Edgar comes to work for Mason, but his relation to Helen is kept secret. However, when Edgar catches Mason offering his wife a diamond ring, he vehemently attacks the man. Mason is surprised, but, being the right sort, he raises Reeve's wages and tells him to buy his wife a wedding ring.

Kitty from the City—Victor—October 24.—With Bob Vernon and Marcia Moore. Kitty returns to her father's ranch from college and falls in love with Bob, a puncher. But the father is obdurate and will not have his daughter marrying a cow-puncher. The story goes on to show how Bob and the girl outwit father and also the rival, Dan, and become married secretly.

Universal Animated Weekly No. 43—October 25.—500 passengers saved by engineer who slows up train before crash comes, Minneapolis, Minn.; whole province join in demonstration at funeral of Red Cross girl, killed on battle line, Aritzo, Italy; record throng makes third annual "cheese" day pageant huge success, Monroe, Wis.; the Olympia, famous flagship at the battle of Manila Bay, is given thorough overhauling, Charleston, S. C.; police, who studied war game in Preparedness plan, parade in khaki to show military achievement, New York, N. Y.; historical pageant marks the 200th anniversary of the establishing of Yale University, New Haven, Conn.; Arizona, newest and most formidable dreadnaught, goes into commission, Brooklyn Navy Yard, N. Y.; Pete Montenello, monkey millionaire, travels first cabin across the ocean, then lives at high-priced hotel, New York, N. Y.; cartoons by Hy Mayer.

Lucille the Waitress—Laemmle—October 25.—With Jennie Nelson and Paul Panzer. Lucille, a waitress, is persuaded by an artist frequenter of her restaurant to pose for him, but while at his studio she breaks his masterpiece. He tells her that she must pose as the statue so that he can get the money for the sale. This she does, but the prospective buyer tickles her, she laughs, and the ruse is revealed. Then follows a chase which ends when Lucille rescues an old maid from a burning building.

The Governor's Decision—Imp—October 26.—A man and woman who are nothing less than adventurers come to a country town. The woman gets the son of one of the most respected citizens into her clutches and he soon loses all the respectability he ever had. The couple plan to murder the father and make it appear that the boy was the assassin. The plan almost succeeds. But the reason it does no more is that the boy's sweetheart sees the crime. Through her efforts the young man is cleared and the culprits brought to justice.

A Price on His Head—Big U—October 27.—With Gretchen Lederer. This story tells how a girl saves a young man, who had in time past done a good turn for her father, from the hands of the sheriff. It finally appears that Jack is innocent, for the man he shot did not die, and the sheriff was merely trying to arrest him and get the reward before his innocence was revealed.

Through Solid Walls—(Two Reels)—Imp—October 27.—Featuring Marc Fenton and Irene Hunt. This story deals with the detection of a robbery plot by means of a wonderful invention, an instrument which will enable a man to look through an opaque body. The thieves are allowed to proceed with their plans and are ultimately made to "hang themselves" with their own rope.

The Plumber's Waterloo—Victor—October 27.—With Andrew Arbuckle and Eileen Sedgwick. Schultz, a plumber, sees a notice offering a reward for the whereabouts of one Michael J. Madden, heir to an estate, and realizes that the man is in his employ. Finding that the estate amounts to fifty thousand, Schultz offers to give Mike a contract for five years, which, if broken by either party, requires a forfeit of $5,000. But when Mike comes into his inheritance he keeps his job and makes such a mess of it that the plumber is forced to discharge him, forfeiting the $5,000.

The Better Man—(Two Reels)—Bison—October 28.—With Jack Holt and Lucille Younge. This story is set in a logging camp. Grace, the business assistant of the boss, Big Jim Cullison, is the only woman in the camp. Finally Graves, a confidence man, secretary to the owner of the camp, arrives and recognizes Grace as the girl whom he once wronged. He threatens to expose her if she gives his game away. But Big Jim overhears this conversation and rids the community of Graves for good. Big Jim believes that Grace loves the owner of the camp, but the truth finally comes out, and he and the girl are happy together.

A Crooked Mixup—Joker—October 28.—With Gale Henry and William Franey. Liza is so careless with her jewelry that her husband plans to scare some sense into her. To this end he plots with a friend to rob the house, which plot his wife overhears. Some real robbers get mixed up in the affair, and when the robbery has come off nobody knows who's who. The honest-to-goodness robbers are finally trapped, however, in trying to make their escape.

The Moving Finger—Rex—October 29.—With E. P. Evers and Maude George. This picture tells how a perfectly sincere but thoughtless husband is saved from losing his neglected wife by the family physician, who acts as a "fixer" for all parties concerned. The physician not only brings about a reconciliation of husband and wife, but successfully defeats the plans of the other man.

Feature Programs

Blue Bird

The End of the Rainbow—(Five Reels)—Bluebird—October 30.—Featuring Myrtle Gonzales and Val Paul. Elihu Bennett is at the head of the lumber monopoly and leads its fight to corral all the standing timber in the Redwood forests of California. He has a daughter Ruth, who is the apple of his eye. The girl hasn't much time for the frivolities of society, but wants to do something useful in the world. So she manages by impersonating another girl to be sent to the field office of her father's company as a stenographer. There she finds unfair conditions prevailing. Natives who own timber land cannot get a decent price for their wood. Among these is Jerry Simpson, a backwoods lawyer and son of a timberland owner. Ferdinand Stocker, field manager for Elihu Bennett, proves to be a scoundrel, and it is Ruth who traps him. His ride down a lumber flume in an effort to escape with the money is exciting, and his death through a break in the flume quite a realistic piece of work. Meanwhile Ruth has written a letter to her father advising him of affairs, and he has come to his field office in response to the missive. Of course he is surprised to see his daughter, but grateful to her for her work. She ends up by marrying Jerry.

Fox

Romeo and Juliet—(Five Reels)—William Fox—October 23.—Featuring Theda Bara and Harry Hilliard. A review appears elsewhere in this issue.

International Film

Hearst-International News Pictorial No. 83—October 17.—The Lewis machine gun, the invention of an American army officer, which is being used extensively by the armies of the Allies, is tested for accuracy and proves its ability to rivet a target, Utica, N. Y.; eight millionaires, whose combined wealth is about $150,000,000, depart on a 250-mile coaching trip to the home of Banker William Woodward, New York, N. Y.; the crew of the U. S. S. Pennsylvania makes a remarkable record with 14-inch guns, Brooklyn, N. Y.; latest fashions; submarine Holland is dismantled and reduced to junk, Philadelphia, Pa.; thousands of people gather in the Public Square to eat cheese in celebration of "Cheese Day," Monroe, Wis.; Ambassador Sato, new envoy to the Japanese government at Washington, pays his first official visit to the State Department, Washington, D. C.; 150th anniversary of the Rutgers College is celebrated with a parade of students and alumni, New Brunswick, N. J.; the police are taxed to their utmost efforts in handling the rioting striking employees of the Standard Oil Company, Bayonne, N. J.

Hearst-International News Pictorial No. 84—October 20.—Two giant Zeppelins, sent from Germany to raid the British metropolis, fall to the earth and are destroyed by fire, London, England; exclusive pictures from the war zone, showing Austrian engineers rebuilding a bridge over the Vistula River, which had been destroyed by Russians; troopers of the Minnesota National Guard at work and at play photographed by the Hearst International cameraman on the Mexican border, Brownsville, Tex.; latest fashions; Miss Frances Cowells sets a new Pacific Coast record for the women's 440-yard swim, covering the distance in cold water in 7.15 2-5, Alameda, Cal.; President and Mrs. Wilson are royally received at Indianapolis, Ind., when they appear to attend the State Good Roads celebration.

Paramount

The Rainbow Princess—(Five Parts)—Famous Players—October 23.—This is a circus story which features Ann Pennington in a role especially well suited to her. Shannon Fife wrote the story and J. Searle Conway directed. Reviewed in this issue.

Mutual Star Production

Faith—(Five Reels)—American—October 30.—Featuring Mary Miles Minter. A review appears elsewhere in this issue.

The Pearl of Paradise—(Five Reels)—American—October 30.—Featuring Margarita Fischer and Harry Pollard. Yulita is known to the inhabitants of one of the South Sea islands as "The Pearl of Paradise." Her father, Gomez, a Spanish fugitive from justice, has reared her in ignorance of the evils of the outside world. Piete Van Dekken, the captain of a Dutch schooner, and the only other white man the girl has ever seen, is infatuated with her. John Dellow and his fiancee, on a yachting cruise, are forced to jump from the yacht and the next morning Dellow is found on the beach by Yulita. Gomez orders John shot, but Yulita saves his life and Gomez tells Dellow of how years before he had married an American girl after accidentally killing her husband and another man. They had fled to the island and there the mother had died shortly after Yulita was born. Later John realizes his love for the girl but also remembers that she is a child. Van Dekken comes to the island and engages in a fight over Yulita. Denise, Dellow's fiancee, is also saved and found by John, who takes her with him and leaves Yulita alone on the island. He then sees Yulita start out in a boat after them and plunge into the sea. Dellow awakens from his dream in time to save Yulita from Van Dekken and the next day sails for home with his "Pearl of Paradise."

Triangle Program

The Criminal—(Five Parts)—Triangle-Kay Bee—November.—Featuring Clara Williams and William Desmond. C. Gardner Sullivan wrote this story, which is about a fatherless Italian girl who, to save the reputation of a baby which is in her same predicament, protects it and allows herself to be sentenced for kidnapping. The piece was directed by Reginald Barker.

American Aristocracy—(Five Reels)—Triangle-Fine Arts—November 12.—Douglas Fairbanks featured. This is one of the spicest of the long line of Douglas Fairbanks successes. The story by Anita Loos, tells how a young student of nature, not an aristocrat in the minds of those of his get rich quick community, shows his worth to the old hat pin king and marries his daughter. This he does by bringing to naught some villainous operations. Lloyd Ingraham directed. Reviewed elsewhere in this issue.

World

The Hidden Scar—(Five Reels)—World—October 23.—Featuring Ethel Clayton and Holbrook Blinn. A review appears elsewhere in this issue.

SOME NEW THEATERS

California

The early part of November the new Cline Theater in Santa Rosa will be opened.

The Lyric theater in Chico is again opened to the public. It was recently damaged by fire.

Colorado

J. J. Sarah has leased the Opera House at Wiley and will convert it into a picture theater.

The moving picture theater owned by Archie Levy at Welsenburg was damaged by fire and four reels of film destroyed.

The Pike's Peak Theater on Northern Avenue, Pueblo, will be improved.

Delaware

The Movet Company, Dover. Capital, $1,000,000. To manufacture, sell and deal in motion picture films. Incorporators, L. B. Phillips, M. M. Hirons,

J. B. Bailey, Harry McDaniel, Jr., all of Dover.

Victoria Theater Company, Wilmington, Del, capital, $15,000. To carry on a general theatrical business. Benjamin J. Schwartz, Harry T. Graham, Wilmington; Theodore Jelenk, Carney's Point, N. J.

Toyland Films, Inc., Wilmington, capital, $30,000. To conduct a general film exchange business. Incorporators, Herbert E. Latter and others.

District of Columbia

The Knickerbocker Theater Company will break ground this week on the large lot at the corner of Eighteenth street and Columbia road, Washington, for the erection of a theater building to cost $150,000. Plans call for the accommodation of big musical shows and concerts and to exhibit feature pictures. Harry Crandall will be manager and the theater will be ready for opening in six months.

Illinois

Mr. Lindenau and William J. Nelson have remodeled their theater, the Ideal, in Lemont. The front has been remodeled, a new screen installed and the seating capacity increased.

J. Goldberg is having plans prepared for a one-story moving picture theater in Highland Park, to cost $20,000.

Mr. and Mrs. Ed Vandegreft have purchased the Gem Theater in Mt. Vernon. They have closed it for improvements and will probably change the name.

The Grand Theater in Sterling will have its seating capacity increased by adding a fifty-foot extension to their building. A new lobby, lighting and ventilating system will also be installed. Greenough and Flinn are the proprietors of the Grand.

The Temple Theater in Alton has been redecorated.

The Bijou Theater in Mattoon has been sold.

The moving picture outfit which has been housed in the old Christian church building, at the corner of Broadway and Ash street, Normal, for several months, was sold at a constable's sale. Mr. Chris. Jackson was the buyer. It is not known whether he intends to run the place in Normal or will move it elsewhere.

Manager Bauch has reopened the Princess Theater in Freeport and will continue the theater throughout the winter with a daily change of pictures.

The Gayety Theater, Ninety-second street and Commercial avenue, South Chicago, taken over last week by Alfred Hamburger, has installed a Wurlitzer organ.

The moving picture theater conducted by M. McDonnell at South Pekin has been reopened. He has changed his pavilion into a cosy little theater, perfectly heated and ventilated, seated with comfortable chairs and equipped with the best motion picture machine made. Shows will be given at least three nights a week during the winter. The South Pekin orchestra will furnish music.

Richland Amusement Company, Olney. Capital, $500,000. To conduct places of amusement of all kinds. Incorporators, H. C. Fehrenbach, Frank Vice, Jr., H. H. Burnett, all of Olney.

Charles Vance of Streator is contemplating purchasing the Hippodrome Theater at Chillicothe.

Forest City is enjoying a picture theater.

Manager L. J. Burkitt has installed a beautiful T-shaped electric sign. It is twelve feet long and contains one hundred and sixty-four lights.

Indiana

October 6 the New Broadway Theater in Gary opened its doors with vaudeville and pictures.

Lewis Rowdibaugh has sold the Milford motion picture theater in Goshen to J. W. Estep.

The Colonial Theater in Warsaw will be improved.

D. A. Hoover has purchased the Royal Theater on West Main street, Portland, and will make improvements.

Coatesville's new motion picture theater will shortly be opened.

The Nicklo Theater in Linton was opened October 11. J. H. Scherer is the manager of this attractive picture house.

Auburn's new play house, the Court Theater, will be opened in a few weeks.

S. Barret McCormick, formerly manager of the Princess Theater in Denver, Colorado, is the new manager of the Circle Theater in Indianapolis. Mr. McCormick succeeds Mark Gates, resigned.

Iowa

F. L. Jones and son of Sioux Falls have purchased the Lyric Theater at Hawarden.

Mr. Henderson will show moving pictures three nights a week in Lanesboro.

The Princess Theater at Mapleton is being improved.

The Star Theater at Mason City has opened after being extensively improved and decorated.

W. O. Howard has disposed of his motion picture theater at Wall Lake.

The Keck Theater in Wapello is now under new management. P. W. Luengen, who has had charge of the theater for the past several months, sold out last week to Roy L. Cooper, from Minnesota, who has taken possession.

Ira Cummins of Shenandoah will manage the Bon Ton Theater at Clarinda.

The Orpheum Theater in Clinton has been opened by H. L. Leavitt, of San Francisco, and will be opened during the fall and winter season. Vaudeville and pictures is the program shown.

Ben Warren has purchased the motion picture house in Onslow of Lou Peters and picttures will be shown every Saturday night.

James B. Ells of Maryville is planning the erection of a theater.

The Bon Ton Theater in Clarinda has closed its doors.

Frank Shedek is erecting a new moving picture theater at Oxford Junction.

W. O. Howard has sold his interest in the Park Theater at Forest City.

Carl Hamilton and J. W. Burch have purchased the Orpheum Theater at Clarinda.

Frank Lawrence's new moving picture theater at Cushing will be opened in the near future.

Birum & Birum have opened the new Lyric Theater at Osage.

C. E. Arns has purchased the Princess Theater at Reinteck.

Hans Larsen has opened a new moving picture house at Harlan.

The New Brunswick Theater has been opened at Iowa City.

Paul Turgeon has opened a new theater at Fort Dodge.

The new Palace Theater has been opened at Mystic.

Kansas

Brownell will soon have another picture theater. It will be operated by Mason & Ryan.

A petition filed recently in the United States district court in Topeka by Lula Garnier, of Kansas City, asks that Jacob G. Rose, a Kansas motion picture house operator, be declared a bankrupt. The petition alleges that Rose is indebted to Mrs. Garnier for $550 on rent for the building he used during May, June, July, August and September on a five-year lease.

The new Regent Theater at Great Bend opened, under the management of Will Boshel, with a musical comedy entertainment. Hereafter the theater will be used as a picture theater except for such other shows Mr. Boshel will contract for.

Kentucky

Arcade Theater Company, Paducah; capital $5,000. Incorporators, Lawrence Dallam, Lee F. Keiler and E. Douglas Bagby.

The Star Theater in Paducah has been remodeled and opened by Desberger Brothers.

Louisiana

Ernest Boehringer has plans by and let contract to Fromherz & Drennan, New Orleans, to erect moving picture theater on Charles street.

The old Victoria hotel on St. Charles street, New Orleans, is being razed. On the site will be erected the new Liberty Theater, devoted to pictures, exclusively. It will be 50x172 feet and constructed of steel and concrete. It will have a seating capacity of 3,000, including two balconies. Boehringer Amusement Company are owners.

Work on the new Strand Theater in New Orleans is progressing.

Mrs. Ed. Walsdorf has sold the Thelma Theater in New Orleans to Charles Kuntz.

Maryland

A moving picture theater is being erected on the site of the old Presbyterian church on East Hamilton avenue, Baltimore, by Captain W. A. Blake and H. P. Mann.

Labor Day, Lubin's theater, 404 East Baltimore street, Baltimore, reopened. The house was closed for two weeks and underwent some improvements.

New mahogany chairs and a new Kimball orchestral organ have been installed.

The Red Mill Theater, 1510 West Lafayette avenue, Baltimore, has been reopened under Miss B. P. Smallwood's management.

The new McHenry Theater, Baltimore, will be completed shortly after the holidays.

Massachusetts

Society Players' Film Company, Boston: Frank H. Mansell, Walter P. Tulley, Evelyn L. Desmond; $50,000.

Lynch's Pleasant Theater, Inc., Worcester; Edwin W. Lynch, C. Arthur Nichols, Edgar F. Powers; $100,000.

Michigan

T. J. Tubbs has sold the Princess Theater at Ovid to H. S. Beardslee.

A new pipe organ has been installed at the Rex Theater in Jackson.

The Star Theater in Bay City which was closed on account of a fire, has been reopened.

The Majestic Gardens in Grand Rapids has installed a new stage setting.

Misses Edna and Hazel Allen have opened a motion picture theater in Greenville.

The Princess and Woodward Theaters, Woodward avenue, Detroit, are now charging ten cents admission.

Whitehall's new picture theater has been opened. It has a seating capacity of 500 and is managed by J. J. Nufer.

October 8th the Isis Theater in Grand Rapids was opened. It was recently taken over by Harry T. Garson of Detroit. It is managed by J. E. Powers.

J. M. Neal, owner of the Theatorium Theater in Lansing, plans to erect a new two-story moving picture theater, 46x105 feet, to cost $25,000.

Paul J. Schlossman is having plans prepared for a one-story and balcony moving picture theater in Muskegon.

Minnesota

The interest in the Cameo Theater in Granite Falls has been purchased by William and Al. Yeager from Juel Yeager.

E. E. Lynch is manager of the moving picture theater in Montgomery, having purchased same from Dan Novak.

Nearby resident and property owners plan to fight the request for a motion picture license for a theater to be built at Snelling and Selby avenues, St. Paul.

Clayton Ryder purchased the Crown Theater at Franklin and Fourth avenues, Minneapolis. After being closed for three weeks it is now in operation.

A moving picture theater at Lester Prairie will be opened by E. C. Wiggs and Clarence Schultz.

The Cozy Theater at Jeffers is being improved by Fish Brothers, proprietors.

A moving picture theater will be soon in operation in Hendrum. N. C. Engler and A. C. Engler will conduct it.

Missouri

The Shenandoah Theater, Grand and Shenandoah avenues, St. Louis, is again showing pictures, after a varied career of other entertainments.

A. E. Elliott, of the Sapphire Amusement Company, has leased the Grand Opera House in Kansas City and will remodel it for moving pictures.

The Bridge Theater, Euclid and Natural Bridge road, St. Louis, has reopened for the season.

The St. Charles Theater, on St. Charles street, near Sixth street, St. Louis, recently taken over by D. Biondo, has been opened.

The brick work on the new picture theater on Main street, Cameron, is completed and the interior work is progressing nicely.

W. B. Futeur has purchased the Bonaventure Theater on Independence avenue, Kansas City, and is making improvements.

Frank F. Tracy has redecorated the Royal Theater, St. Joseph, and it presents a very artistic appearance.

J. D. Wineland, manager of the Mystic Theater at Webb City, is erecting a $41,000 vaudeville and picture theater in Joplin. It will have a seating capacity of about 2,000 and the equipment will be of the latest.

Nebraska

F. P. McCord has opened a picture theater at Belvidere.

The Star Theater at O'Neill has been leased to Jordan & Simonson.

Frank Harris has sold his picture theater at Belvidere to H. D. Niblack and W. Morgan.

The new opera house in Milford has been opened.

The new motion picture theater building in Clay Center is being rushed to completion.

A. G. Hunt and son, Arthur, of Ravenna have leased the Dadow opera house in Loup City.

A new screen has been installed at the Orpheum Theater in Omaha.

Horace Kennedy has closed the old Lyric Theater at Broken Bow and is moving into his new building.

The new moving picture theater at Dodge will shortly be ready.

C. L. Shanner has leased the opera house at Brunswick, and will open same as a moving picture house in the near future.

Emory Greenwood is erecting a new moving picture house at Crofton.

Frank Johnson has leased the opera house at Louisville and will show moving pictures in the near future.

Earl Blacketer has opened a new moving picture house at Ulysses.

Fardinand Reizmer and A. G. Hauserman have taken over the Tepee and Orpheum Theaters at Red Cloud and will show pictures.

Fire destroyed C. J. Porter's moving picture house at Chambers recently.

Frank Beck is erecting a new picture house at Wilber.

Frank G. Lucey and Lee Lucey have purchased the Jewel Theater at Beatrice.

L. C. Farquhar has remodeled the Electric Theater at Guide Rock.

Elty Beway has opened the opera house at Liberty with moving pictures.

A new moving picture house is being built at North Bend.

The Lily Theater will be opened by J. W. Harper at Aurora in the near future.

Charles DeWulf has purchased the motion picture house at Cedar Rapids from Ransom & Senske.

Fred Reed has opened the new Star Theater at Crofton.

M. B. Johnson is erecting a new theater at Cable Rock, which he will call the Pastime.

The Lyric Theater in Wymore is being extensively improved by Smile and Dimmitt.

A new motion picture theater will soon be built at Thayer by William Hiden.

A new machine is being installed in the opera house at Butte by B. H. Oldham.

New Jersey

Blumenthal and Harring, owners of a chain of theaters, are about to open their new National Theater in Jersey City. This theater has a seating capacity of 1,400 and will be equipped throughout with all modern improvements.

The Strand Theater, 118 Market street, and the Goodwin Theater, 871 Broadway, Newark, have merged. The announcement of the merger being made by Edward Spiegel. Nothing but high class pictures will be shown at both houses.

The Lyceum Theater, Main street, East Orange, has been reopened by B. S. Klotz and P. Howell.

The Ray Amusement Company, Passaic, has been incorporated with an authorized capital of $10,000 to conduct amusements. The incorporators are L. Eskwint, R. Finkelstein and B. Goldberg.

Superior Theater Company, East Orange; to conduct and maintain theatrical and moving picture enterprises; capital, $200,000; incorporators, Leon Sanders, Max G. Cohen, Morris Israel, New York; W. O. Robinson, East Orange.

With the opening of the National Theater, on Central avenue and Bleecker street, Jersey City, on the first of November, the residents of the Heights section will have a mecca of high class entertainment. This theater when completed will represent an investment of $150,000; will be absolutely fireproof and have many unique and distinctive features.

New York

Huntington Amusement Company will erect a theater with a seating capacity of 1,100, to cost about $60,000, on New York avenue, Brooklyn. It will be located on the Todd livery stables property.

The Jefferson Theater in Auburn opened Labor Day under the management of O. L. Elsler. A number of improvements were made.

A new organ is being installed in the Family Theater, in Batavia.

The Happy Hour Theater in Fulton has been reopened by M. Bloom.

H. C. Sandstrom of Warren, Pa., has

taken over the Movie Theater, at Jamestown, which has been closed for some time.

M. & M. Freedman, 310 Grand street, New York, plan to erect a two-story moving picture theater and store building, 25x141 feet, to cost $100,000.

Joseph Rosenberg, 706 Fourth avenue, Brooklyn, is having plans prepared for a one-story moving picture theater, 50x85 feet, to cost $9,000.

The South Street Theater in Utica has been reopened, after the epidemic of paralysis, under the management of George Parker of Boston.

Cohan & Harris Theater Corporation, theatricals, moving pictures, $10,000; D. F. O'Brien, S. H. Harris, G. H. Cohan, 226 West Forty-second street, New York.

North Dakota

A moving picture show has been started in the opera house at Forbes. The theater will run all winter.

Charles Haigh has taken over the management of the Beach opera house at Beach and will show pictures.

Harry Walker has opened the Rex Theater in Minto.

H. V. Currie is now sole owner of the Lyric Theater in Devil's Lake, having purchased the interest of Herman Miller.

The Grand Theater in Mandan is closed.

North Dakota

Contractors Olson & Swendlund of Stanley secured the contract for the erection of a new moving picture theater for Jas. N. Campbell and Victor Johnson.

Rapid progress is being made on the new Electric Theater at Langdon.

A picture theater will be opened by J. P. Kincaid at Maddock.

J. B. Wagner has sold his moving picture theater in Lidgewood to M. O'Brien. Improvements will be made.

Ryder will have another picture show in the near future. Ed E. Fredeen is negotiating for the erection of a building adjoining his garage to the west, and will open up a theater.

The brick work on the new picture show house at Edgeley has been completed and the roof is being put on.

Ohio

Plans are under way by which the Consolidated Theater Company will enlarge the seating capacity of the Norwood Theater, at 4630 Montgomery road, Cincinnati, by one-third, making it seat 1,000 persons.

Completion of Dan Gutilla's new theater, south Main street, Bellfontaine, is progressing rapidly. Work of installing the marble part of the lobby is expected to begin next week. The seats are on hand and a man to superintend their installation also. This work will proceed at once.

A city wide inspection of motion picture theaters and other theaters is being conducted by City Fire Inspector Walter E. Tucker and his assistants, Frank DePries and Walter Rehmert, in Dayton.

Announcement has been made of the sale of the Gem moving picture theater of Defiance to E. J. Fisher, who will succeed the former proprietor, Mr. Steen. The new proprietor comes from Auburn, Ind. He and Mrs. Fisher will reside in Defiance.

Earl Mann has purchased the Alhambra Theater at Wooster and will improve same.

A deal was recently completed whereby the Wonderland Theater in Springfield was sold to Arthur Johnson and Walter Shires.

Superior Amusement Company, Cleveland, $10,000 to $25,000.

Excavation work has been started for a new theater, business and apartment block at 1907-15 Mahoning road N. E., Canton, and the structure is expected to be finished by January 1 or soon after that date. John H. and Edward W. Werner are erecting the building, which is estimated to cost $20,000. The structure will be built of brick and will be 45 by 135 feet. It will be two stories in height. The theater will be known as the Crystal and will be devoted to the display of motion pictures. It will have a seating capacity of 500.

Santoy will soon have a picture theater, contract having been let to Showers & Taylor of Crooksville.

Improvements will be made to the opera house in Kent.

Greenup will soon have a motion picture theater. It will be a brick structure and have a seating capacity of 300.

Oregon

James B. Welch, eastern Oregon representative of The Journal, and T. C. Mead of Payette, Idaho, have purchased of W. A. Rhodes the Temple picture and vaudeville theater in Pendleton and assumed control.

By a deal just closed by Stanley S. Thompson, Keating & Flood, formerly conductors of the Lyric Theater at Fourth and Stark streets, Portland, have again leased the building, where, within two weeks, a popular vaudeville and motion picture theater will be opened. The building is 50 by 100 feet, and is owned by Rosenblatt Bros. By the lease, the concern is to have the building for one year period, with subsequent renewal of the lease to be arranged by arbitration.

Pennsylvania

Plans have been completed for the new Edgmont Theater at Chester to be devoted to vaudeville and high class pictures. It will cost $250,000 and will be well equipped and fireproof. This will be the fifth theater built by J. Fred Zimmerman and M. W. Taylor will be in charge.

T. J. Conlon has purchased the Colonial Theater at Swissvale. Two new machines have been installed and the interior is being artistically decorated.

Picture theater, Germantown avenue and Graver's Lane, Philadelphia. To William J. Gruhler & Co. One-story brick, 34 by 71 feet. For Belvidere Theater. Cost, $10,000. Private plans.

It is reported that L. W. Wagner, of Reading, is contemplating erecting a moving picture theater on Chestnut street, near Philadelphia & Reading Station, at Reading.

Work has been started on the razing of the front part of the middle of the three buildings on DeKalb street near Front, where will be located Bridgeport's first moving picture theater.

The moving picture theater on East Tioga street, Tunhannock, has been sold by Mr. and Mrs. Eugene L. De Pew to G. O. Davis.

Earl Forte has purchased the Baltimore Theater in Philadelphia.

The Arcade Theater in Waynesboro has been opened.

Progress is being made on the picture theater on Penn street, near Seventh street, Reading. The theater when completed will cost about $250,000. It will be fireproof and modern throughout.

A. M. Weingartner, Bethlehem, is estimating on the two motion picture theaters at South Bethlehem for the United Motion Picture Company, of New York, one to cost $12,000 and the other $8,000. James P. Whiskerman, New York, associate architect with A. P. Schulz, Bethlehem, Pa.

The moving picture theater at the northeast corner of Sixth and Pike streets, Philadelphia, was sold by the sheriff recently under foreclosure proceeding taken on behalf of the Penrose Building & Loan Association against Adolph Edward Bonnem, under which a judgment of $13,479.80 was obtained. It occupies a lot 103 feet 4 inches by 74 feet 10 inches, and was struck off to T. M. Daly, attorney for the judgment creditor, at his bid of $12,150.

The Family Theater in Grove City has been made very attractive by a new front and redecoration.

Edward A. Jeffries is contemplating erecting a motion picture theater at 5232-34 Ridge avenue, Philadelphia.

Mr. Johnson, of the Gem Theater in Watsonville, recently extended his theater so that it now seats 500 people.

W. R. Dougherty is estimating on a moving picture booth at the House of the Good Shepherd, Thirty-fifth street and Fairmount avenue, Philadelphia, planned by E. F. Durang & Son.

South Dakota

Jay A. Dundas, former owner of the Maynard Theater in Mitchell, has secured a lease of the new Strand Theater, now under construction in Sioux Falls.

An addition is being built to the moving picture theater at Coleman.

Tennessee

A deal was closed recently whereby W. H. Wassman transferred to the Crescent Amusement Company his two moving picture theaters, the Knickerbocker and the Crystal in Nashville to Crescent Amusement Company or Sudekun interests.

Strand Theater Company, Knoxville; capital stock, $5,000. Incorporators: J. H. Frantz, T. G. McConnell, Chas. M. Seymour, R. M. McConnell and R. R. F. Colgan. To operate moving picture theaters, to give concerts, exhibitions and conduct amusement and entertainment enterprises.

Texas

John I. Pittman, manager of the Kyle

Theater in Beaumont and of the Pittman Theater in Port Arthur, has obtained a lease on the Crystal Theater building, also known as the Pearl, corner Pearl and Fannin streets, Beaumont. The building is now being remodeled and it will be thrown open as a photoplay house just as soon as refinishing work is completed.

The Henryetta Airdome Company, Henryetta; capital stock $5,000. Incorporators: J. B. Swan, L. A. Wheeler and Max Ernest of Henryetta.

Virginia

Standard Film Industries, general motion picture company, has been incorporated under the Virginia laws with $10,000,000 capitalization. Among the directors are Anthony J. Drexel, Elliot Norton and Philip O. Mills.

Thomas Eastwood is now manager of the Arcade Theater in Norfolk.

A case of films exploded in the operating booth of the Wilmont Theater, Christiansburg, the flames spreading to several sets of films, all of which were destroyed and the machine badly damaged.

Washington

The Liberty Theater at Monroe operated by Thomas Stranger has been taken over by Mrs. R. K. Hyer and Jack Coombs.

The Eagles Theater at Elina, which has been idle for four years, will be reopened by Harry Porter and Dwight Beckwith.

A. E. Bideler has just opened the Ellensburg Theater and it is the finest theater in Ellensburg. It has a seating capacity of 650. Triangle and Metro pictures form the program.

The Rose Theater, recently opened in Centralia by H. Downey, has closed its doors.

Grandview is to have two motion picture theaters. The Lois Theater has been leased to the Harmony orchestra. Frank Moody, former lessee, has secured another location, and will open the Liberty Theater.

The old Columbia Theater at Renton has been reopened and named the Gem.

The Nifty Theater at Waterville is installing new equipment.

The Palace Theater at Republic was recently opened.

The Crews Amusement Company have sold the Dime Theater at Walla Walla to Hal C. Tilley and John H. McDonald. The new proprietors will run it as a picture theater, exclusively.

West Virginia

The Bijou Theater in Parkersburg has been purchased by P. W. Barrett, owner of the Star. Mr. Barrett will combine the two theaters as they adjoin. After the remodeling Parkersburg will have a very fine theater seating 800.

The Mountaineer Film Company, of Logan; to operate in Logan County; authorized capital $25,000. Incorporators: O. J. Deegans, G. T. Swan, H. S. Gay, Jr., Peter Minoth and others of Logan; A. J. Dalton and John A. Holley of Omar.

Wisconsin

New equipment is being installed in the Gem Theater, Platteville.

A new picture theater for Elkhorn is being contemplated by Mr. Peters of the Rex Theater.

The new Ascher Brothers' theater on Main street, Marinette, will be thrown open to the public about October 20. The finishing touches are now being put on the exterior and interior. The new is to be a beautiful one, commodious and a model home for motion pictures. The fan-shaped interior makes the auditorium an ideal one. It will have seating capacity for over 700.

The Orpheum Theater in Menominie has opened after being closed during the summer.

The Crystal Theater in Oconomowoc has been redecorated and has opened for the fall season.

The new Whitehouse Theater in Milwaukee, which will replace the old Vaudette, will be opened about November 1.

Saxe Brothers will shortly rebuild and redecorate the Princess Theater in Milwaukee.

C. W. Rice, who moved to Stevens Point from Marshfield a few months ago and succeeded J. R. McKinlay as proprietor of the Ideal Theater, has closed the place, the venture not proving a financial success.

The concrete foundation for G. E. Loebel's moving picture theater in West Allis has been completed.

A. R. Scheibe, who conducted the Crystal Theater in Plymouth with success for some time has bought a moving picture theater at Menasha.

Excavations for the new moving picture theater which C. A. Searles is having erected in Schleisingerville have been completed, and work on the foundation has been started. The new show house will be situated on lower Franklin street and will have a front 24 feet wide and 14 feet high, while its length will be 60 feet.

Work has been started on the new moving picture theater to be erected on Greenfield avenue, between Fifty-fifth and Fifty-sixth avenues, West Allis. The building will be 48x80 feet and of brick construction. George E. Loebel is owner.

The Strand Theater Company, which conducts the Strand moving picture house, formerly the Amuse, in Madison, filed articles of incorporation in the office of Register of Deeds Field. The capital is $2,500 and the incorporators are Dr. William Gird Beecroft, R. W. Jackson and Patricia Osborne.

The Trio Theater in Marshfield has been opened by Mr. Kliner.

The Grand and Casino Theaters in Merrill have reopened under the management of B. F. Gripple and E. H. House.

The Empress Theater has been opened in Elkhorn.

The new picture house being built by Kliner, Lang & Scharman has opened its doors to the public of Marshfield. It is a model theater and has a seating capacity of 519 and is well lighted and ventilated. The building is fire proof and has side and end exits. It is called the Tri and will be managed by Emil Kliner.

The Trio Theater, Marshfield's newest motion picture house owned by Kliner, Lang & Scharmann has been opened. It is a roomy theater, with fine ventilation and plenty of exits. It seats 519 people and is managed by E. S. Kliner.

The new Empire Theater at Twentieth and Marshall streets, Manitowoc, opened on September 2. The building is fireproof and seats 500 people. Sylvester Goryeska is manager.

Motion Picture Theatre
FOR SALE

Seating 320 persons on main business street of Paterson, N. J.

Will lease or sell. Building also for sale.

Attractive proposition for cash buyer.

Regal Amusement Co., Inc.
67 Main Street, Paterson, N. J.

CLASSIFIED ADVERTISEMENTS

FOR SALE—A new theater in one of the best cities in the Northwest. Population 70,000. The equipment is the best money can buy. Seating capacity 900. Address Tan, care Motography.



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Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

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Successor to
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Diversey Parkway and Ward St.
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, NOVEMBER 11, 1916 No. 20



BESSIE EYTON, SELIG STAR IN "THE CRISIS." RELEASED BY SHERMAN ELLIOT COMPANY.

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The Greater VITAGRAPH



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Written and Directed by
Marguerite Bertsch
Author of "The Law Decides"

"WHAT is a man profited if he shall gain the whole world and lose his own soul"—

This is the theme of "The Devil's Prize"—the story of the downfall of a man who defies the laws of God and humanity.

A powerful, modern production, a Faust-like play—not an allegory, but a tense gripping drama of contending human passions—a second "Law Decides."

VITAGRAPH
V-L-S-E INC.

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 5

Bessie Barriscale in "A Corner in Colleens"
Kay Bee

You and your patrons will be amused—and delighted—when you see Bessie Barriscale try to impersonate a man in "A Corner in Colleens," her latest TRIANGLE PLAY.

Never did a daintier bit of femininity try to wear trousers, and the comedy of the whole situation is immense.

In fact the entire piece is just one big rollicking piece of fun and frolic throughout—the story of a bright, happy Irish maid, who plays all manner of jokes on her ardent lover. She never gives him a moment's peace, and your patrons won't have a moment to take their eyes from the screen.

Dorothy Gish in "Atta Boy's Last Race"
Fine Arts

Everybody loves a snappy racing tale—an exciting picture of adventure on the turf—and when this is coupled with a pretty love story it's a combination that can't be beaten.

"Atta Boy's Last Race," the lattest TRIANGLE offering with Dorothy Gish as the star, is a rushing, exciting racing story and its expectations are more than lived up to. There's the "peppy" little jockey, the sweetheart who hated racing, and the villain. Then there's the real horse race that makes the boy's fortune and the corking climax.

Keystone Comedies

Two tearing half miles of Keystone fun and frolic



Helen Holmes and Paul Hurst in a scene from chapter three of the big new Signal-Mutual serial, "A Lass of the Lumberlands."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, NOVEMBER 11, 1916 No. 20

Film Chiefs Meet in Chicago

NEW BRANCH OF NATIONAL ASSOCIATION FORMED—NEW MEMBERS

ONE of the most important steps in the comprehensive national plan completely to organize the motion picture industry and the first action in creating a series of powerful, effectively formed units of the big central body, with headquarters in New York, were taken on November 3 when the chiefs of the big screen and film interests in Chicago met for the purpose of forming an advisory executive committee of the National Association of the Motion Picture Industry.

To the layman this might carry no more significance than an ordinary trade announcement—and there are many in the business who may fail to realize the profound importance of this move following promptly on the announcement of the general plan only a few days ago. But it is the beginning of deep-foundation construction of a national character. The legislatures of thirty-eight states, shortly to be convened, are likely to take up measures of censorship, and, from these and other sources more or less powerful, the industry is faced with problems of defense and protection more numerous than at any time in the history of the business. These adverse activities can be met and overcome only by an organization, watchful, tirelessly aggressive for its rights, efficiently affiliated for the common good and the general betterment of the industry.

Chicago Branch Complete in Itself

The Chicago gathering furnished an illuminating illustration of the tremendous scheme of the projectors of the National Association, for, though the body formed in that city bears the name of an advisory committee, it is, in actual fact and operation a perfectly rounded, separate organization, functioned exactly as the parent body and embracing all of the fifty odd divisions of the National. With such men directing its activities as John R. Freuler, president of the Mutual; George K. Spoor, of the Essanay, and W. N. Selig, of the Selig Polyscope, and allied interests of the same relative power, the Illinois organization must take its place at once as a commanding force building and buttressing the industry.

Both the Illinois and the California branches were decided upon at the last meeting of the National, at which time Mr. Freuler, who had been offered the chairmanship of Illinois, had the matter under consideration. Since that time there has been an interchange between the head of the Mutual and President William A. Brady and Walter W. Irwin, chairman of the executive committee, with the result that a time was set for the meeting, and Frederick H. Elliott, the executive secretary, was instructed to go to Chicago to give direction in the formation of the body. Arrangements were made to have it as far as possible a representative meeting.

The Selig and the Essanay companies are among the original subscribers to the initial agreement of the National Association, and two members of the board of directors are located in Chicago—Maurice A. Choynski, of the Newberry Theater, representing the Exhibitors' Division, and Donald J. Bell, of the Bell and Howell Company, of the supplies and equipment division. Alfred Hamburger, manager of theatrical enterprises, is also a member of the National.

The producers will make a good showing, for besides the three big concerns mentioned, there will be all of the others. Among those on Mr. Freuler's notification list are William J. Dunn, president of the Eagle Film Manufacturing Company; W. R. Rothacker, president of the Rothacker Film Manufacturing Company; Frederick J. Ireland, president of the Emerald Motion Picture Company; Wilbur Dunham, president of the Sunbeam Motion Picture Company.

Correspondence from the Central West coming to the National Association of the Motion Picture Industry shows the liveliest interest in the work of the parent body and has revealed the pressing need of a compact organization willing to mingle enthusiasm with hard work and a right fraternal pull-together federation of interests. Executive Secretary Elliott left New York on the Twentieth Century Limited and immediately on his arrival at the headquarters that he had established at the Hotel Blackstone got in touch with the men who are to build the Illinois branch into one of the big, virile factors of the National Association.

New Firms Join National Association

Altogether six new divisions of high importance for the National Association are in the process of formation and eight producing companies have been received into membership.

The work of reaching and effectively canvassing all individuals and concerns embraced in the fifty odd classifications of membership entails an enormous amount of personal canvassing and a carefully carded correspondence system that covers every spot in the United States that is in any way related to the industry. It is a tremendous task, but such is the energy given to it and so wisely thought out the direction behind the effort that within a day after it was decided to establish the first Advisory Executive Committee in

California there was established a perfect co-ordination between the work on the Pacific coast and the centralized activities here. The mail of Frederick H. Elliott, the executive secretary, and that of William M. Seabury, the general counsel of the association, has increased enormously within the last two weeks, showing how the country-wide campaign is bearing fruit.

The already impressive list of producers in the association has been augmented by the admission of the Keystone, Gaumont, Thanhouser, Arrow, Erbograph, Crystal, Niagara, Rolfe, McClure, Evans, Deseret, F. Powell Productions, U. S. M. P. Corp'n, Wharton, Inc., and Kalem.

The slide manufacturers of Greater New York and of Kansas City have organized and applied for charters, while the following sections are in the process of making, with the concerns embraced under each head:

Machine Manufacturers: The Nicholas Power Co., The Precision Machine Co., The Baird Co., Thomas A. Edison, Enterprise Optical Manufacturing Co. of Chicago, American Standard Motion Picture Machine Co., Wilboken Manufacturing Co. of Milwaukee, Coles Picture Machine Co.

Electric Light and Equipment: General Electric Co., Schenectady; Western Electric Co., New York; Westinghouse Electric and Manufacturing Co., East Pittsburgh; Wagner Electric Company, St. Louis.

Lithographers: Acme, Alpha, Greenwich, H. C. Miner, Morgan Otis, Strobridge, J. H. Tooker Printing Co., Metro Lithograph Co., United States Printing Co.

Screen Manufacturers: Mirror Screen Co., Shelbyville, Ind.; J. H. Genter Co., Newburgh, N. Y.; Radium Gold Fibre Screen Co., New York.

Carbon Manufacturers: National Carbon Co., Cleveland; Hugo Resinger, N. Y.; Spear Carbon Co., St. Marys, Pa.

These proposed divisions are so nucleated that in these and those now being planned one or more concerns named already have membership in the National Association.

The Screen Manufacturers of Greater New York formed a temporary organization a few days ago and formally asked the National Association of the Motion Picture Industry for a charter. This group has established a high mark for rapid, well-directed and efficient effort. H. F. Coufal, of the Novelty Slide Co., has been the moving spirit in getting the men in his line inspired by the slogan, "Unity of Action Spells Screen Success," and beside having given much of his time to personal visits and talks, has carried on a correspondence that has reached the majority of the slide makers in the country. Others in this wide-awake division are:

F. A. Appelbaum, Novelty Slide Co.; Herbert Wyckoff and John J. West, Manhattan Slide and Film Co.; J. D. Scott and E. C. Van Altena, Scott & Van Altena; Miss Rose R. Schack, Commercial Slide and Film Service; A. L. Harston and B. J. Knoppleman, Excelsior Illustrating Co.; George Appel, Economy Slide Co.; Nat. Chersin and Mr. Rosenburg, Greater New York Slide Co.

The suggestions as to purpose and procedure made by Mr. Coufal will be followed with some modifications and amendments. In general they are as follows—the working plan being an excellent model for other organized units:

Standardization of the industry.

A mutual working agreement and co-operative arrangement.

An interchange of data regarding credits, employes and raw material houses.

Knowing your competitor as he is, and not as some one else describes him to you.

Standardization of prices with a fixed minimum.

The elimination of free samples and free original designs.

The elimination of free slides.

The elimination of useless and wasteful advertising.

The elimination of "knocking" and illegitimate competitive methods.

No interference with competitors' employes.

Duplicating and imitating another's design to be strictly prohibited.

Legitimate methods only to be employed in securing business.

All special discounts to be discontinued; terms 30 days net or 2% in ten days.

Total elimination of graft in any manner, presents and other contributions to the man who gives out the business.

Establishment of a general buying committee, with consequent saving to all members.

General advertising campaign, boosting "Made in New York" lantern slides.

All disputes or grievances to be properly presented for entire branch to be settled by majority vote.

Strict observance of all rules and regulations of this branch, as well as of the by-laws and constitution of the National Association of the Motion Picture Industry.

A general circular letter and pamphlet to be prepared for mailing to the trade, setting forth the high cost of material and labor entering into the manufacture of slides and showing that the increase in the cost of slides is absolutely necessary in order for the companies producing same to exist.

This branch will receive all necessary support and assistance from the "parent" body and the members of the organization will favor members of this branch with their business.

This branch to hold its own individual and separate meetings; discuss and settle its own affairs; regulate its own conditions; pass its own rules and regulations and conduct the branch as if it were a distinct body, though affiliated with the National Organization. The Board of Directors of the National Organization will support this branch and help to enforce its proper views.

No rebating, price refunding, special discounts, or other knifing methods to be tolerated. Books and records of all members to be subject to examination by a committee of men in other lines of the industry or verifying any reports.

This branch is to have representation by at least one member in the general body, and on the Board of Directors of the National Association. Members of this branch are to meet at least once a month. Each company will have but one vote, and one authorized representative, although a representative of any company may attend the general meetings of this branch.

The organization of the actors' division has been set in motion and when its executive committee is named it will appear to be the announcement of an all-star cast representing many thousands of dollars. They, too, will plainly outline purpose and policy and become, at once, the most pictorially effective unit in the great family of the National Association of the Motion Picture Industry.

Cincinnati Amusements Merge

Theatrical and moving picture competition in the exclusive Avondale district of Cincinnati ended when the complete merger of the interests of I. Joseph Lamping, J. W. Mahan and Charles Schaengold was finally effected. The three control, among other important theatrical interests, the Arcade and the Forest theaters, and other amusement places. A new corporation is to be formed at once, with Charles Schaengold as president, I. W. McMahan as vice-president and F. Joseph Lamping as secretary and treasurer.

The new deal provides for the absolute merger of interests for a period of five years. It is stated that the new merger may be considerably enlarged so as to include all first-class motion picture theaters.

The Unity Sales Corporation has opened offices in Dallas, Texas, in the heart of the film district, at 1911½ Commerce street, with Francis J. Gilbert behind the "mahogany." Mr. Gilbert is well known to southwestern exhibitors, having been one of the first independent exchangemen in the territory, with the All Star productions several years ago. He also exploited the world-famous "Cabiria" throughout the Southwest.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request MOTOGRAPHY will gladly furnish the opinion of men who have run the feature in question. Simply address, MOTOGRAPHY, Chicago.)

"THE DARK SILENCE (World). Clara Kimball Young stars. Picture and attendance great."—Edward Levin, manager Langley Theater.—*—Located on a busy business street in an outlying neighborhood.*

"DIANE OF THE FOLLIES (Triangle), with Lillian Gish in the leading role, insures all that it will go over."—Edward Levin, manager Langley Theater.—*Located on a business street in an outlying neighborhood.*

"Dorothy Gish in ATTA BOY'S LAST RACE (Triangle) played to capacity business, giving perfect satisfaction."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater; catering to the better classes.*

"Florence La Badie in SAINT, DEVIL, AND WOMAN. Good photography, good setting, and all in all a very good picture."—Edward Levin, manager Langley Theater.—*Located on a busy business street in an outlying neighborhood.*

"WHERE LOVE LEADS, with Ormi Hawley (Fox). You may place me on record as saying and thinking this picture poor."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater; catering to the better classes.*

"I don't any longer doubt Clara Kimball Young's popularity. I played a repeat on the COMMON LAW to good business. Nobody's mad."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater; catering to the better classes.*

"Anita Stewart in THE COMBAT (Vitagraph) is a crackerjack picture which played to big and well pleased audiences in my theater."—L. A. Cuneo, manager De Luxe Theater.—*Catering to a class of educated people of a critical type.*

"THE LIGHT OF HAPPINESS (Metro). A real honest-to-goodness picture for anyone who appreciates thrills."—Edward Levin, manager Langley Theater.—*Located on a business street in an outlying neighborhood; patrons of the better classes.*

"THE JUNGLE CHILD (Triangle). Very tame and exceedingly drawn out. Didn't care much for it."—Edward Levin, manager Langley Theater.—*Located on a busy business street in an outlying neighborhood; patrons of the better classes.*

"MARVELOUS MACISTE (E. L. K.). Weather conditions bad; no business on the second day. Picture was all that could be desired; in fact, great. I never saw a better one in the house."—Christ. Jackson, manager Scenic Theater, Bloomington, Ill.—*Centrally located.*

"ASHES OF EMBERS, with Pauline Frederick (Paramount). A good picture with a star at her best. Patrons well pleased."—M. Cutler, manager Strand Theater.—*Located on one of the principal outlying business streets; catering to a middle class.*

"LOVE NEVER DIES" (Bluebird). A very pretty picture. Miss Stonehouse, after an absence of some time, starred in it."—Edward Levin, manager Langley Theater.—*Located on a busy business street in an outlying neighborhood; patrons of the better classes.*

"THE CHATTEL, featuring E. H. Sothern (Vitagraph). A clean-cut picture well produced in which the details are very carefully handled, and is all that one might expect."—L. A. Cuneo, manager De Luxe Theaater.—*Patronage of well educated people.*

"THE COMBAT, with Anita Stewart (Vitagraph), was played to very good box office receipts in spite of the fact that it rained the entire day during which this picture was at my theater."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater; catering to the better classes.*

"THE UNWRITTEN LAW, with Beatrice Michelena. As this picture unreels itself it preaches a powerful sermon. As a whole a very good picture which gets the money."—M. Cutler, manager Strand Theater.—*Located on one of the principal outlying business streets; catering to a middle class.*

"BEHIND THE LINES, featuring Harry D. Carey. A meldorama reflecting present-day conditions in strife-ridden Mexico. A picture which, as a whole, is only fair."—M. Cutler, manager Strand Theater.—*Located on one of the principal outlying business streets; catering to a middle class.*

"THE RAGGED PRINCESS, featuring June Caprice (Fox). The clever acting of Jane Lee, the Fox child star, together with the witty subtitles, carried this picture over and seemed to please patrons."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater; catering to the better classes.*

"FIFTY-FIFTY (Triangle), with Norma Talmadge, was played to excellent business. A good number of dramatic scenes with a climax which works out just as an audience wishes it, makes this an excellent attraction."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater; catering to the better classes.*

"Pauline Frederick in ASHES OF EMBERS. A wonderful actress in a wonderful picture. The story holds up its interest. Photography and details are excellent. Played to big audiences who seemed to be satisfied."—L. A. Cuneo, manager De Luxe Theater.—*Catering to a class of educated people of a critical type.*

"The Scarlet Oath, with Gail Kane (World). The story of the picture is laid in Russia and is old stuff rehashed. Patrons, however, seemed to be satisfied. If patrons want and like poison, why not feed it to them?" —S. Trinz, manager Covent Garden Theater.—*Neighborhood theater; catering to the better classes.*

"A Wife's Sacrifice, with Robert B. Mantell (Fox). A very good picture with a star who unfortunately is not yet well enough known to have any particularly strong drawing power. Patrons seemed to be satisfied."—M. Cutler, manager Strand Theater.—*Located on one of the principal outlying business streets; catering to a middle class.*

"The Lash, featuring Marie Doro (Paramount). While the star has no particularly strong drawing power, the returns on this picture conclusively proved the effect of a clever title. All in all, a very good picture, holding up the interest to the last."—L. A. Cuneo, manager De Luxe Theater.—*Catering to a class of educated people of a critical type.*

"Romeo and Juliet, (Fox), featuring Theda Bara and Harry Hilliard. A first-class production which seemed to be a trifle over the people's heads. The picture undoubtedly is beautiful. The big and artistic sets were really wonderful. I heard many compliments paid to both the stars by people leaving my theater."—Harry Miller, manager Boston Theater.—*Downtown house.*

"Theodore Roberts featured in Anton the Terrible (Lasky). The title of this picture leads one to believe it contains some highly dramatic scenes and tense moments when in reality it is a very tame picture. The plot is obscure and the story drags. Not at all well received by patrons."—L. A. Cuneo, manager De Luxe Theater.—*Catering to a class of educated people of a critical type.*

"Somewhere in France (Triangle), featuring Howard Hickman and Louise Glaum. A very good picture which I fear was a bit 'high-browish' and vague, which I think can only be appreciated by those who have read the short story of the same name which appeared in one of the popular fiction magazines."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater; catering to the better classes.*

"A Diplomatic Service, featuring Francis X. Bushman and Beverley Bayne (Metro). The story in this picture is somewhat of a disappointment, it being perceptibly disconnected at various points. Business, however, was very good, as is always the case with these stars. I hope these stars will be given better vehicles to work in in the future."—Harry Miller, manager The Boston Theater.—*Downtown house.*

"Clara Kimball Young in The Common Law. She is just what the doctor ordered. When you can charge twenty-five cents on Madison street and hold them out, you can safely figure that you are getting away with something. If ever I made a clean-up on a picture, this was it. Am I going to book her next release? Come over and see me after I have shown 'The Foolish Virgin.'"—Harry Miller, manager Boston Theater.—*Downtown house.*

"The Dawn Maker, with William S. Hart (Triangle). As a whole is only fair. The climax in the closing scenes of this picture were not what my audience expected or wished to see. While the picture held interest, my patrons were not over-enthusiastic about it. More pictures of this same type, I fear, will jeopardize this star's drawing power, which now is really great."—M. Cutler, manager Strand Theater.—*Located on one of the principal outlying business streets; catering to a middle class.*

"The Chattel, with E. H. Sothern (Vitagraph). I have a definite opinion as regards the drawing power of a legitimate stage star compared with a motion picture star with a reputation gained through work in pictures. This is the only fault I can find with this picture. With a few more good pictures of this kind this star undoubtedly will improve as a box office attraction. The picture as a whole is fair and in keeping with Vitagraph's standard."—S. Trinz, manager Covent Garden Theater.—*Neighborhood theater; catering to the better classes.*

"Philip Holden—Waster, featuring Richard Bennett (Mutual), played to disappointed audiences at my theater, largely due to the fact that something heavy was expected from the star, who made such a remarkable success in "Damaged Goods," in which he portrayed one of the important parts. This picture is in the common class of five-reelers. This, coupled with a very poor name, I fear worked to our detriment."—L. A. Cuneo, manager De Luxe Theater.—*Catering to a class of educated people of a critical type.*

"The Wolf Woman (Triangle), featuring Louise Glaum, was issued under a pink permit. The theme of the picture is of the ordinary type. It, however, contains a number of scenes which are extremely startling. The star portrays the role of vampire in the proscribed finished style of an artist. The story is woven around a woman with a stone-cold heart, destruction following her wherever she goes. This is followed by her own downfall and ultimate discard to the heap of fallen women, making a very fitting climax and convincing moral."—M. Cutler, manager Strand Theater.—*Located on one of the principal outlying business streets; catering to a middle class.*

William E. Shay With Brenon

Herbert Brenon has engaged William E. Shay for a leading role in "The Queen Mother," which will be his next contribution to Selznick Pictures, and in which Florence Reed will be starred. Shay has appeared in nearly all of the big productions which Brenon has made, his last work under this director being as leading man in Fox's "A Daughter of the Gods," now running at the Lyric Theater, New York. Other Brenon pictures in which Shay has worked were "Neptune's Daughter," "Heart of Maryland," "The Clemenceau Case," "The Two Orphans," "The Kreutzer Sonata," and "Sin." Previous to this he had several years stage experience, and worked for the camera in Paris, Berlin and Vienna, where he gained an insight into the subtle methods of the European pantomimists. When it was found that there was no role in "War Brides" suitable for Mr. Shay, he declined to consider any offers of engagements from other producers, preferring to wait for the next Brenon production. In "The Queen Mother," he will have the role opposite Miss Reed—that of a proud duke of medieval Italy.

The Public Must Be Educated

MARY GRAY PECK FORESHADOWS FUTURE OF BETTER FILMS FOR CHILDREN

By B. F. Barrett.

THE children have had champions before to fight for them in the cause of proper films for their entertainment in the motion picture theaters, in fact there are a number of people working in their behalf all over the country in a small way—in a community, a city or even a state. Now from out of the east comes an advocate who is making her plea nation-wide—a missionary who is trying to educate the public to demand the right kind of films for children so that the producers and exhibitors will have to meet that demand.

This champion is Mary Gray Peck, who is representing the Motion Picture Committee of the General Federation of Women's Clubs and the National Committee on Better Films for Young People (affiliated with the National Board of Review). Miss Peck has been making a tour of the cities bordering on the Great Lakes and striving to arouse the interest of the public in better films—and especially good films for the young people.

Miss Peck believes that if the public can be properly educated the question of censorship will no longer be agitating the whole country. She advocates the children's program as the first step in this fight against unjust censorship—and states that the special performances for the children are the forerunners—the seeds from which the family program will spring. She believes that the family program will be the ultimate solution of the whole problem of censorship of motion pictures. As the result of her study of the conditions in the different cities and states Miss Peck has found that the exhibitors all over the country are just beginning to wake up to the possibilities and the future of these programs for the children. The mothers and teachers are working for this cause—they want the children to see the right kind of pictures and they are willing to work for this end. The only thing left to make these entertainments universally a part of the regular program in every motion picture theater is to educate the public until they will realize the value of the right kind of motion pictures for the rising generation.

"When I say special programs for children," said Miss Peck, "I mean the child under twelve. If these programs are made interesting enough I believe they will keep the children out of the houses in the evening. The youngsters will have all the pictures they want and will not be so anxious to go again at night. It is the parents' fault that the children attend the evening performances and if the parents care to take their children to see the lurid plays they are at liberty to do so—except in cities where there is a strict censorship over films that are allowed to be shown only under the debarring sign of 'No Children admitted'—and they will do so until they are educated to such an extent that they appreciate and demand a higher standard of pictures for their children.

"It would be foolish for me to come from the east and attempt to tell the people throughout the middle west states what should make up these children's programs for that depends entirely upon the neighborhood and what the people want—that is a point for the individual exhibitor to find out. I will say, however, that for the children of this age my idea is to have a variety of subjects shown with the longest picture not more than two reels. I do not believe in giving them only educational films for they need to be amused also.

"The children over twelve can be taken care of by showing them the same program as the older people with the sex interest eliminated. They are ready for the family program, and in this program will be found, as I have stated before, the ultimate solution of this question of the child and the motion picture theater and the solution of the censorship question, for the family program will contain nothing that it is necessary to censor.

"The motion picture is the democratic form of drama. Its cheapness was, and still is, the original virtue of the 'movie.' It has furnished a form of amusement in which the whole family is interested. It has supplied a pleasure which the parents and children can enjoy together. When it is known that the motion picture theater is primarily and fundamentally a family amusement, that it is the one place where the parents and children can come together and be amused at the same time, that it is the one pleasure which the entire family can afford to enjoy because of the small expense involved—why not build up on this basic value of the motion picture and make the neighborhood theater a family house? When the program is made so that the whole family can come and the mothers will know that their children are not going to be shown anything objectionable, but at the same time the older people also are going to enjoy every picture, then the motion picture theater is going to reach the height of its value as a public entertainment, as an educational factor and a cementer of family ties. The family program will not necessarily mean a new and unusual output by the film companies, it will simply mean the exhibitor choosing his program with a view to pleasing everyone and in many instances simply a little cutting here and there of objectionable scenes from an otherwise splendid film, but still retaining all the thrills, all the interest, all the value of the picture. It will also mean the producing of many more of the higher class of pictures by the manufacturer. I have discovered in my tour that there is a growing number of these so-called family theaters, and—to prove that they are what the public wants and will prove the ultimate solution of this problem—I have found that the family theaters are the ones which are flourishing all over the country. It is the house which has been devoted to pink slip plays, or which has been showing these to a great extent that is being closed down for lack of support.

"I find that in almost all cases the exhibitors are willing to give these special programs for children if they see there is a desire for them on the part of their patrons. As yet they are not starting them voluntarily but are glad to co-operate with the mothers and clubwomen in this matter. They must please the public and the women constitute a very large proportion of the motion picture public.

"The chief objections raised by the exhibitors in connection with these special performances is that the

mothers do not support them as they should. They are too liable not to send the children after the manager has tried to please them. They keep the children home on the slighest excuse although the manager has prepared and paid for a program for them. The managers claim in many cases these special performances are not profitable—in fact are a loss. Yet in some cities exhibitors are charging only two and three cents admission and are making money. It would seem that this question of profit lies with the individual manager and his method of conducting these special matinees. Many of the theatermen claim that they would not care if they just cleared expenses on these performances because they bring the results which are hard to obtain in any other way. For example they gain the good will and interest of the community and also they bring to the house the better class of people. They raise the standard of the house and interest the more intellectual and higher class of people—the class to which the exhibitor wants to cater.

"A universal complaint of the exhibitors is that they cannot find enough films suitable for the children. One way to take care of this would be a central exchange in which could be handled all the films which are suitable for the juvenile programs so that the exhibitor would be aided in his effort and would know just where to go to find what he wanted. And I believe that the time is coming when there will be a library of films for children just as there is now a section of shelves devoted to literature for children in every public library.

"Another difficulty which the managers anticipate is that they have contracted for a program and will have to pay extra for these films for children, and the revenue realized does not merit such expenditure. If there is a great enough demand for these films they will be supplied and the program contract will include each week the films to make up this special performance for the children. With the open booking plan, of course, the exhibitor is free to get his films where he will."

The question was asked: You have said these special programs allow the exhibitor to cater to the better class of people. What of the poorer class and the less intellectual people? Does no one want to cater to them. Surely they need the amusement more than the others for they have so few amusements.

"That is true," replied Miss Peck, "and it is for this very class of people that the motion pictures have done more good than any other. They have been drawn away from the undesirable pleasures which they found in the saloons, and dance halls, and even worse places, and have been attracted to the motion picture theater. They crave thrills and have asked for sexual pictures. They clamor for the film with the sexual appeal because it is the only one they know which will give them the desired excitement and sensation. They do not know any other kinds exist which will gratify them. All they want is excitement and they will be pleased with the purer kind of sensationalism if it is given to them. They can gradually be educated out of this abnormal desire but until then better give them the thrills they ask for in the pictures than allow them to sink back into the licentious pleasures which they have had before. With the present supply there is not much choice in thrills, they must either be of the sex type or the fighting and gun play class. But for these people if they cannot be held by a really good picture then I would sanction giving them the poorer class as long as they are not obscene—give them fights and hair breadth escapes and wonderful adventures.

"As a matter of fact the people of this strata considered mentally are not more than children and the rules which would apply to the child of from fourteen to eighteen would apply to them—for their intellectual development is often no greater than the child of fourteen. They have left school at the fourth or fifth grade and gone to work—and their work is of the mechanical, machine-like kind which serves rather to further stunt their intellects than to develop them. They know few pleasures and these are generally of the lowest order—they are abnormally developed along these lines. If they must have the picture with a thrill give it to them, but at the same time gradually make these pictures better and better until they have been unconsciously educated. The very fact that they now come to see the pictures in preference to their former means of amusement is a step in advance in their education toward better things. Eventually without realizing it they will be educated—and with no effort on their part their standards will be raised.

"This problem of better films for the young people is really a neighborhood problem. It must be met and handled in the community by the people composing that community. The people to whom we must look for this work are the mothers, teachers and clubwomen. In every case it is the women who have shown the exhibitor the value of these programs. The fact that there are 380 cities and towns in the United States which we know of, now showing children's programs—and this means a number of theaters in each one of these towns, Cleveland alone having twenty-five—shows what the women have already accomplished along this line.

"The manufacturers will produce what the public demands—they are compelled to or there will be no market for their wares. The exhibitor will give the people of his neighborhood what they want because he must cater to their desires or lose their patronage. It evolves, then, upon the public to demand what they want—and the public must be educated to want the right kind of films. Let each community contribute their small part toward this great whole—let them see that the portion of the public of which they are a part is properly educated along this line and the time will come—and it is not far distant—when the supply of films suitable for the children will equal the demand, and the motion picture theaters running children's matinees or family programs will be the general rule and not the exception.

"The producers say they are willing to do their part to help this movement, the exhibitors claim they are anxious to begin—and I believe they are sincere in their statements. The matter, then, rests with the public—they will get what they want. Do they want suitable pictures for the young people? Do they want the family program?"

Universal Director Lloyd Carleton is filming "Of Such Is the Kingdom of Heaven," in five reels.

"So Shall Ye Reap" is the name of a Selig production to be released Monday, November 6, in General Film Service. The name has been changed from "As Ye Sow." The production, "So Shall Ye Reap" is of unusual excellence according to advance reviews.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.

EVERY once in a while an exhibitor appears who evolves some new angle to the business and who takes more than ordinary care in working out his ideas. Needless to say, such a showman is always successful, unless the conditions under which he labors are abnormal.

Because he believes that "picture parties" would be just as popular as "theater parties" if people knew what programs were to be shown at picture houses as far in advance as they know what stage plays are coming to theaters, Robert W. Hickman, manager of the Lyric, of Greenville, Illinois, has instituted an innovation in programs. Under the title of "A Glimpse Into the Future," Mr. Hickman has issued a quarterly program, which contains a list of the daily feature releases at his house from September 21, 1916, to January 1, 1917.

The programs are printed on heavy paper of attractive color. Mr. Hickman believes that his patrons will keep them, and will refer to them in planning "picture" parties weeks in advance. He also thinks it will stimulate interest generally. For his serial number, Mr. Hickman is running "The Secret of the Submarine," recently made by the American Film Corporation.

"Jerry, the Picture Fan"

The *Photoplay News,* published by the motion picture interests of Rochester, New York, has created a popular character called "Jerry, the Picture Fan," who writes his personal impressions of pictures. The Colonial Theater of Rochester has just inaugurated a cartoon contest based upon "Jerry." "Jerry lives on Cobbs Hill and is ex-officio its Mayor," says *Photoplay News.* "His downtown habitat is the Colonial Theater, wherein he exchanges confidences with the ushers, cashier and manager, all of which are duly reported each week in the *Photoplay News.* Jerry speaks for himself, however. He needs no exploitation. Some there be, however, who do not like his picture. So Manager A. N. Wolff of the Colonial is willing to give all local cartoonists an opportunity to embody their conception of the Mayor of Cobbs Hill, and to offer suitable prizes for the winners."

A season pass to the Colonial Theater will be given to the winner of the cartoon contest. A second prize of a pass, good at the Colonial Theater for six months is offered. A third prize of a pass to the Colonial Theater, good for three months, is offered. A fourth prize, an annual subscription to the *Photoplay News* is offered. If suitable work is submitted, four selections will be made and the four different conceptions of Jerry will be given to the public. Each contestant can submit as many cartoons as he wishes and they will be returned at the end of the contest, November 15, when the awards are made.

These judges have been selected to pick the winners: John Scott Clubb of the Rochester *Herald,* the dean of Rochester cartoonists; Francis De Foy of the Lyddon-Hanford Company; Clinton G. Fish of Fish, Lyman & Goodwin Company; Fred Manning of L. B. Elliott Company, and Manager A. N. Wolff of the Colonial Theater.

A Striking Presentation

By A. R. M. Sutton

The Liberty Theater of Seattle, which has gained quite a reputation in that vicinity for its unusual and effective presentation of features, scored a hit with William S. Hart's "The Return of Draw Egan."

One of Manager von Herberg's favorite ways of getting atmosphere and thus the attention of the audience from the very beginning is through lighting effects combined with the interpretative music. When this picture opened with the big gun fight in the streets, all the lights in the house were turned out, and



In the recent presentation of "Manhattan Madness" by the Liberty Theater of Seattle, Advertising Manager Gordon F. Fullerton outdid himself in cleverly conceived advertising. On big half page advertisements in the newspapers on the opening Sunday he placed the good-naturedly-grinning life-size portrait of Douglas Fairbanks and a lot of clever words, together with the program of the Sunday noon concert. The result on that first night is shown above.

the Wurlitzer orchestra kept pace with the fusilade of shots being fired on the screen. Again at the beginning of the street duel between Egan and the bandit the theater was darkened and the flash of the revolvers on

the screen was made more realistic by the orchestra's cannonading. In several other scenes changes in lighting was employed to enhance the effect, and the people left the theater feeling that they had lived through the story.

"Manhattan Madness" was also presented at the Liberty with unusual effects.

Announcement of New Management

When the present management took over the Triangle Theater, at 7219 Wentworth avenue, Chicago, they printed the following announcement attractively in old English on a separate slip and enclosed it in the program.

IF IT'S GOOD WE SHOW IT

TRIANGLE THEATER

7219 WENTWORTH AVENUE. NOW UNDER NEW MANAGEMENT.

You, as a resident in this vicinity, will be interested to know that the Triangle Theater is now under new management, being controlled by experienced theatrical men. The pick of the world's photoplays will be shown. No expense will be spared to make this theater the leading photoplay house in this neighborhood, and we shall look for a continuation of your patronage. It is our ambition to present motion pictures that will please you, and we would be pleased to receive suggestions as to the class of subjects you find most entertaining.

TRIANGLE THEATER.

School Show a Success

Here was a performance especially for school children which was a very decisive success, according to the *Garfield Booster*. The show was held at the Star, Garfield, Kansas. The newspaper account is refreshing. It follows:

"Rip Van Winkle" was given at the Star Monday afternoon to the largest audience that has attended any of the school performances. "Rip" was in five parts. The picture was beautifully tinted and excellent photography was evident throughout. Joseph Jefferson, who played the part of "Rip" gave what was perhaps the best characterization of any that the writer has ever had the privilege of witnessing. During the course of the hour and a half's entertainment "Rip" disposed of 1213 good sized drinks of "Old Dutch" booze—and he never staggered once. O'Raghilly, who was operating the machine, got so dry that he went down to the Hotel Garfield and drank the contents of three fire extinguishers. But at that it was a mighty interesting picture. To a person experienced in lip reading the remarks of Mrs. Rip to Nick Vedder and old Von Beekman were quite enlightening. It had something to do with a ham sandwich and a cup of coffee after they were through with that scene—we didn't catch the rest.

Pictorial versions of old-time classics, providing they followed the text of the stories literally, would not be fit to look at. "Rip Van Winkle" was not suggestive in any part of it, and as an animated version of the story did very well. The kids enjoyed it—and the old folks, too. Let us have more of them.

An Invitation to Criticism

The Regent of Philadelphia, "a theater of first presentations," managed by Lionel H. Keene, is a splendid house and the management is earnest in giving the finest possible service to its patrons. The appeal carried on the last page of its program is worthy of study by other managers. It follows.

STUDY—ABSORB—CRITICISE—COMPARE

That's what we would like to have you do with every play that we present to you. We've left no stone unturned and neglected no effort to secure and offer the very best in photoplays. If, after careful comparison, you can suggest possible improvement, we should like to have the benefit of your ideas.

Every day we are receiving many letters of appreciation from our patrons which always prove a source of much pleasure to the management. One writes: "The unique lighting effects, the appropriate music, and the perfect photography, not to forget the courteous ushers in their very novel uniforms, made it seem as though I were living in a real dream."

Another said: "The Regent is surely the most beautiful and artistic theater in Philadelphia; the music a delight; the screen a triumph and the pictures the best ever."

We are constantly striving to give you a perfect program of photo plays and music, and service unequalled anywhere.

"The Sunbeam," will be the name of Mabel Taliaferro's next Metro wonderplay. Miss Taliaferro will play the part of a girl who brings sunshine to the lives of all those with whom she comes in contact. Some of the leading scenes are laid in a candy factory.

The musical program receives especial attention at the Regent. It might be of interest to our patrons to know that.

A new and large stage has been built by the Christie brothers at their studio to accommodate the company headed by Pathe Lehrman, who will make comedies for release on the Fox program.

Screenshine

By Mel Ody

VERILY, the ways of the censor are devious and curtained in mystery. But once in a while some stroke of fate turns the Cooper-Hewitts onto his mental processes and we understand.

For instance, the Reverend Festus Foster of the Kansas State Board of Nonsensers murders right and left any film in which people appear who are afflicted with anything like sex—unless said affliction happens to expose itself in the form of a kiss. No matter how scarlet or white hot the kiss may be—no matter if it is 80 feet long—he never kicks a bit.

The reason has just jumped out of the bag. The Rev. Foster was the champion kisser of his college. And while enjoying the sight of a particularly punchful kiss last week, in a burst of enthusiasm he admitted that he once smacked thirteen girls in one evening.

Moral: Choose the censors who've been there

Ralph Kettering, of Jones, Linick and Schaefer, the wholesale Chicago exhibitors, has just proved a theory held by only a very small minority of people, viz.: the P. A. has moments of real sanity. He has written a playlet, "After Ten Years," which is now turning 'em away at the Chicago Hippodrome.

A BIRD OF A ROLE!

You old actors, what would you do if you received this order: "Makeup for Peacocke." Ed Brady of Universal got it and spent all day hunting around for feathers. Finally he learned that Peacocke is a new U. director.

"The honor of your presence is requested at the luncheon and reception to be tendered to Mr. Pete Montebello, at the Hotel Claridge, New York, on Monday at one o'clock."

This was the invitation received a few days ago by all the prominent press and film people of Manhattan.

Many expected to meet face to face with Italy's or France's most celebrated star. But a far more interesting experience was in store for them.

For Pete is an unshaved chimpanzee.

PRESIDENTIAL CAMPAIGN AFFECTS MOVIES

Here's the biggest joke that has happened in the fifth largest industry this week.

Upon his triumphal exit from a New York house where a w. k. film star has been upon exhibition during the evening, an earnest man with a large Adam's apple hollered "I wish you'd run for president!"

"HAVE YOU A LITTLE REELER IN YOUR HOME?"

We submit the above head as the cream of all press agent dope created this week. Many can throw the bull but few can handle the heifer. Charley Meyer's corner of Paramount wins the cake.

HE WANTS A CHANGE

We hate to suggest that the Illinois exhibitor who has placed a fountain containing real fish in his foyer has probably had suckers there before.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

HERE'S a good example in regard to how to take care of your employes. The Strand of New York has installed a billiard and reading room in its basement and fitted it up in fine style.

The Women's Clubs of Upper Montclair, New Jersey, held a meeting to protest against the establishment of a motion picture theater in their town.

The day after Lawrence & Bowman, proprietors of the Oak Theater, Oakdale, Nebraska, opened their house a fire which started from an electric wire destroyed the equipment of the theater.

The Colonial Theater of Urbana, Illinois, has been taken over by R. R. Harmeson, who is planning to redecorate the house completely. This nice little 500 seater was formerly piloted by L. L. McCullough.

Thirty theater men, members of the Columbus, Ohio, Motion Picture Exhibitors' League, have agreed to show slides on their screens citing reasons why the $3,500,000 flood protection bonds should be voted.

George Balsdon, Jr., has been appointed assistant manager of the New York branch of the Vitagraph-V. L. S. E., to succeed A. N. Webster, who has been promoted to the management of the St. Louis branch.

A resolution approving the Kansas censorship of motion pictures and the work being done by the National Public Welfare League was recently passed by unanimous vote of the Kansas Baptist state convention there.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, has purchased a new theater now in the course of construction in Fordham, New York (part of New York City). The house will open on November 11.

Children under 16 years of age are prohibited from attending moving picture theaters, churches or public gatherings at Oklahoma City in an order issued by the local health officials in an effort to prevent the spread of infantile paralysis.

Manager Stanley Mastbaum of the Stanley Theater, Philadelphia, was the host last week to Mayor and Mrs. Thomas B. Smith and party, and Director of Public Safety William Wilson and party, when the films of the Philadelphia Firemen's School were shown.

The first frolic of the Cleveland Screen Club was given recently at the Olmsted Hotel. Members of the "Alone at Last" company playing at the Colonial Theater were in attendance. A supper was served at eleven o'clock and a cabaret entertainment provided.

Joseph Allman, a prominent exhibitor of Illinois, who now owns the Avon Theater at Decatur, is spending a clean $65,000 on a new house at Monticello, Illinois. Nothing will be omitted that will make the new picture palace up-to-the-minute. It is to seat 1,000.

The Kansas City Screen Club, with rooms at 15 West Tenth street, holds its regular business meetings the last Tuesday of each month. Every Friday night is set aside for Ladies' Night and every Tuesday evening there is a stag smoker and business meeting at 10:30 p. m.

The Rand Theater of Troy, New York, which has been closed for several months, has been reopened. The house has been taken over by Harry Hall, who also operates the Plaza and other theaters in Troy. Paramount service will be used. "The Love Mask" was the opening feature.

In Macon, Georgia, there is a successful motion picture theater catering exclusively to the colored people, and according to report, it is a credit to the race. There are, in addition, two regular motion picture houses and a third, the Capitol, will be opened shortly. Business is declared to be good.

Dr. A. J. Dix, manager of the Gale Theater, Mitchell, S. D., held a Sunday show for the first time on October 8. The opening was to test the Sunday motion picture law of South Dakota. Mr. Dix was brought before Judge William Herbert of the municipal court and pleaded not guilty.

Manager Riddle of the Bertha Theater, Chicago, has put on a rather novel stunt of advertising Mary Pickford in "Hulda From Holland." He has two wooden shoes in a window with one quart or so of beans in them, and is giving a prize to the ones who can guess how many beans are in Hulda's shoes.

Manager Landau of Belleville, Illinois, a short time ago engineered a "Word Guessing Contest" of "How many words could be made out of the title, Paramount Pictures." The first prize was won by Mr. Keiner, principal of the Humboldt School, Belleville, who got 3,778 words out of the seventeen letters.

One of the biggest motion picture contracts in the history of the industry was closed in Portland, Maine, when Sam Harris, of the vaudeville-motion picture circuit of Ackerman & Harris, obtained the first-run exhibition rights for the Portland Hippodrome and 16 other houses of the circuit for Pathe features.

Asking the State authorities to keep "Uncle Tom's Cabin" in film form out of Ohio, the Daughters of the Confederacy, in session at Dayton, Ohio, passed a resolution. Delegates declared the Harriet Beecher Stowe story is being prepared for the screen and will have a disquieting effect upon the mind of the film patron.

The 1400 "guests" at Clinton prison, at Dannemora, New York, were recently given a special show-

ing of "The Battle Cry of Peace" and one of them claims to have been converted by the film. The feature was loaned gratis to the warden by F. F. Hartisch, manager of the Syracuse Vitagraph exchange.

Otto Stelzner, proprietor of the Star Theater, North Minneapolis, is drumming up a good deal of business by means of his scheme of placing an Autola on his automobile and driving the machine up and down the streets playing various bugle calls. He says his Saturday night business has been greatly improved by this plan.

A deal was consummated recently whereby the United Film Corporation absorbed the Associated Film Company at Kansas City, Missouri. G. B. Howard, manager of the Associated, remains in same capacity with the new organization, with offices at 319-25 Cloyd building. C. L. Potter, late with the Universal, will be special representative.

The possibility that motion picture houses of Butte City, Montana, will have to pay a definite license graded in accordance with the seating capacities of their respective places of business was uncovered in the last city council meeting. The ordinance also provides that the houses must be fumigated at least once weekly or pay a fine of from $10 to $300.

D. W. Griffith's massive spectacle, "Intolerance," is breaking records on the Pacific Coast. In San Francisco, where it is being shown at the Columbia Theater, the second week's receipts were $3,000 in excess of the biggest week of "The Birth of a Nation," which up to the time of Griffith's "Intolerance" had been a record-breaker.

Renewed vigilance on the part of the Ohio censors in enforcing their dictates is seen in instructions to Cleveland officers to report all instances where exhibitors fail to use the regulation length of censorship leaders on film: "Passed by the Ohio Board of Censors." Every Cleveland exhibitor has recently had a caller in this connection.

A meeting was held at the Unique Theater, Minneapolis, Minnesota, on October 24, at 10 o'clock in the morning, at which about four hundred motion picture people were present and were addressed by the mayoralty candidates on the censorship question. They were assured by both of them that a censor board would not be a part of their regime were they to be elected to office.

W. D. Ross, state superintendent of public instruction of Kansas, has placed the censor's hand on the public utterances of Candidate Charles E. Hughes. Statements made by the Republican candidate for President against the alleged un-American censorship of moving pictures and to be shown in a political film will not appear on Kansas screens, according to a ruling made by the state superintendent.

The Kenosha Board of Education voted to start a movement to eliminate showing of "abnormal and sensational" motion pictures in Kenosha, declaring that the statements "For Adults Only" and "None Under 21 Years Admitted" were simply to catch girls and boys. The board sent a protest to every theater in the city and have declared that if legislation is not passed by the council, an appeal will be made to the district attorney to suppress sensational shows.

There is a movement on foot in San Francisco to increase the admission prices to motion picture shows by at least five cents. The increased cost of films was given as the reason for this contemplated increase. It was remarked that in Los Angeles the theaters are charging up to thirty cents for admission with an average of fifteen cents for afternoon shows. Ten cents for matinees and fifteen to twenty-five cents for night performances will probably be the new schedule in Frisco.

E. D. Foy has been running the Columbia Theater, a beautiful suburban house in Dallas, for the past several months and making things hum in that part of town. He got the bug and now his "string" is started with another house, a beauty, too, the Rex, a little nearer town than his Columbia. Some one said the profits from the Columbia bought the Rex—if so, probably his combined profits will now start buying all the other suburban houses in Dallas—for Foy is a hustler.

The Liberty Theater at Houston, Texas, under the guidance of H. C. Norfleet, is one of the first theaters, if not the first, in the Southwest to put on a serial, continued from day to day. On the first of October Mr. Norfleet opened with "Gloria's Romance," running the first four chapters. A program like this was used for three days; then the next four chapters were put on. When the first episodes were put on, a "Billie Burke Serial" ticket-book, good for the entire serial, was sold at 50c. The venture was profitable, even though it was second-run.

A theater that can make the appeal of absolute cleanliness certainly has one very strong lever on the good will of the public. A good expression of this appeal is run on the programs of the Queen and Majestic Theaters, Wilmington, Delaware:

CLEANLINESS

We are just as particular in keeping you well as we are in booking the best plays. Cleanliness is an unbreakable rule at both the Queen and Majestic Theaters. We take from 7:30 to 11:30 every day to put these theaters in the spick and span condition you have the right to demand. For your health's sake as well as your pleasure, you should go to the QUEEN and MAJESTIC.

Prosperity Day was celebrated on the streets of Dallas, Texas, some days ago. The celebrators were mostly exhibitors, among whom were Geo. Stephens of Sulphur Springs, E. J. Lamkin of Greenville, S. A. Newman of Greenville, Wm. Poitzer of San Antonio, J. J. Hegman of Temple, Chas. St. Clair of Corsicana, Thos. Gaines of Hillsboro, Miss Betty Fairchild of Sherman, T. A. Hubbard of Sweetwater, Henry Cotter of Ft. Worth, Wm. Batsell of Sherman, Jim Wilson of Sherman, L. M. Ridout of Denison, W. W. Furnell of Quanah, D. C. Feegles of Fort Worth and A. Dillon of Fort Worth. The celebration was not in the form of a banquet or anything like that, but nevertheless every one was celebrating the gradual rise in box office receipts at picture shows all over the Southwest. And cotton keeps rising!

PAUL H. WOODRUFF, Editor

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Volume XVI CHICAGO, NOVEMBER 11, 1916 Number 20

Trade Paper Circulations

THE motion picture industry has taken another step toward a solid business basis. The men who spend the advertising appropriations of the trade have organized under the name of the Association of Motion Picture Advertisers. They are making demands upon the trade paper publishers for actual data as to what they are buying in the circulation line.

These demands should have been made months ago. The industry would have saved thousands of dollars had this been done.

Some of the trade paper publishers in the motion picture field insult the intelligence of the manufacturers and distributors in the business by circulation claims so extravagant as to show on their face that they are untrue.

The publisher of one motion picture trade paper makes a circulation claim of 22,000 copies weekly. He goes even further by declaring that it is class circulation. This claim is made in the face of the fact that there are not more than 17,000 motion picture theaters open today in the United States and Canada, the natural circulation ground for a trade paper published in the United States. The publisher making these claims has printed in his own publication a statement that four and five copies of his magazine may be seen in a single theater. Manufacturers and distributors know from experience that exhibitors are not throwing away money to the extent of purchasing four and five copies of the same magazine.

Another publisher of a trade paper has made a statement in his columns that he believes there are about 14,000 motion picture theaters doing business in the United States. In the face of his own figures he claims a circulation of 12,000 copies, or practically 85 per cent of the houses he says are running.

Such circulation claims as these may be believed for a short time, but there must be a day of reckoning. And the advertising men say that day of reckoning has arrived.

MOTOGRAPHY is heartily in favor of anything that will put the motion picture business on a safe, sane, economical basis. The publishers of MOTOGRAPHY have proven this several times in the past by throwing open their circulation books to advertisers, in order to substantiate their claim of 9,300 class circulation. MOTOGRAPHY was the first, and so far as we know is today the only exclusive motion picture trade journal willing to back its circulation claims by open investigation.

In the past, motion picture manufacturers and distributors, instead of seeking circulation facts at first hand from the publishers of the motion picture trade papers, have tried to get substitute information by circulation tests. These tests usually have consisted of going to the exhibitors of the country with postal cards, asking those exhibitors what trade paper they read. The percentage of returns has been very small. The tests have been failures. They have not shown the true state of affairs at any time, owing chiefly to the fact that exhibitors, as a rule, have refused to answer the questions asked on the postal tests, sometimes because they are too busy but in the majority of cases because the postal never reached responsible hands.

MOTOGRAPHY has submitted to these postal card tests time after time, not because

it had any real faith in the results but because the men in the business requested the tests. These tests can only be successful with the entire co-operation of the exhibitor. Exhibitors should have enough interest in the business to answer test postal cards when they receive them. They should realize that the postal cards are sent out as one of the economies of the business, to eliminate waste in advertising expenditures and to assure advertising in the most widely read trade papers.

MOTOGRAPHY takes this occasion to request its subscribers to answer these postal card tests and to answer them honestly. If a subscriber to MOTOGRAPHY also subscribes to another motion picture trade journal, it is our request that you also mention the other trade journal—and it is also our request that you do not forget to mention MOTOGRAPHY.

Eighty-three Per Cent Against Censorship

IF the consensus of opinion in Illinois is any criterion for the country at large, the people's representatives for the next term will be opposed to the principles of censorship. That is the unmistakable conclusion to be drawn from the poll of candidates taken by MOTOGRAPHY during the past month, whose results are printed in this and the two preceding issues.

Of all the replies received to MOTOGRAPHY'S questions, more than eighty-three per cent take a positive stand against either state or federal censorship. And of the other seventeen per cent, not one comes out for censorship; most of them either plead ignorance of the subject or prefer to consider it after their election—if that event transpires.

The candidates have evidently taken the situation seriously. Since our test questions went out, MOTOGRAPHY'S office and the Chicago office of the Motion Picture Exhibitor's League of America have been visited by a number of interested nominees for political office, who were eager to voice their convictions against censorship. The Republican candidate for secretary of state, Louis L. Emmerson, whose letter appears in this issue, came to Chicago expressly to assure us of his anti-censorship attitude, as did a number of candidates for state representative.

By this time next week the election will be over, and any further communications that come in will be valuable only if their authors have been elected.

In the meantime we bespeak the consideration of motion picture men at the polls next Tuesday for those candidates who have pledged themselves to justice for the films. And this holds good, of course, not only for the state upon which MOTOGRAPHY made its test, but for all states and for the United States.

The Favor of the Church

A PITTSBURGH newspaper in search of local opinion recently took occasion to interview the ministers of the Gospel in that city on the subject of motion pictures. The expressions gathered by the interviewer show that a marked change has taken place in the general attitude of the clergy toward the films.

Time was, not so very long ago, either, when the clergyman who advocated pictures for church use was almost regarded as a heretic, and even casual approval of picture theaters was looked upon as distinctly unorthodox.

The Pittsburgh canvass reveals the fact that the Gospel teachers of today extend their grave approval not only to the motion picture as a principle, but to its industry as it is conducted.

Many of us who wear out our lives in a commercialized and practical world are inclined to underestimate the human importance of the church. We give it respect and reverence, but we ignore its worldly influence. That influence is real and powerful, and will be so as long as hope and fear sway the human mind—the mind of the people upon whom depends the very existence of the picture as an entertainment.

The favor of the church is always worth while, as a straight business proposition. The exhibitor whose program merits the continued approval of the people who habitually attend sacred services, and of their pastor, has founded his business upon a safe basis, from which it will be hard to dislodge him.



Richard Bennett in his newest American Mutual, "And the Law Says," a drama dealing with capital punishment

Bennett Censures Capital Punishment

MUTUAL TO RELEASE WEEKLY ONE-REEL SCENIC "MUTUAL TOURS AROUND WORLD

WITH everyone discussing the powerful production of the legitimate stage of Galsworthy's "Justice," which was a preachment against the conditions existing in English prisons, the Mutual Film Corporation announces that Richard Bennett will appear in a photoplay entitled "And the Law Says," which is one of the most unflinching dramas ever hurled against the proponents of capital punishment. In this play, which will be released during the week of November 6, Mr. Bennett enacts the role of a judge of the old school, law-bound, unyielding, cruel in his adherence to the letter of the law.

The story and scenario were written by Richard Bennett and Anthony W. Coldewey last summer, after Mr. Bennett had spent several days at Sing Sing prison in New York in conference with Thomas Mott Osbourn, that widely known advocate of prison reform, and in search of local color and fact to incorporate in his plot.

Mr. Bennett is supported by Adrienne Morrison, William Carroll, George Periolat, Ashton Dearholt and Charles Newton.

"And the Law Says" will mark Richard Bennett's second appearance in Mutual Star Productions, his third under the Mutual banner, since his first screen success "Damaged Goods," went to the public as a Mutual special feature.

The other leading feature on this program is "East is East." in which Florence Turner is starred.

Coming from an author of the stern unflinching fibre, the training in dramatic and color values which has come from a life lived all over the globe, and yet the delicacy of feeling of Captain Philip Hubbard, the English soldier-gentleman, the story of "East Is East," the fifth of the Mutual Star Productions featuring Florence Turner, could not fail of dramatic "punch" of colorful settings and of heart-touching moments.

"East Is East" is one of the strongest vehicles ever chosen to convey the charms of Florence Turner to her screen audiences, and on this drama of racial differences, Larry Trimble, the producer, has left the stamp of typical Trimble handling. The world has been his home, as well, and the atmosphere he obtains for his pictures is the true atmosphere which comes from personal knowledge of that which he is trying to convey through his medium, the screen.

Miss Turner's role is of the sympathetic, wistful type which is best suited to her abilities. She will delight her audiences as never before.

On Tuesday, November 7, a one-reel scenic of Gaumont production containing picturizations of little excursions into all parts of the world will make its first appearance under the title of "Mutual Tours Around the World." The one-reel release will continue making its appearance weekly on the same day of the week after that.

With the initial issue of this scenic, the weekly output of Gaumont studios through Mutual exchanges will consist of four single-reel scenic, cartoon comic and current topic releases.

The new pictures will be primarily scenic in their nature, but there will also be characteristic views of foreign industries, methods and customs.

The remaining Gaumont material will appear on regular release dates the week of November 6—Mutual Weekly, the current news one-reeler, and "See America First" and Harry Palmer's "Kartoon Komic," the split-reel release, appearing on Wednesday, November 8, and "Reel Life," the Mutual's magazine in film, coming on Sunday, November 12.

On Thursday, November 9, two dramas of short-reel length and of exceptional dramatic and pictorial value will go out to exhibitors through Mutual exchanges.



Florence Turner in "East Is East," her newest Mutual feature.

One, "The Fight on the Dam," will feature J. Warren Kerrigan, the photoplay favorite. It is a very tense drama of short-reel length, bristling to the brim with action and unexpected situations. The other is a two-part drama of mystery, "The False Clue," which is most satisfactory from all viewpoints.

On Saturday, November 11, "The Unpardonable Sin," with Edna Paine and Norbert Myles in the leading roles, will go out as a Mutual release. Edna Paine's dark beauty lends itself wonderfully to the ingenue role that she assumes in this picture, and the virility which characterizes Mr. Myles's screen work adds real force to this picture.

Comedy lovers will find a barrel of laughs in the funny two-reel Vogue comedy release of Sunday, November 12, a picture of the usual Vogue class. The title of this picture is "Picture Pirates." It tells the tale of the adventures of a gang of crooks who carry on a high-handed game of stealing famous pictures.

Ben Turpin and Rube Miller are screamingly funny in their make-ups as picture connoisseurs, stove pipe hats, white spats, frock coats and all. Lillian Hamilton makes an attractive maid.

Another comedy will be released during the week, "His Blushing Bride," a Cub one-reeler, will go to the public on Friday, November 10.

M. P. E. L. PRESIDENT SUES

Article in Variety Concerning Lee A. Ochs and Motion Picture Exhibitors' League Causes $100,000 Damage Suit.

Following the recent attack on Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, which appeared in *Variety*, a New York publication, action against those responsible was not long delayed. Upon Mr. Ochs' complaint, legal action was at once instituted in a suit for $100,000 against *Variety*, as a corporation, Sims Silverman, as publisher, and Joseph Lowe, as editor.

Papers were also served in a similar action on Messrs. Fleischman & Goldreyer, the exhibitors whose names were appended to the published letter upon which the *Variety* article was based. Exhibitors and representative motion picture men everywhere expressed indignation over the article. According to Thomas Howard, state secretary of the League, the exhibitors regard it more as an attack upon the League than as a personal attack upon Mr. Ochs.

At the offices of the League, No. 210 E. 42d street, New York, many exhibitors called to assure Mr. Ochs that they were solidly behind him in such action as he chose to take in the matter. Samuel H. Trigger, one of the most prominent exhibitors in New York City, was a leader in the impromptu indignation meeting at League headquarters.

"The attack on Mr. Ochs," he said, "is entirely unwarranted, and while the animus that lies behind it is not entirely clear, we all feel that it is directly due to his activities in behalf of the League as its president."

At the offices of the V. L. S. E., Paramount, Metro, World Film, and Pathe, all of which companies were mentioned in the article attacking Mr. Ochs, similar sentiments were expressed. At each of these the executives in charge said that the motives impugned to Mr. Ochs were not only without foundation, but were maliciously false.

At the offices of Goldsmith, Rosenthal, Mork & Baum, attorneys for Mr. Ochs, it was learned that further action might be taken against the defendants named in the suit, and that the matter probably would reach the district attorney's office.

"This is really an attack upon the Motion Picture Exhibitors' League of America," said Mr. Goldsmith, "and not on Mr. Ochs personally. Mr. Ochs has been active in matters which were of benefit to the League and its members, and necessarily may have incurred some criticism on this score. But the League stands solidly behind him, the more so because this attack has been incurred purely by reason of his work in its behalf.

"As a matter of fact, the exhibitors who have chosen to sign their names to a letter which neither of them could ever have written, have only been members of the League for the past three weeks. The membership committee was unwilling to pass favorably on their applications at first, and it was Mr. Ochs himself who personally insisted on their being admitted as members of the League, on the ground that he wished every exhibitor in the country to be identified with the organization."

The article on which Mr. Ochs brings the suit stated that he had used his position as president of the League for his personal gain, a statement not borne out even by the objectionable letter upon which the article was based.

Mr. Ochs, except to say that he regarded the article being aimed more at the League than himself, would make no statement, but referred all inquiries to his counsel.

Chesterfield, Ill., October 30, 1916.

MOTOGRAPHY:

Kindly tell me where I can secure moving picture films pertaining to domestic science; also subjects to select from and the charges for same per day when shown for benefit of domestic science club.

Mrs. E. L. Calvert, Manager, Electric Theater

Christie Comedies Through Independents

C. H. Christie, the business end of the Christie Film Company of Los Angeles, has been making a tour of the East for the purpose of making contracts with independent exchanges to handle the Christie comedies, which have made such an impression because they are not only entertaining and laughable but clean cut. During his visit to Chicago Mr. Christie called on MOTOGRAPHY. He is enthusiastic over the future of the Christie comedies.

At the present time, according to Mr. Christie, his company is releasing a one-reel comedy a week but they are planning to increase the size of their comedies to two reels and have 52 releases of the two-reel size each week. During his visit East Mr. Christie has had interviews with several managers of the program companies, two of which desired to place the Christie comedies on their programs. The inducements offered, according to Mr. Christie, were such that he feels he must release through independent exchanges.

After a summer engagement at Coney Island, Captain Jack Bonavita and the Bostock wild animals are back at the Horsley studios in Los Angeles, preparing for the production of a new series of large feature pictures in which the animals will be used.

First Aid to Theater Men

BY S. L. ROTHAPFEL

THAT it is impossible for the exhibitor to please everyone no matter how hard he tries, and that there will always be some people who are chronic kickers, and who look only for the flaws and never for the good points of the performance is one of the great trials of the motion picture theater manager. But although we are always sorry to displease one of our patrons, still this same criticism from one man may be offset by a number of highly pleased comments from the next one. This point is aptly illustrated by two letters which I received this week, and which were absolutely opposed to each other. The first one read:

84—Having noted your replies to alleged queries by exhibitors in MOTOGRAPHY, I would myself like to ask one question, as follows: What would you think of an exhibitor who shoots film through at the rate of from ninety to one hundred and five feet per minute, thus not only utterly ruining the work of the artists and producer, but making necessary such very heavy tension on the projector tension springs that the film is permanently injured in its sprocket holes, and thus every exhibitor who rents that film, or these films, thereafter must have the result on his screen injured in proportion to the damage done by the "speed idiot", also the work of every operator must suffer without any fault of his own, because strained films cannot be projected in the best possible manner. I ask this of you, because the few times I have patronized the Rialto theater, of which you are manager, I have been utterly disgusted at the ridiculous speed at which the pictures are projected. I have timed reels in that house at as high as 105 feet to the minute, and the common speed is far above seventy. In view of the rotten work in the Rialto your reply to this should be interesting. I have watched President Wilson transformed into a jumping jack on your screen—made utterly ridiculous, and it was something more than a shame. In my opinion the responsible party should have been horsewhipped. I will await your reply through MOTOGRAPHY with interest.

When I agreed to answer questions in MOTOGRAPHY in my department, "First Aid to Theater Men," my idea was to help exhibitors, if I could, not to enter into any controversy whatsoever, but this letter I will answer, inasmuch as the writer brings up a topic here that is worthy of comment. I have also had an argument or a minor controversy on this subject with one of the so-called projection experts of a trade paper, and all I can say is this, that as usual things are very much exaggerated. Very often I find it necessary to run pictures at the speed mentioned, but not all pictures are run at this rate. It is entirely a matter of tempo in this theater, and the exhibitor or operator who runs his pictures at so many minutes per reel, or any man who presents pictures and who insists on running his pictures at so many minutes per reel, has not progressed and has not seen the remarkable possibilities of accelerating or decreasing the tempo, as the case may be. I do deny, however, that any of the characters on my screen, say President Wilson, for instance, who is mentioned in the letter, looks like a jumping jack. True, we may at times speed up a Keystone comedy which materially improves it, or a feature may be run at a speed of 90 without injuring it any, or I might further say that some scenes are taken too fast to get the proper effect, or too slow as the case may be, yet this is a complaint coming from one of the men, perhaps, who would like to have seen the Rialto a failure. Fortunately for me it is not a failure, but instead, perhaps, the most remarkable success in the moving picture industry, and is growing steadily.

As to the condition of the film, if a film is strained or is not in a condition to be shown again after a week's run here, it should be replaced with new film, yet I have had no complaints from this source, and our machines are kept so perfectly adjusted that since the opening week we have had no breaks or any sign of a stop in our performance, which tells the story in itself.

I ask you, the readers of this paper, how long do you suppose I will be able to get twenty-five and fifty cents at night for a picture performance in the city of New York, catering to the most fastidious and critical audience in America, if I were guilty of doing what the writer accuses me of doing?

The other letter, which might be said to serve as an antidote for the vitrol in the first one, reads:

I want to thank for you for a most pleasant afternoon's entertainment. You deserve a lot of credit for giving Greater New York, and other places, such a show, and at such reasonable prices. Your house should be crowded at every performance, and I hope it is. I have been to The Rialto quite a few times, but doubt that I ever enjoyed my visit more than this P. M. Everything about the place seems to me to be fine—there is an air of refinement all around, nice attention, etc., etc., and what can I say about the music—it's simply grand. As a gentleman remarked to me while standing at back of orchestra listening to the overture, "Der Meistersinger," for the second time: "That performance is worth more than twice the price of admission," and I fully agreed with him. My programme is marked with about what I thought of the entertainment. I have seen some good pictures at other houses, but as stated above there is something about The Rialto that is different. The Strand is very fine, of course, but I don't see any of them like The Rialto. I wish you all possible success. Am not in the habit of writing letters of this kind; in fact, never did before in my life, and probably will not again, but, as the "boys" say, "it's on my chest" and I must get rid of it, so there you are.

On the marked program which accompanied this letter, some comment was made on every part of the program. After the name of Hugo Riesenfeld, conductor of the orchestra, was written, "an artist." The overture was marked "splendid," and beside the names of the members of the orchestra was written "splendid music. Fine orchestra. A real treat to hear them play." The rest of the program bore the following comments: S. Fidelman, "Caprice Viennoise," Kreisler—"very fine." Rialto Travelogue, "splendid." The Experiences of Donald C. Thompson, "very interesting." Interpretative dance, "very, very nice. Splendid music." Norma Talmadge in "Fifty-Fifty," "fine picture. Very interesting. Well done and worth seeing over again." Hilda Goodwin in song, "Ah, Fors'e lui" from Traviata, "grand voice; splendid." Keystone comedy, "very, very funny and well worth seeing."

You will note the quotation in this letter, "I have seen good pictures in other houses, but, as stated above, there is something about the Rialto that is different." This is my answer. I do not do things the way some of the other fellows do them—I try to be different. I saw possibilities in correcting tempos and they have been highly successful. I have had numerous people ask me, "Why do the pictures look so much finer in your theater than in any other theater where I have been

bored to death in looking at some of the pictures?" My friends, it is merely a matter of tempo. I use my head and I don't run every picture at 15 or 16 minutes to the reel, as they used to do years ago and as some of them are doing at this minute. To me a reel means only an implement upon which to wind film. That is the only time I ever use it. Our film is very carefully cut, measured, timed and synchronized with music; if I may be pardoned for saying so and not to be thought egotistical, in a manner which has never been equaled in the moving picture industry. The ensemble result is what I am after. My box office tells me that I am right, and I am sorry, indeed, that Mr. Hemingsway did not give me his address so that I could take him over here and show him personally just what I mean. If he will come to the theater and make himself known I shall be indeed glad to let him see for himself that perhaps I am not to be so severely criticized as he saw fit to do in his communication. Mr. Hemingsway will also please note that more than 85 per cent of the entire trade-directors and men interested in the technical detail of the pictures come here to see presentations and I have never heard a complaint along this line.

Exhibitors, suppose you take a film, an ordinary drama, and, after your show it closed, run it at different speed. Try this once and let me know what the result will be. I am sure that you will all be amazed. For instance, you have seen men walk—some fellows walk with a slow, even gait, the other fellow walks along in a sort of happy-go-lucky fashion which doesn't mean anything. Which would you choose? The same thing is true of the projection. Pictures that would ordinarily look dead and lack life look entirely different after the revolution is increased eight or ten and some times more.

Understand me, I am not defending the speed idiot, nor would I tolerate this for one moment. How silly to be accused of doing these things when here over a million and a half are at stake. If I were guilty of a charge of this kind I would not have enough people in my house to pay my light bill, not alone being able to carry an orchestra of forty artists and overhead expenses which were thought impossible only three years ago, yet I am able to show a profit in this theater which exceeds any other theater showing motion pictures. Think it over!

Attractive Advertising Booklet

The new Signal Film Corporation offering, "A Lass of the Lumberlands," starring Helen Holmes, heroine of "The Girl and the Game" and a number of Mutual Star productions, was announced to the trade through attractive eight-page booklets, 8x8 in size, which were enclosed in sepia envelopes bearing on the surface a reproduction of the bark of a tree across which was lettered in white: "Announcing a New, Big Chapter-Play," and in the lower left hand corner appeared a portrait of the star. The cover of the booklet is a two-color reproduction of a huge log, on one end of which appeared the announcement of the picture and the title. The inside back cover contains a full list of all 68 of the Mutual film exchanges. Each of the eight pages of the booklet was illustrated and printed in two colors. The booklets and enclosing envelopes were designed and written by the Burnet-Kuhn Advertising Company, of Chicago, the same firm which handled the advertising and publicity campaign on several other motion picture serials.

Someone Thinks of the Cameraman

Someone has thought of the cameraman. He has not only been thought of but has been written about—in two hundred and eighty pages of mighty interesting reading. The book, just published by the Century Company of New York, and written by Francis A. Collins, is a very complete and fascinating picture of the cameraman in all his various activities. "His Adventures in Many Fields" is the sub-title, and this is lived up to in the various incidents narrated in the book. Among the subjects treated are "War Stuff," "Aero-Photography," "The News Photographer," "Commercial Photography," "On Location" and "Scientific Research," "The First Cameraman, and the Future of the Profession," is followed by the department containing practical subjects for the amateur.

Whether actively interested in the motion picture industry or not, one will find the "Cameraman" a well written treatment of an interesting subject.

Takes Farrar Play to New York

Cecil B. De Mille, Lasky Company director-general, has started for New York with the first print of the Geraldine Farrar production, the story of which is based on the life of Joan of Arc. Mr. De Mille will be accompanied by the author, Jeanie MacPherson, and her mother, Alvin Wyckoff, director of photography, and Howard Ewing, director of lighting. These three people toiled with the Lasky chief on an average of eighteen hours a day during the entire time required in the making of the gigantic production, and Mr. De Mille is taking them east with him for a brief vacation, while he is superintending the presentation of the picture in New York.

Urges Directors to Organize

Murdock MacQuarrie is in New York agitating the organization of the directors in the east along the same lines as those followed by the Motion Picture Directors' Association of the West Coast, and offering his assistance in the formation of such an association.

A number of the producers do not seem to be in favor of this organization fearing that such an association might lead to demands for more salary, walk-outs and other unpleasantnesses. Mr. MacQuarrie explains, however, that the proposed association is not to be a union, its aim being merely that of benevolence and mutual interest.

Triangle Film Aids Hospital Corps

An active committee to exploit the Triangle film, "Our American Boys in the European War," was formed this week while Captain A. Piatt Andrew, head of the American ambulance field service, was in the city. Since the organization of the committee more than fifty bookings have been arranged for the next few weeks. All of these showings are made under social auspices and the entire proceeds forwarded to the American Field Service in France.

Work of remodeling and rebuilding the Lasky studio will commence shortly. The first thing to go up will be a 75x200 ft. glass stage, and the much needed administration building will be under way about the same time. Additions will also be made to the laboratory.

Fox Makes Powerful Prison Film

GOVERNOR HUNT OF ARIZONA CO-OPERATES IN MAKING UNUSUAL FEATURE



Prison scene from Fox's big new feature, "The Honor System."

WARDEN OSBORNE'S resignation from Sing Sing prison has made prison reform the topic of the hour. His taking the stump against Governor Whitman and criticising the superintendent of prisons has aroused widespread interest throughout the country in the fate of the man behind the bars.

Just at this psychological moment William Fox is about to release his gigantic prison problem film, "The Honor System."

The Fox Film Corporation has been working on this production for more than a year. It is on a par with the Kellermann "picture beautiful," only in a class of its own.

Though prison reform is the dominant note in the production, gripping human interest is not lacking. The love motif is strong and true. The humor is genuine. The play makes you weep, but brings the sunshine of laughter to dry your tears.

"The Honor System" has been directed by R. A. Walsh, supported by a cast of artistes and types famous in the motion picture world. There are even animal actors that perform their parts with wondrous naturalness.

"The Honor System" was produced mainly in prison scenes. Real convicts enacted some of the parts.

"The Honor System" was produced mainly in Arizona and along the Mexican border. In order to give this film every attribute of real life, Mexican raids were staged which were absolutely correct in every detail. Thousands of men are shown taking place in cavalry charges and in battles, in every respect similar to those being fought between the warring factions of Mexico today.

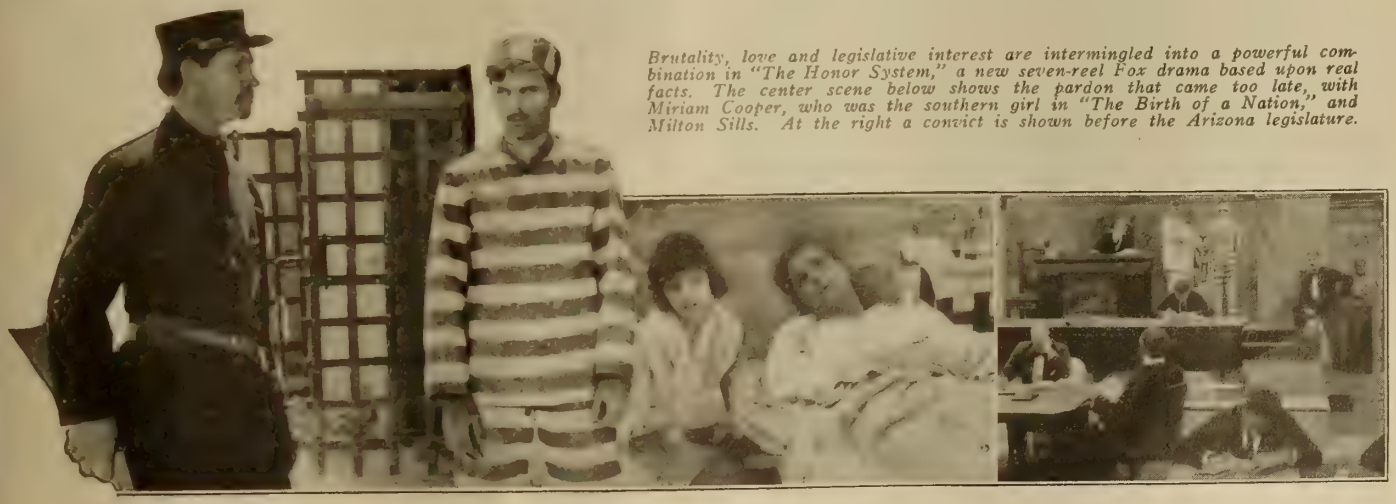
R. A. Walsh, before screening the first scene of his battle pictures, spent weeks in going over the ground and working out his strategic maneuvers under the guidance of military experts. Film artists and connoisseurs who have witnessed these scenes pronounce them perfect.

To depict the prison scenes showing old, brutal methods, Governor Hunt placed at the disposal of the Fox Film Corporation the old prison at Yuma, Arizona, which in its time has been one of the most terrible hell-holes in existence.

Convicts from the modern prison at Florence, Arizona, assisted in many of the scenes.

Great preparations are being made by the Fox Film Corporation to see that "The Honor System" comes into its own in the matter of recognition when it is placed before the public.

George P. Hunt, governor of Arizona, sent the



Brutality, love and legislative interest are intermingled into a powerful combination in "The Honor System," a new seven-reel Fox drama based upon real facts. The center scene below shows the pardon that came too late, with Miriam Cooper, who was the southern girl in "The Birth of a Nation," and Milton Sills. At the right a convict is shown before the Arizona legislature.

following message to Mr. Fox concerning this photo-tragedy.

"Everyone in the United States should see your production, 'The Honor System,' and take to heart its lesson of prison reform.

"It contrasts the old prison system with its inhuman terrorism—its beatings, starvings, murders, suicides—with the modern method which recognizes that every convict has a human soul worthy of redemption.

"I congratulate you upon filming 'The Honor System.' It will do untold good to suffering men throughout this country. It will awaken our public to a sense of responsibility toward men behind the bars.

"'The Honor System' brings home to everyone the question: 'Am I my brother's keeper?'"

The film was recently shown at Sing Sing, in the presence of the then Warden Thomas Mott Osborne and 1,800 members of his Mutual Welfare League.

In speaking of this film after the exhibition, one of the members of the Mutual Welfare League commended the film enthusiastically. Among other things he said:

"In producing 'The Honor System' Mr. Fox has struck at the very heart of prison despotism. He has thrown the searchlight of publicity full upon the horrors which made the prisons of the old type a living hell and has truthfully shown the modern prison of today with its Mutual Welfare League and its honor system. It is an argument for the honor system which no one can refute, and should accomplish more for prison reform than any argument heretofore advanced."

The writer of this scenario, Henry Christeen Warnack, has been interested in prison reform for many years. He is principal feature and editorial writer on the Los Angeles *Times*. All the educational value of his experience, combined with his expert knowledge as a writer, has been put into "The Honor System" by the author.

The love story alone in "The Honor System" will be sufficient to make it a truly great production. Combined with this love story, however, we have the splendid background and human story of prison reform.

"THE CRISIS" TYPICAL

Every Effort Has Been Made to Show Historical Facts and Typical Scenes of This Epoch of America's Struggle

American history—that portion of it relating to the antebellum days, just prior to and during the Civil War—has been preserved for posterity through the medium of the motion picture camera in the filming of Winston Churchill's great novel, "The Crisis," which has just been produced by Wm. N. Selig and which is shortly to have its metropolitan debut.

No picture heretofore produced has attempted to so clearly depict the intense feeling which ran riot through the South just preceding the Civil War as does "The Crisis." It presents in graphic form all of the incidents and events which brought on the great conflict, and, at the same time, has interwoven through it the charming and wholesome story of Colonel Carvel and his inseparable friend, Judge Silas Whipple, who although of widely divergent principles on the question of slavery, were as Damon and Pythias in their companionship.

In filming "The Crisis," use was made of the old Carvel homestead near St. Louis, and many historical documents, jewels, works of art and locations were utilized to make the picturization as nearly historically



One of the many charming scenes in "The Crisis."

perfect as was possible. Characters chosen for their strong resemblance to the types typical of the South in those days were used throughout the entire picture. Even the historic Mississippi river, with its side and stern wheel steamers of the vintage of 1860, figures to some extent in the faithful portrayal. Perhaps one of the most effective features of "The Crisis" is the introduction to the screen in actual historical scenes of Abraham Lincoln. His lovable character and his very mannerisms have been portrayed, and he is almost made to live again in the flesh, so true to life is the characterization of the late Sam D. Crane in this most remarkable of roles.

Unlike most "big" pictures of the age, "The Crisis" does not depend upon its battle scenes for its impressiveness. True, many of the noted engagements of the war have been reproduced in realistic manner, but there is in "The Crisis" a well-defined and closely connected theme which in itself would serve its purpose.

Triangle's November Releases

Wilfred Lucas and Charles Ray are the stars of the Triangle feature releases for the week of November 19. Mr. Lucas appears in a Fine Arts comedy drama of novel interest entitled, "The Microscope Mystery," written by W. E. Wing and directed by Paul Powell. Mr. Lucas takes the part of an honest country doctor with a small and dwindling practice but great enthusiasm for the study of germ life. He is supported by Constance Talmadge.

Charles Ray has a vehicle of strong interest in the Ince production of "The Honorable Algy," in which he takes the part of the youngest son of a titled English family who is sent to America to contract a good marriage and save the family fortunes. Margery Wilson and Margaret Thompson are headlined with him.

A dive of 100 feet at Hollenbeck Park, Los Angeles, has put Jean Perkins, a member of the Helen Holmes Signal-Mutual Company filming "A Lass of the Lumberlands," in the hospital. At the moment of striking the water Perkins twisted his body and an abdominal muscle was torn loose. He will be confined to hospital several weeks. An operation was performed.

Selznick Leases Biograph Studio

CHARLES GIBLYN ENGAGED AS DIRECTOR OF SELZNICK-PICTURES

LEWIS SELZNICK'S plan to present noted stars in big feature productions on the open booking market has met with such tremendous success that already he has been forced to look for larger quarters to accommodate the ever increasing number of producing companies whose output is being marketed under the trade name, Selznick-Pictures. Mr. Selznick closed negotiations last week for the lease of the Biograph studio and plant on East 175th street, one of the largest and most perfectly equipped studios in the east. Within the next three weeks four Selznick-Pictures companies will be producing under the Biograph roof, while other companies continue their operations at the two studios already in use on the Palisades of the Hudson.

The Biograph plant is admirably adapted to Mr. Selznick's needs, as it offers ample room for at least six companies working simultaneously in the production of feature photoplays. The main studio building gives floor space, 80x120 feet, and is really two studios of that size in one. The ground floor is occupied by the various workshops. The second floor is the artificial light studio, in which are installed walls of one thousand Cooper-Hewitt lights. The third floor holds the commodious dressing rooms with their shower baths and their up-to-date conveniences, while the fourth floor serves as the daylight studio, being entirely glassed in.

The plant has its own developing and printing facilities, its own electric lighting system and is equipped to the last notch of perfection, even to the extent of having its own restaurant conducted by a caterer who formerly managed one of the big resorts at Coney Island.

Miss Young Works on Two Productions

By taking over the Biograph studio, Mr. Selznick has made possible the realization of one of his original plans, that of making use of Clara Kimball Young's services in two productions simultaneously.

For the past three weeks Director-General Albert Capellani of the Clara Kimball Young Film Corporation has been producing at the Solax studio in Fort Lee, N. J., the successor to "The Common Law." This, the second of the new producing company's features, is an adaptation of Thomas Dixon's noted novel, "The Foolish Virgin."

While Miss Young and her company were on a trip to the Catskills last week taking exterior scenes, Mr. Capellani's assistants headed by studio manager, Thomas Persons, moved all their paraphernalia from Fort Lee to the Biograph plant and this production will be finished in the new quarters.

At the same time, Charles Giblyn, the well-known Fine Arts director, who has just joined the Selznick forces, will take charge of Miss Young's third production, a version of "The Price She Paid" by the late David Graham Phillips. Work on the two productions will be so synchronized as to make it possible for Miss Young, without overtaxing her energies, to devote herself to each production alternately and thus the output of her pictures will be doubled.

Allan Dwan, the director engaged by Joseph M. Schenck, president of the Norma Talmadge Film Corporation, another Selznick-Pictures producing ally, began work this week at the Biograph on Miss Talmadge's first production under her management. This will be a screen version of Monckton Hoffe's drama, "Panthea," which created a tremendous furore when played in the capitals of Europe and in London, and was produced in America with immense success by Madame Olga Petrova.

Kitty Gordon Begins Second Picture

Kitty Gordon, who has just finished the first of her own company's productions, an adaptation of the novel, "Vera, the Medium," by the late Richard Harding Davis, will also begin producing her second Selznick-Pictures offering at the Biograph plant, as will the producing companies of two additional stars of the first magnitude, whose names will be announced within a few days.

Herbert Brenon will continue to produce his Selznick-Pictures at the Ideal Studios on Hudson Heights, where he has just completed his first great offering, Nazimova in "War Brides." The Herbert Brenon Film Corporation has a five-year lease on this studio and will occupy it alone, as the plant is perfectly adapted for the productions of any one director.

Charles Giblyn Joins Selznick

Charles Giblyn, one of the best-known of the Triangle directors, has transferred his activities to Selznick-Pictures, and took charge this week of the third feature to be produced by the Clara Kimball Young Film Corporation, an adaptation of David Graham Phillips' novel, "The Price She Paid."

The rights to this novel were originally purchased for Norma Talmadge when she became a Selznick star, but it was finally decided to present Miss Talmadge in "Panthea" and give the Phillips' novel to Miss Young as better suited to the latter's personality and temperament.

"CIVILIZATION" SOLD

Nathan Hirsh Organizes Company and Pays Record Price for Greater New York Rights for Big Ince War Spectacle

"Civilization" is going bit by bit, i.e. the territory is gradually being disposed of. Greater New York has been acquired by Nathan Hirsh of No. 130 West 46th street, New York, who has formed the Civilization Feature Company for the purpose of exploiting the picture in the territory of Greater New York, all of Long Island and the upper section of Westchester county, as far as White Plains.

This is a big and lucrative field—one of the richest in the country for picture exhibition. The price paid for the rights approached "six figures" but the exact amount will not be divulged.

It is the intention of Mr. Hirsh to exploit "Civilization" first in the larger motion picture theaters, in one and two week stands, and then in houses of smaller seating capacity. This will be the first time that a photoplay

of the importance and reputation of "Civilization" has been given to exhibitors with 600 seat houses, and by which the exhibitor may obtain the full benefit of the feature on a straight rental.

Ten prints of "Civilization" go with the Greater New York rights; and more will be released if necessary.

Nathan Hirsh, the general manager of the Civilization Feature Company, is well known to exhibitors as president of the Pioneer Feature Film Corporation.

MILLIONAIRE FILM CLUB

An Exclusive Club and Extensive Club House Planned for the New Motion Picture Millionaires' Club in New York

An exclusive club for film people only—and particularly those of this industry who have attained great wealth by their endeavors—is planned for New York. A number of the most prominent men in the motion picture industry, all of whom have made great fortunes within the past few years, have banded together for the purpose of organizing such a club. It is their intention to buy a site, erect a club house, which will include a private motion picture theater for exhibition purposes, and to bring all the big men in the business together in a social way, making the club the real headquarters of the motion picture industry.

Among the millionaire captains of the motion picture business interested in the proposition to start a club are Adolph Zukor, president of the Famous Players-Lasky Company; Hiram Abrams, president of the Paramount; Jesse Lasky, of the Famous Players-Lasky Company; Aaron Jones, of Jones, Linick & Schaefer, of Chicago; Daniel Frohman, of the Famous Players, and Marcus Loew. It is reported that C. F. Zittel, the dramatic manager of the *Evening Journal*, is slated to be secretary of the club. Arthur Friend, the attorney for the Famous Players-Lasky Company, is also active in promoting the organization.

All the charter members are to be millionaires, but whether the possession of a million dollars will be a requirement insisted on from all other members is not yet certain. The difficulties that the picture magnates now have running around to see new releases would all be obviated if important films were first exhibited in their club house, where every convenience would be furnished and the picture magnates could take their leisure in looking at films.

New Essanay Releases

From Essanay comes the following output for November: Two feature offerings to be issued through Kleine-Edison-Selig-Essanay service. On November 6 the photoplay de luxe, "The Prince of Graustark," a five-act adaptation of the famous George Barr McCutcheon novel, appears. It is a sequel to "Graustark."

"The Chaperon," with Edna Mayo and Eugene O'Brien, is to be issued on November 20. This comedy-drama in five acts is taken from the play by Marion Fairfax.

"The Breaker," with Bryant Washburn and Nell Craig, and "The Truant Soul," Henry B. Walthall's seven-act superfeature, will not be ready until December.

A quality production for General Film Service is promised by the following subjects:

On November 1 Canimated Nooz Pictorial No. 18, with a half-reel scenic at Crater Lake, Oregon, will be released. "The Heart of Virginia Keep," Edwin Baird's story, is the three-reeler for November 10. Marguerite Clayton and Edward Arnold are featured.

Harry Dunkinson will appear in a semi-slapstick, "Easy Ed," a two-act piece offered on November 7. "A Safe Proposition" is a one-reel comedy with Ben Turpin and Victor Potel, offered the following day. On November 11 Richard C. Travers and Gertrude Glover appear in a three-act comedy-drama, "What I Said Goes!"

"Not in the News" is the two-reeler to open the next week. Marguerite Clayton and Sydney Ainsworth appear in this, which will be offered on November 14. Canimated Nooz Pictorial, with Lake Tahoe, California, scenic, is the one-reel offering for the following day. "His Moral Code," the three-act piece for November 18, shows three stars, Lillian Drew, E. H. Calvert, and Edward Arnold.

Little Mary McAlister will have a two-act piece for November 21. "Some Bravery" will be issued the next day. It is a comedy with Ben Turpin. Harry Watson, alias "Musty Suffer," has completed exteriors for his first Essanay production and has begun work in the studios. Louis Mylls is directing him at Essanay.

ANNUAL EXHIBITORS' BALL

All But Six Boxes Already Taken for Ball on Thanksgiving Night Which Will Outshine Last Year's Success

The film ball which was held in New York last year drew out from twenty to thirty thousand people but the Thanksgiving night ball to be held in Madison Square Garden under the auspices of the Motion Picture Exhibitors' League of America bids fair to outshine the phenomenal success of a year ago.

All of the boxes with the exception of six have been sold, and over seventy applications have been received for those that remain. Among the concerns which have bought boxes and the number taken are the following: Metro, 26; Universal, 9; Pathe, 8; Vitagraph, 5; International, 5. From one to three boxes have also been taken by the following: Essanay, Brenon, Feature Film Company, Sherman Elliott, V. L. S. E., Powers, Simplex, Unicorn and Kalem.

The contract for decorating involving an expenditure of over $6,000, has been awarded to W. H. Masten Company of this city. During the evening six of the leading New York firms will conduct fashion reviews of imported gowns which will be shown on living models. One of the novelties this year will be a cabaret, which will be held in the basement from the time the ball opens until it closes. Three prizes of $100, $50 and $25, respectively, have been offered to the three manufacturers who provide the most novel stunt for the evening's entertainment.

Fahrney Turns Out His 64th Cub

Director Milton H. Fahrney is at work on the second of a new series of Cub comedies, twelve in number, which are to feature George Ovey, who created the character of Jerry a year and a half ago. Since that time, Director Fahrney has made Cub comedies at the rate of about one each week.

New Comedy Series for Vitagraph

FRANK DANIELS TO BE STARRED IN "THE CAPTAIN JINKS SERIES"



Little Mary Anderson.

THE Greater Vitagraph Company announces a third series of comedies in which Frank Daniels will be starred. These will be known as "The Captain Jink's Series," and will be released through its own exchanges. Van Dyke Brooke is directing Mr. Daniels. The titles and release dates for the first ten productions (in which Mr. Daniels introduces a new style of comedy acting) are as follows: November 27, "Captain Jinks Should Worry;" December 4, "Captain Jinks' Evolution;" December 11, "Captain Jinks' Hidden Treasure;" December 18, "Captain Jinks' Sprained Angle;" December 25, "Captain Jinks' Get-away;" January 1, "Captain Jinks' Love Insurance;" January 8, "Captain Jinks and Himself;" January 15, "Captain Jinks' Stingy Spirit;" January 22, "Captain Jinks' Trial Balance," and January 29, "Captain Jinks' Better Half."

The addition of these comedies to Greater Vitagraph's program brings the total releases of that organization up to nine reels per week comprised of a five-part Blue Ribbon Feature; a two-part serial with each episode complete in itself; a "Big V Comedy" of the slapstick variety; and the new-style Frank Daniels' "Captain Jinks Comedy."

New Plays for Earle Williams

Colonel Jasper Ewing Brady, scenario editor of the Greater Vitagraph Company, has recently acquired some high-quality stories for film subjects. One important purchase is the film rights to "Arsene Lupin," as dramatized by Paul Potter. The lead chosen for this production is Earle Williams. Other recent purchases in which Mr. Williams will appear are "The Hawk," the stage success written by Francis de Croisset; "Apartment 29," an original scenario by Edward J. Montagne of the Vitagraph staff; and two plays by Rufus Steele "The Simpson Sapphire" and "The Pretender."

"Salvation Joan" No Longer Special

The Vitagraph-V. L. S. E. exchange managers have been notified that "Salvation Jane," which has heretofore been handled as a "special," has been removed from that classification and may now be booked as a super or Blue Ribbon Feature. With this restriction removed it is now possible for exhibitors to readily book this production, or, if they are taking regularly a certain number of Vitagraph pictures, the exchange managers will gladly include it in their service as they would any other Blue Ribbon Feature.

Marguerite Bertsch Scores Success

Marguerite Bertsch both writes and directs Blue Ribbon Features for the Vitagraph Company. Her most recent success is "The Devil's Prize," the five-part feature in which Antonio Moreno and Naomi Childers are starred, and which will be released on November 6. Miss Bertsch, who formerly presided over the manuscript department of the Vitagraph, is one of the few women in the field but she has already won her spurs as a director.

Detroit Exhibitor Books Features

John H. Kunsky, who operates eight theaters in Detroit, Michigan, accompanied by some of the other officials of his company, recently visited New York for the purpose of examining before their release a number of Greater Vitagraph productions. Two photoplays were booked for the Washington Theater at once. "The Chattel," featuring E. H. Sothern and Peggy Hyland was shown for a week commencing October 22; and "The Combat," was shown for the week of October 29.

After proceeding to list all of the important Greater Vitagraph productions scheduled for release before the New Year and commenting upon the acknowledged celebrities that are due to appear in these productions, the editor of Mr. Kunsky's house-organ goes on to say that all of the really important photoplay attractions of the year will be Vitagraph productions, shown first in Detroit in the Kunsky theaters.

Mr. Kunsky has expressed himself enthusiastically about the Vitagraph-V. L. S. E. booking policy, which can be summed up in the sentence—"Pictures sold to you the way you want to buy them."

Sales Meeting in Philadelphia

Monday evening, October 16, Leon J. Bamberger held a Vitagraph-V. L. S. E. sales meeting in Philadelphia, at which the leading subject discussed was the



Powerful scene from "The Last Man," the James Oliver Curwood story transformed into a Vitagraph Blue Ribbon feature with Mary Anderson and William Duncan.

new idea of selling a district instead of making the price dependent upon the house. The idea was accepted most enthusiastically, and the men started out the next morning determined to use it for all it was worth in every town.

"CHARITY?" FOR DECEMBER

Mutual Film Corporation Announces Completion of Special Release, the Work of Lina Griffith and Frank Powell

The Mutual Film Corporation will release its seven part special feature "Charity?" the work of Linda A. Griffith—Mrs. David Wark Griffith—and Frank



"Charity?" the Frank Powell production featuring Creighton Hale, Linda Griffith and Sheldon Lewis and to be distributed by Mutual.

Powell, about the first of December. This feature will be put out as a special release and will be given an unusual promotion calculated to awaken the public to the extraordinary nature of the production.

The picture is a rather startling drama written about a bit of romance and an all too common life problem of poverty and institutional life for the unprotected child.

"Charity?" is an expose. It is aimed at no particular institution, no particular locality, no creed, no organization. It takes its text simply against charitable abuses which the public prints prove to be frequent and many. "Charity?" makes its appeal in behalf of common justice and fairness. Where it exposes graft and inhumanity it is exposing a phase of the charity problem which is not unknown in every large American community.

Mrs. Griffith appears in the production with Creighton Hale and Shelden Lewis occupying roles of dominant importance.

Some personages of national importance have been taken into counsel in connection with the making of this production and following its release they will be heard from in terms that will lend force to the picture and its cause. The keynote of the play, "Charity?" is misuse of charity funds.

Mrs. Griffith began her screen career in 1908 when she appeared in "An Adventurous Dolly," the first picture produced by David Wark Griffith, whom she later married. Through her work in this picture, Mrs. Griffith became known as "The Biograph Girl," Later Mrs. Griffith was featured in "The Scarlet Letter," "Everyman," "As the Candle Burns," "The Wife," "A Fair Rebel," and many other plays. She was especially successful in "Beverly of Graustark."

Microbe Actors in Feature

The latest addition to the acting forces of the Triangle-Fine Arts company are a troupe of remarkable "microbe actors" that play a prominent part in the solution of "The Microscope Mystery," a unique comedy-drama by W. E. Wing that has recently been completed with Wilfred Lucas and Constance Talmadge in the leading role.

The use of bacilli and infinitesimal insect life in motion pictures has been brought about by the invention of Louis H. Tolhurst of Los Angeles, who has perfected apparatus which makes it possible to photograph the tiniest particles of sentient protoplasm. Application has been made by Mr. Tolhurst for patents on his invention. Meanwhile the original model, used in the filming of "The Microscope Mystery," is being carefully guarded to prevent its secret from being learned.

The possibilities opened up by the Tolhurst invention for the utilization in the films of objects ordinarily invisible to the naked eye have led to the formation of a partnership between the young inventor and W. E. Wing, the veteran scenario writer. The agreement calls for the furnishing by Mr. Wing of photoplays which will introduce bacilli thespians in the same unusual way that they have been used to heighten the dramatic effects of "The Microscope Mystery."

In this feature they have not been dragged into the action "by their heels." Mr. Wing has written a vehicle for the microbes which bring them into the story in a perfectly logical manner. In fact, the solution of the mystery is solved by the leading character—and the audience—through observing the antics of the tiny disease germs under the microscope.

Featuring Dorothy Phillips, Lon Chaney and Maude George, Director Joseph De Grasse is filming at Universal City "The Piper's Price," in five reels.



This convincing hospital scene is from the coming seven-reel Essanay story, "The Truant Soul," which is just being completed in Chicago. The little nurse is Mary Charleson and Dr. Henry Walthall stands on the operating stool at her side. Real surgeons arranged the detail of this scene and honest-to-God students were brought down from Northwestern University to make the clinic real.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

An Interview with Prof. Freeburg

VICTOR O. FREEBURG, professor of The Photoplay in Columbia University, the youthful, good-natured genius who was given the first practical, constructive collegiate course in photoplay writing to be established in this country, sat hunched up in a big Morris chair with his chin cupped in his left hand and pulled vigorously at a long stemmed pipe. He was glad to give a little outline of the work he is doing at the university and his opinions on the different phases of the pictures as shown on the screen to satisfy the many inquirers who have wanted to know what a regular university course in photoplay writing was like.

Dr. Freeburg is a deep student of painting and sculpture, as well as the photoplay. He is exceedingly well versed in Shakespeare, and while a professor of English in Columbia he wrote a monograph on disguised plots in Elizabethan plays.

Anyone could tell at once that this tall, bronzed and unacademic university teacher is a westerner. His face and his entire demeanor bespeak the west. More precisely Kansas is the exact state of his nativity.

Like young Lochinvar, the young Freeburg came out of the west after acquiring his early education beyond the Rockies. He came to Yale and was the author of several plays produced there. He sojourned at the College of the City of New York long enough to organize the dramatic society and then joined the faculty of Columbia.

"How did your course come to be established?" Dr. Freeburg was asked.

"Simply because people from all parts of the country wrote to the university for information about work in photoplay technique. Columbia had no such course, but the requests became so numerous that the subject was included in the extension teaching curriculum for 1915.

"I think I may say that it has proved popular. Last summer I had sixty students, representing twenty different states. Many of my pupils are novelists, short story writers, and professional men and women generally. They are all adults and take their work as it should be taken—seriously.

"I try to strike an effective balance in my lectures between the theoretical (so-called) and the practical. In my advanced course, for example, I speak upon 'Commercial Ideals,' 'The Psychology of the Cinema Audience,' 'The Progression of Tableaux,' 'Dramatizing the Setting,' 'Symbolism,' and 'Character Delineation.'

"Periodically, I have parts of films run off as a basis for discussion among the members of the class. This is done in the projection room of the School of Journalism, which has a fully equipped motion picture apparatus.

"My students submit scenarios and criticisms of photoplays as part of their work.

"Within ten days I will have a report from every member of the class on William Fox's 'A Daughter of the Gods.' Each of my students has been asked to reconstruct the picture from beginning to end as a class exercise. The Kellermann picture is the first big production which has been used as a subject for this difficult treatment.

"Nearly every week my students visit a moving picture theater in the afternoon and evening, to get the reactions of the audiences to the photoplay being exhibited. In the afternoon there are more women and children; in the evening, more men.

"We discuss the results, and attempt by this method to solve the mystery of visual appeal.

"All of us return many times to the Metropolitan Museum of Art to look again and again at the same paintings and the same pieces of sculpture. Why? Because they have a visual appeal which is fascinating and irresistible. I try to discover, with my pupils' aid, what this visual appeal is.

"Why not apply, then, the same principles which hold for painting and sculpture to the photoplay, which is also a visual art?

"This leads me to say that the screen play is not to be regarded as a variant of the stage, if you please, although dozens of dramatic critics are convinced that the contrary is true. The photoplay has its own field, its own limitations, its own methods. It appeals through the eye, the stage play through the ear. What difference could be more fundamental?"

Some people may be surprised to find that Professor Freeburg believes that Theda Bara and other vampires are a potent influence for good.

"Let me tell you why Miss Bara is doing a beneficent work," continued Dr. Freeburg, "or rather, let me tell you first why she carries such a tremendous appeal, why her hold on the moving picture audience is so firm.

"There is the same definite psychology to apply to every audience in every motion picture theater. If the character on the screen is true, and if her portrayal is clearly realistic her sufferings arouse a feeling of pain in the spectators; her joys are shared by the spectators; her dangers are dangers which each person in the audience must undergo.

"These things are so if the actress does her work well. Consequently, when you see a vampire in the grip of the villain you sympathize with her.

"In other words, the audience reacts always to what I choose to designate as the social emotion.

"Most girls are good, but good girls do not want to see other good girls upon the screen. There's no interest, no fascination in that for them.

"This is another reason for the success of the type represented by Theda Bara. She shows them something different, vastly different, from the life they know. The screen good girl is merely her counterpart, magnified perhaps.

"So it is that most moving picture audiences want enjoyment by contrast. They experience new sensations, because for the moment they have projected themselves into the character before them. Few are either daring enough or desirous enough of leading a 'vampire' existence but through the medium of the vampire of the screen they can do her deeds and live her life.

"Their emotions are enriched by just that much.

"In the same spirit we go to witness a prize fight. You pick your favorite between Battling Bill and Fighting Frank. You choose Bill to win. Every time that Bill batters Frank, you batter him, and every time Frank is punched, you, too, are punched, in imagination.

"Your emotions are so far your master, that you are no longer yourself, if you please. For the greater part we get our experience through the experiences of others. Vicariously, I term it.

"It is right to show crime upon the screen," Dr. Freeburg continued.

"This follows as a corollary from what I said concerning Miss Bara. You get the sympathy of the audience and that is absolutely the only means by which you can ever accomplish prison reform.

"Here, again, the photoplay arouses what I called the social emotion. And you can work to better the criminal's condition and the criminal himself, only as you sympathize with him.

"You can't shake your fist in the prisoner's face and shout: 'We've got you now, you scoundrel, and we're going to make you pay for what you have done.'

"It's about as the Englishman said: 'That won't do, you know.'

"The photoplay is, of course, an appeal to the emotion practically without exception. Few films are designed to appeal to the intellect. Understand, I do not mean this as a slur at all. Every audience is more emotional than intellectual while in the theater. People go to the picture to have their emotions stirred.

"If they craved intellectual entertainment they could stay by the fire in their library and read. That is why Shaw, who appeals to the intellect primarily, is read much more than he's seen on the stage.

"Plays which many think appeal to their intellects really appeal to the emotion.

"Such a play was 'Justice.' Galsworthy gave a powerful presentation of the prison problem but he suggested no solution. You saw Falder hammer bitterly on his cell door as the horrors of the night began to oppress his imagination.

"Your emotions surged up within you. As Falder paced faster and faster the length of his narrow cell, you did the same in *your* imagination.

"After the play was over, however, and all was said and done, all that you knew was how terrible it must be to remain caged.

"One thing more, please. The entire explanation of a child's fondness for a thrilling bed-time story lies in the demons and fairies which he conjures up with every sentence. As he creeps into bed he fancies that every shadow is ready to clutch him. The strength of his own imagination is what makes the story fascinating.

"So I want to urge earnestly upon motion picture producers: For heaven's sake, leave something to the imagination. The photoplay, the audience, and the producer will benefit."

Dr. Freeburg has started a photoplay museum in Columbia for preserving films, "stills," scenarios of important production, and card catalogues of pictures produced.

"EXTRAS" BOYCOTT AGENTS

Union of "Supers" to Protect Their Interests and Eliminate the Exorbitant Charge Made by Agents

The Motion Picture Extras' Association, the "supers" union, has struck against the exorbitant charges which have been made by the agents and are going to protect their own interests and boycott the middleman.

The organization now has 736 members, nearly half of them women. These members are indispensable to the film companies as they represent the trained extras used in mobs, crowds, armies, and so forth.

For years these supers have been forced to submit to exorbitant charges of agents, often as high as forty and fifty per cent of their wages being demanded. They have, therefore, decided that the agent must be eliminated and hereafter the film producer in need of a number of extras will have to call at the headquarters of the association and make his request direct to the officers of the union. In this way the profits of the middleman will be eliminated and the supers, apart from a slight commission they will give to their union, will receive full pay for their work.

The union also proposes to fix a scale of prices for its members. Where in the past horsemen have been paid $5 a day for their work the union will demand $7.50 for each player. Wages for the other players will be fixed on the same basis and the union will insist that the producers pay or go without trained supers. All the members of the association are trained as they are not eligible to membership until they have had six months' experience before the camera.

Two departments, distinct from the main organization, already have been formed. There is the Youth and Beauty Dances Department, which will be under the direction of Hazel May Hall. This department will be prepared at all times to supply girls ranging in ages from 18 to 20, who will be used in cabaret and dance scenes.

The Rough Riders and Soldiers Department will be directed by Captain Eldred of the Forty-seventh Regiment of Brooklyn.

"The Birth of Australia"

By Blennes Hassett,
Special representative of Motography *in Australia.*

Jack Gavin, head of the Famous Feature Company, of Sydney, Australia, and producer of the "Martydom of Nurse Cavill," and the feature, "The Revue Girls," is about to start upon a huge Australian production, entitled "The Birth of Australia."

"This will be by far the most ambitious effort ever attempted by an Australian," said Jack Gavin on being interviewed by Motography's representative. "The picture will be in ten reels, and sixty-three principals will be used. One thousand supernumeraries will be required to represent the huge crowds which the manuscript calls for. The filming of the production will take four to five months, and the events to be portrayed will cover practically every important event in the history of Australia, from the landing of Captain Cook, to the brave deeds at the Dardanelles and the present European campaign."

Adventure Series for International

NEW THRILLERS TO BE RELEASED ON THE FIFTEENTH OF EACH MONTH

THE International Film Service, Inc., announces that in addition to the Golden Eagle Features which are released about the first of each month it will issue an Adventure Series, in five and six reels each, about the fifteenth of each month. It promises that this Adventure Series will furnish the most thrilling, exciting and at the same time entertaining and educational pictures that can be produced.

The first of the Adventures Series will be "The Jockey of Death," a photoplay in five reels which will be released November 15. This is a play of the circus and the two principals are Mlle. Evelyn and M. Arturo, both of whom deserted the sawdust ring for the screen. Mlle. Evelyn was a daring aerial artist and M. Arturo a bareback rider.

But even with the principal parts played by such experienced actors, Mlle. Evelyn broke an ankle during one of the scenes. The accident happened while the cameraman was making the picture. The young woman heroically continued until the scene ended, although suffering untold pain.

"The Jockey of Death" contains many thrills furnished by these principals. In one mad flight they dive from a high railroad bridge; crawl onto a passing barge over the propeller; scale the trusses of another bridge; and as a thrilling climax ride on a wire across a wide river.

"Patria" Released December 4

"Patria," the preparedness photoplay serial of the International, with Mrs. Vernon Castle in the title role, will be released throughout the United States on Monday, December 4th. "Patria" has been many months in the making.

It was conceived for the dual purpose of furnishing the highest quality of photoplay entertainment possible, and of instilling into the American public the deep obligation of preparing the country against invasion. Nothing has been left undone to accomplish these purposes.

Louis Joseph Vance wrote "Patria," in which he has welded together in a series of episodes a story of remarkable interest.

Mrs. Castle, as Patria, has amazed even her greatest admirers by her remarkable impersonation of the part. Internationally known as a dancer and beauty, she possesses ability as an actress that could be best demonstrated by the impersonation of Patria.

The International has surrounded Mrs. Castle with a strong cast. Foremost in her support is Milton Sills, one of the foremost American actors, who plays Donald Parr; Warner Oland, who appears as the scheming Baron Huroki; and Dorothy Green, who plays the part of Fannie Adair, an accomplice of the plotters. Mr. Sills is best known in motion pictures for his work in "Deep Purple;" "Under Southern Skies;" "A Woman Who Lied;" "The Rack," and "The Honor System." As a legitimate actor, he won fame as leading man in "Just Boys;" "The Law of the Land," and "Panthea."

Mr. Oland is known as one of the most finished actors in the profession. Before he became a screen actor, he played "heavies," with Viola Allen, Sothern and Marlowe, Nazimova and in "A Fool There Was," and "The Yellow Ticket." His greatest previous work as a moving picture actor has been with Theda Bara.

Miss Green is famous for her "vampire" characterizations. She has had many successes, the most notable recent ones having been "The Devil at His Elbow," "Souls Aflame," "Parisian Romance," "The Spirit of the Poppy," and "Women and Wine."

"Lass of the Lumberlands" Opens

In many theaters of the large cities of the country Helen Holmes' new fifteen-chapter thrill picture, "A Lass of the Lumberlands," had its first chapter showing on October 23, and managers report it was given "a critical and flattering reception." The Pantages circuit of vaudeville and moving picture houses opened its new Minneapolis theater on October 28 with the serial.

The consensus of the opinion of managers who have shown the opening chapter and viewed privately the second chapter, is this:

"The picture has two uncommonly strong drawing points. One is that it features the star Helen Holmes and such widely known supporting players as Thomas C. Lingham, Paul Hurst, Leo Maloney, William Behrens and William Brunton in situations of physical peril which thrill the audience. The other is that it shows for the first time in the history of moving pictures the gigantic timbering interest in the making—the felling of huge trees, how they are dragged to streamside, how they are floated to mill, how log jams form and are dislodged by dynamite exploded under the water, how the logs are ripped into lumber at the mills, and the transportation of the commercial product to market to help make the houses we live in. 'A Lass of the Lumberlands' is a gripping story of human nature grappling with nature to win wealth and power, a story of strike and passion, of greed and gain, of courage and cowardice, and there is an inviting promise of a strong love plot to come."



Helen Holmes, former locomotive engineer, is captain of her own exclusive river yacht in "A Lass of the Lumberlands," Signal-Mutual's new serial.

SIX FEATURES FOR PATHE

Astra, Thanhouser, Balboa and Arrow Producing Series for Pathe Which Are Proving Record Breakers

On Pathe's one-a-week Gold Rooster Program are six series of features which are breaking box office receipts.

Each of these series is radically different from any other so that the exhibitor is sure to receive a program that is certain never to be monotonous through similarity or stale from repetition.

The first series is the Astra features produced from the great stage successes of Al. H. Woods and Henry W. Savage. Instead of engaging some one star for this series, the Astra Film Corporation secures the stars who are best suited to play the leads in each play.

Among the successes already released on this series are "At Bay," with Florence Reed as the star; "Madame X" with Dorothy Donnelly; "New York" with Florence Reed and Fania Marinoff; "Big Jim Garrity" with Eleanor Woodruff and Robert Edeson; and "The Test" with Jane Grey. In the near future, "The Challenge" with Helen Chadwick; "Kick In" with Molly King; and "The Yellow Ticket" with a famous star will be released.

The first of the Thanhouser-Gladys Hulette series was "The Shine Girl." Miss Hulette's second vehicle play was "Prudence, the Pirate." It was directed by William Parke, formerly Mansfield's stage director, from the scenario by Agnes C. Johnston.

First run exhibitors are now waiting with a great deal of interest the third of this series, which will be "Her New York," released about the first of the year.

Everyone knows the Baby Marie Osborne series, produced by Balboa. The picture played to big business and to date, only a few features have been booked and re-booked as many times. The release date of "Shadows and Sunshine," the next of this series is November 12. Though this feature has not yet been announced to the public, exhibitors report many inquiries for the next Baby Marie Osborne picture.

"The Light That Failed" is the first of the Kipling releases. Some others are promised for the near future.

The Florence LaBadie series produced by Thanhouser include "The Fugitive," "The Fear of Poverty," and "Saint, Devil and Woman."

The Arrow Film Corporation, which produced "The Woman's Law" is now starting the production of some splendid features, which will be announced later. Dr. W. E. Shallenberger, president, is personally supervising these productions.

Rights for Unusual Feature Selling

Louis Weiss, who left New York on October 22 for an extended trip through the West representing the Moral Uplift Society of America in handling the six-reel feature, "It May Be Your Daughter," has been meeting with unusual success in placing the picture.

In Cleveland he closed a deal with a new company which was organized to handle the film and which is to be known as the Eagle Film Company. P. A. Bloch, who is at present manager of the World Cleveland office, has resigned from that position to exploit the new feature in Ohio and Kentucky. Mr. Weiss also stopped at Detroit on his way to Chicago. The new film was shown to Exhibitor George W. Weeks, who immediately purchased the rights for the state of Michigan. He gave as his opinion that "It May Be Your Daughter" will make more money for him than did even "Where Are My Children?"

In Chicago Mr. Weiss immediately closed a deal



Scene from the powerful preachment just released "It May Be Your Daughter"

with W. E. Laing of the Scenic Theater and C. H. Hayes of the Western Film Company of Sioux City, Iowa. The purchase was made on Friday and the opening made at Sioux City on Monday, a very unusual record in advertising and exploitation. The newspapers were bought up to take the place of the usual paper.

Mr. Weiss will remain in Chicago for a few days satisfying other demands for the striking feature. The film deals with the "white slave" question.

William Sheer Again With Fox

William M. Sheer, actor, vaudevillian, jockey, and casting director, who did such notable work as Skinny, the rat, the character lead in "The Regeneration," has rejoined the William Fox photoplayers.

Mr. Sheer is cast for a leading role in the Gladys Coburn film now in work. It was Mr. Sheer who gained the plaudits of thousands of movie fans by swinging hand over hand in "The Regeneration" on a clothesline a hundred feet in the air and then hurtled downward bouncing off one line and another as he fell.

Mr. Sheer will also be recalled for his feat in setting fire to the excursion barge, Andrew M. Church, which William Fox had purchased for destruction in the picture.

New "Civilization" Rights Sold

Hiller & Wilk, Inc., acting for The A. G. Fontana Productions, Inc., closed a big deal with Thos. H. Ince for "Civilization" in Ohio, Pennsylvania, Maryland, Delaware, West Virginia, and District of Columbia. The price approximates a quarter of a million dollars.

Branch offices will be opened by The A. G. Fontana Productions, Inc., in Cincinnati, Cleveland, Pittsburgh and Philadelphia, while the home office will be located in the Longacre building, New York.

The Selig-Tribune, the twice a week news reel, released through General Film service, has instituted a new department of fashions.

Exhibitor's Record Book Issued

BOOK SUGGESTED BY EXHIBITORS PROVIDED FREE BY UNIVERSAL

THE Universal Film Manufacturing Company, following the suggestion made months ago by Frank J. Rembusch, a prominent exhibitor of Shelbyville, Indiana, is adding its quota to the prosperity of the motion picture industry by attempting to persuade exhibitors throughout the country to keep an accurate account of their business receipts and disbursements so that they may strike a trial balance at any moment and show whether they are making or losing money.

For several weeks, with the co-operation of MOTOGRAPHY, the Universal Film Manufacturing Company has been working on a motion picture theater account book. Representatives of the film manufacturing company and of MOTOGRAPHY have been interviewing exhibitors throughout the country for the purpose of ascertaining just exactly what the needs of the exhibitor are in the way of an accurate account book.

Book Suggested by Exhibitors

The account book which has been compiled is a composite form as a result of interviews with numerous exhibitors. It appears to provide for everything necessary to keep the accounts of a motion picture theater.

The book, which contains enough pages to take care of the business of a motion picture theater for fifty-two weeks, is so arranged that a person without any knowledge of bookkeeping may keep the records correctly.

Each page of the book provides for the record of any motion picture theater for seven days. There are special ruled spaces for the exchange booking number, title of picture, star featured, number of reels and the brand. There also are spaces for the film rental cost and the poster and advertising cost.

The ticket sales are provided for with special ruled spaces which will show the sales at both day and night performances. They are so arranged that different priced ticket sales will show with the amount of money received from each class of admissions.

On each page there also is a recapitulation showing the expense items and the income items. The final entry on each page is "Profit-Loss," which should be filled in with the proper figures as obtained from the previous figures entered on the sheet.

Book Fills Real Need

The record book, the result of the combined labors of the Universal Film Manufacturing Company and MOTOGRAPHY, is something for which the trade has been seeking for many years. It is the record that will tend to place the industry on a thorough business basis with very little effort on the part of the theater manager. It is a record that will be of tremendous value to the successful men in the industry and will show the unsuccessful why they should not seek to continue.

The Universal Film Manufacturing Company has compiled this record book for the good of every exhibitor in North America.

It makes no difference if the exhibitor uses the Universal program, or if he uses films made by some other manufacturer, he is entitled to a record book if he will simply ask for it. There are absolutely no "strings" attached to this offer.

On another page of this issue of MOTOGRAPHY, the Universal Film Manufacturing Company has taken a page advertisement offering this record book to all exhibitors, *absolutely without cost*. All that is necessary is to sign the coupon accompanying the advertisement, slip it into an envelope and mail it to the Universal Film Manufacturing Company, 1600 Broadway, New York City. The coupons must be mailed to the home office direct where the supply of record books are kept. Orders will not be filled from Universal branch exchanges.

MOTOGRAPHY has received a copy of the record book. It is something that every exhibitor in the country can use to great advantage. If he contemplates selling his theater and has been successful the records kept in this book will enable him to get all the house is worth.

Owners of syndicate houses should send a request for the record book for every one of their theaters. These syndicate house owners should see that their managers keep the record book accurately and the reports of the managers should be copies from the pages of the record book. The Universal Company is prepared to furnish the syndicate house owners with a record book for each house.

The "Two Romeos" Playing Texas

By S. G. PARKER,
Special Correspondent for MOTOGRAPHY

The two "Romeos," as they have already been dubbed in exhibiting circles in the Southwest—meaning the Fox and Metro version of "Romeo and Juliet"—have been playing Texas towns simultaneously.

Some weeks ago, several exhibitors having either the one or the other booked, began to get anxious about his competition booking the other; but the same is true as was the result with both "Carmen's"—business for each film version has been greater than it would probably have been otherwise.

In Dallas, the Queen Theater played the Metro production, with Francis X. Bushman and Beverley Bayne—while at the same time, a few doors away, the Jefferson was playing the Fox version with Harry Hilliard and Theda Bara in the title roles. The advertising matter put out by each house claims "the original Romeo and Juliet," but aside from a line like this, no other reference was made to competition.

It is a fact that had either house been forced to care for the patronage to both theaters during the showing of this production neither of them could have accomodated the crowds. Both theaters drew big business, and it is rumored that both are considering playing return engagements a little later. Rumor does not state whether they will play them "together" the next time, however.

In Houston, the Isis played the Fox version while the Metro offering was screened for the public at the Queen. The same result as in Dallas—both houses doing an excellent business.

The Isis at Houston and the Jefferson at Dallas play

both Fox and Metro programs—while the Queens at Dallas and Houston—play Triangle and Paramount mostly.

Soft Strains Please Critics' Ear

Music with the pictures was introduced by Vitagraph at the press exhibition of "The Devil's Prize" at the offices of the company at 1600 Broadway, New York. The reviewers have often been heard to remark that music with the pictures would be most desirable and Vitagraph is to be congratulated for being the pioneer in doing this. A number of reviewers were interviewed after the show and all those spoken to by a special representative expressed the hope that the practice would be continued and become general, because a musician's time is valuable and as a consequence the press shows are sure to start not later than fifteen minutes after the hour appointed

Artcraft Film to Open Coast Houses

EDWARD J. HOWE HAS COMPLETED ELABORATE SCORE FOR PICKFORD PICTURE

TO Mary Pickford and the Artcraft Pictures Corporation has been accorded the honor of opening many big new houses on the Pacific coast. At least six mammoth picture palaces are now projected or in process of construction in this territory and Mr. Kane, the Artcraft Pacific coast representative, reports that all of them have announced that Mary Pickford will dedicate them to the new art industry. One of the first to open will be the T. & D. in Oakland, a house seating 4,000 persons. Miss Pickford's,full week there in "Less Than the Dust" is scheduled for November 26, which will serve as the formal opening.

Others of this section include the $350,000 California Theater which Eugene Roth is erecting in San Francisco; W. H. Clune's new Los Angeles house, to be erected at the cost of $500,000; a 1,500-seat house, the Cline, built by the King-Reavis Amusement Company in Santa Rosa; Turner & Dahnken's 2,400-seat theater in Stockton; Jensen & von Herberg's Beauty Theater in Butte, which will be completed in December; the 2,300 Coliseum in Seattle, opened last January, and the Columbia in Portland, over the destinies of which Jensen and von Herberg preside.

Canada Inerested in Pickford Films

The Canadian invasion of the new Mary Pickford productions presented by Artcraft Pictures Corporation took a boom last week when the Regent Theater in Toronto and the Dominion in Winnipeg signed with the Monarch Film Company, Ltd., for "Less Than the Dust," each for a week's showing. The Monarch is handling the entire Dominion of Canada for Artcraft Pictures Corporation, Ltd., 12 Queen street, East, and reports that interest in the new Pickford pictures is running at high tide from Halifax to Vancouver.

In the states the pile of contracts at the Artcraft offices, 729 Seventh avenue, New York, mounts steadily higher. There is no longer any question about the ability of the exchange managers to keep eighty prints busy; the problem is to make this huge number cover the territory to the satisfaction of clamoring exhibitors. No territory has a monopoly on first run privileges; the demand for the first productions of Mary Pickford's own company appears to have been limited only by the number of progressive exhibitors in the United States.



Mr. Humpty Dumpty wasn't the only illustrous personage who ever sat on a wall and the tragedy of his sad end was nothing compared to what it would be if Little Mary should fall off and hurt herself. This unmoving picture was taken during the filming of her first very own production, "Less Than the Dust," about to be released by Artcraft.

Howe Completes Musical Score

Edward J. Howe has completed the elaborate musical score which Mary Pickford insisted should be a feature of "Less Than the Dust." Mr. Howe divided his time last week between the projection room and his studio, putting the final touches on his music and perfectly synchronizing his themes with the action of the picture. Those who have heard Mr. Howe's music declare that his "Less Than the Dust" composition is appropriate in every detail to the mysticism and superstition of the far East and portrays beyond criticism the atmosphere of a small village of modern India.

Many weeks the composer has devoted to the task for which he was selected by Mary Pickford. She had returned from Chicago full of enthusiasm for a genuine crusade in behalf of better music for motion picture plays, an enthusiasm born of having heard the Chicago Symphony play the harmonies arranged for one of her previous pictures, a much shorter and less pretentious production than she now aspires to make under her own artistic guidance. She knew of Mr. Howe, and he was her first and only choice in the composition and arrangement of the "Less Than the Dust" score, which is now being completed by G. Schirmer (Inc.) for distribution to the eighty theaters in which the new Pickford pictures will be seen immediately upon its release

Mr. Howe is loud in his praise of the new Schirmer method by which complete orchestration of his score can be finished in a few days. It was with this knowledge that he had the ablest mechanical assistance that he went ahead laboriously to rebuild his symphony in the spirit of Laurence Hope's "India's Love Lyrics," to which Hector Turnbull credits his inspiration for the plot of "Less Than the Dust."

Metro's "Romeo and Juliet" Praised

FRANCIS BUSHMAN AND BEVERLY BAYNE APPEAR AT BROADWAY THEATER

ON the second night of the showing of Metro's production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the title roles, at the Broadway Theater, New York, the headliners appeared in person and were literally mobbed by the throngs of admirers. Helen Dunbar, who plays the part of Lady Capulet in the production, accompanied the stars. As the players entered a box the spectators recognized them and applauded with such vigor that Samuel H. Berg, who composed the musical setting for the Metro production, dragged them onto the stage. Instantly there were cries for a speech, to which Mr. Bushman and Miss Bayne both responded.

At the conclusion of the performance Mr. Bushman and Miss Bayne were literally mobbed by the crowds. Floral tributes which had been showered upon them were first carried out to their automobile. When the two stars, with Miss Dunbar, appeared in the lobby, crowds swarmed around them and almost carried the two to the machine.

Although it was an epoch-making night in motion pictures, it demonstrated that the American people admire Shakespeare on as well as off the screen, and that they stand ready to idolize the stars who successfully interpret in motion pictures the work of the "Bard of Avon."

This demonstration was typical of the success which "Romeo and Juliet" has met all over the country. The majority of the critics are enthusiastic in their praise of the production. The beauty of the play is enhanced by the excellent musical score composed for this production by Iréneé Bergé and Samuel Berg. The music was taken from Gounod's "Romeo and Juliet" and Tschadkowsky's symphonic overture.

At the Rialto Theater, Denver, Colorado, the presentation of "Romeo and Juliet" was received so well that the manager booked the film for an indefinite engagement. At the Schenley Theater, Pittsburg, the Metro production was shown to capacity audiences for an entire week. The manager of the New Theater, Baltimore, Maryland, booked it for two weeks.

Reports from the Strand, Washington, D. C.; the Victoria Theater, Philadelphia; the Alcazar, Chattanooga, Tenn.; the Trianon Theater, Birmingham, Ala.; Palace, Des Moines; Regent Theater, Indianapolis; Alhambra, Toledo; and the Walnut Street Theater, Cincinnati, indicate tremendous business and unstinted praise. At the latter theater after the first showing the picture was booked for a second week.

The same condition prevails in the smaller cities where the film has been presented and the demands for booking are pouring in daily to the Metro exchanges.

Emily Stevens in "The Wager"

The Metro Pictures Corporation announces the Metro-Rolfe production of "The Wager," with Emily Stevens as the star, for release November 13. Other motion picture productions of this dramatic star include "The Wheel of the Law," "Destiny, or the Soul of a Woman," and "The House of Tears."

Miss Stevens in "The Wager" is supported by a cast containing Lyster Chambers ("Slippery Jim"), Daniel Jarrett, Frank Currier and Charles Bowser. It is one of the strongest Metro-Rolfe plays yet released.

George D. Baker is the author of "The Wager." He also directed the production.

Christmas Club Play

Further evidence of the wide scope of motion pictures is demonstrated in a picture now being made at the Metro-Popular Plays and Players studio to develop the savings instinct and to teach frugality in families of moderate means. It will be released broadcast throughout the country before the holidays. The film is being taken under the direction of Burton L. King, with Violet Heming and William Courtleigh in the leading roles for the Christmas Club.

Wallace C. Clifton has written a story for the screen called "Three Christmases," showing how a family suffered before the beginning of the Christmas Club and the effects after the habit of putting away a small amount each week had been started.



Here's the crowd and the reason for it. The house: the Broadway, New York. The picture: Metro's "Romeo and Juliet," with Bushman and Bayne.

Two More Planks

The following two expressions concerning censorship of pictures are the last of those given to Motography by candidates for Illinois state offices at the present election. The other "picture planks" produced by Motography's complete canvass were published in the two preceding issues.

Mt. Vernon, Illinois, Oct. 31, 1916.

Motography, Chicago:

In answer to your question relative to the regulation of motion pictures by a State Board of Censors, I desire to state that I am opposed to the creation of any further commissions or boards at the expense of the tax payers of Illinois. The people of this state will censor all undesirable films exhibited by withholding their patronage. Very respectfully yours,

Louis L. Emmerson, Republican Candidate for Secretary of State.

Carrollton, Ill., Oct. 25, 1916.

Motography, Chicago:

I have your letter of October 19th before me, and in reply will say that I am not at the present time at all familiar with the motion picture business.

I have been a business man of Carrollton for 25 years, and assure you that I will, if elected, do what I think is for the best interests of all concerned, after informing myself on the matter. One thing I want you to know is that I am not trying to evade any question on legislation on any matter that is laid before me. Before I would vote on any measure, all parties would be given a full hearing.

S. Elmer Simpson, Republican Candidate for State Senator, 38th Senatorial District.

Schenck-Talmadge Nuptials

The wedding of Joseph M. Schenck, general booking manager of the Marcus Loew circuit and affiliated theaters, will be married to Norma Talmadge, of the Norma Talmadge Film Corporation, next week at Stamford, Conn.

There will be no happy honeymoon for the present as Miss Talmadge is now working in a film that will require her services for some time, and after that she is under contract to make other pictures for the company which is controlled by her fiance.

New San Francisco Office

Commodious executive offices have been opened in the Humboldt Bank Building, San Francisco, by the De Luxe Film Lasky Corporation for the distribution of high class productions, mainly state right features and spectacles that are too big for the program. Good comedies and educational fillers of the better class will also be distributed.

Carter De Haven is now directing his own company and playing the lead in a two-reel comedy, "Her Man Friday."

World Releases "Bought and Paid For"

ORIGINAL DRAMA MARKED THE OPENING OF WILLIAM A. BRADY'S PLAYHOUSE

"BOUGHT AND PAID FOR," the film version of which will be released by the World Film Corporation on November 13 with Alice Brady as its star, was the first production at William A. Brady's Playhouse in New York, where it continued for two winters and one summer without a break. When this play was originally produced many thousands of dollars were spent in a nationwide advertising campaign. The effects of this widespread advertising will undoubtedly be felt by the film. Because of the great success of the drama on the legitimate stage it is familiar to almost everyone in the country and there will be general interest in the motion picture release. George Broadhurst, the author of the drama, has expressed himself as very much pleased with the picturization of this play and prophesies for the film a success equal to that of the play both in this country and abroad.

In addition to the list of picture plays already published, to be released between the present time and the end of May, 1917, the World Film Corporation's production directors are actively at work upon three dramas simultaneously. These are "A Law Unto Herself," with Travers Vale in charge; "The Parasites," directed by Harley Knoles, and "The Bondage of Fear," which is being "put on" by Harry Davenport.

In the last mentioned piece Robert Warwick is the star, with Gail Kane in the opposite role. In "A Law Unto Herself" the cast is headed by Ethel Clayton and includes Arthur Ashley, John Bowers, Montagu Love, Edward Kimball and others. Carlyle Blackwell, June Elvidge, Muriel Ostriche, Charlotte Granville and Henry Hull are acting the big roles in "The Parasites."

"Frou Frou," the last of the World-Brady plays previously bulletined, is completed, under the direction of Emile Chautard. Alice Brady is the star, and the support embraces Gerda Holmes, George McQuarrie, Edward Langford and Alec B. Francis. This drama was a very great success when produced on the speaking stage by the late Augustin Daly.

It will be released May 29 and the entire schedule will be maintained as officially announced three weeks ago.

On Wednesday evening of last week Lew Fields and the entire company supporting him in the musical comedy "Step This Way" availed themselves of an opportunity to see Mr. Fields in the World-Brady screen play, "The Man Who Stood Still." This, by the way, was the first time Mr. Fields had observed the picture.

When his work in "The Man Who Stood Still" was completed, the actor started out immediately upon his road tour and has not been within striking distance of New York at any time since. Last week the comedian was in St. Louis with his musical piece, and it occurred to George W. Fuller, the World Film Corporation's manager in that city, that it would be a nice compliment to invite Mr. Fields and his stage associates to view the picture.

William Sievers, manager of the Grand Central Theater, where "The Man Who Stood Still" was booked but had not been shown, assented to the plan, and the after-theater party was duly held.

"The Man Who Stood Still," besides the widely known comedian, presents a young girl who is fast becoming a big favorite with motion picture followers the world over. This girl is little eighteen-year-old Doris Kenyon, who has appeared in World productions exclusively since her entrance into pictures not so very long ago.

Nine Productions Under Way

CRITICS LAUD "A DAUGHTER OF THE GODS"



The young lady in the circumference needs no introduction. You've had her in your house very often. Far from vampiring, her latest artistic efforts were in "Romeo and Juliet," Shakespeare's love drama, just produced by Fox. She is overlooking one scene in the play.

Below, Annette Kellermann harums in the Solomon scene from "A Daughter of the Gods," which is now charming big crowds in New York.



NINE different productions, five in the east and four in the west, are being filmed now by William Fox's directorial staff.

The stars acting in the New Jersey studios are Theda Bara, June Caprice, Virginia Pearson, Valeska Suratt and Gladys Coburn; across the continent, William Farnum, Gladys Brockwell, George Walsh, and Alan Hale and Gretchen Hartman, who will be featured together in a forthcoming photoplay.

Miss Bara's picture, one of the most dramatic in which she has yet appeared, will present an extraordinarily capable cast. Chief among her supporting players are Walter Law, Einar Linden, Glen White, John Webb Dillion and Alice Gale, all of whom had prominent roles in William Fox's picturization of "Romeo and Juliet."

Einar Linden, the Paris of the film, was so enchanted by Theda Bara's wonderful eyes that he has written the music for a song dedicated to the distinguished actress, under title of "Those Perilous Eyes."

One of New York's best-known music publishers will soon have the publication on sale. Mr. Linden is not a tyro in this field, by any means, as he wrote both music and libretto for the operetta, "Le Jardinier," and was a noted figure in European grand opera before he came to the legitimate stage.

He has been successively a grand opera tenor, clown, dancer, stage manager, librettist, composer, actor, and moving picture player.

Valeska Suratt's photoplay, under the direction of Will S. Davis is proceeding rapidly. Herbert Heyes has the part opposite the fashion plate of the screen. Others in the cast are Claire Whitney, John Charles, Joseph Granby, Charles Edwards and Oscar Nye.

"Jealousy," a recently completed Suratt screen play, is released by William Fox on November 20.

Virginia Pearson is doing a film which deals in part with prison life. One of the novel studio sets erected for it last week showed the girls' workshop on Blackwell's Island.

The news has come from the West Coast studios that Alan Hale, featured with Gretchen Hartman in an international picture-play, was president of the 1912 Class of Osteopathy in Philadelphia. The versatile Hale was once a protege of Mike Murphy, the famous athletic trainer; and later, a protege of Andreas Dippel. Several well-known United States army officers and hundreds of privates, on duty along the Mexican border, appear in many scenes of the Hale-Hartman photoplay.

Reed Heustis, publicity representative for the Fox Film Corporation on the Pacific Coast, is the author of the scenario which Frank Lloyd has in work for Gladys Brockwell.

Critics Sanction Fox Spectacle

William Fox's million dollar Kellermann photoplay, "A Daughter of the Gods," the picture beautiful, has been acknowledged by the country's foremost dramatic critics as unsurpassed in the annals of screen artistry.

This production is now showing in New York, Philadelphia and Pittsburgh. It has been received in each of these cities as an epochal film.

Here are some opinions about it:

"A Daughter of the Gods" has eclipsed any previous screen presentation seen on Broadway.—New York *American.*

Unsurpassable. Anyone who is not willing to admit that it is one of the finest things yet produced is not fit to criticize motion picture work as a fine art.—New York *Journal.*

It fulfilled all the promises that had been made of a wondrously beautiful and animated spectacle.—Philadelphia *Press.*

Colossal in its magnificence.—Brooklyn *Times.*

A cinema that will have to be seen by all.—New York *Evening Sun.*

One can say without fear of contradiction that it surpasses anything ever shown on the screen.—New York *German Herald.*

Furnishes almost more splendor than the eye can grasp.—New York *Telegraph.*

A marvelous picture.—New York *Journal of Commerce.*

"A Daughter of the Gods" is one of the really big creations of the motion picture artists.—Philadelphia *Record.*

The entire ten reels are a continuous panorama of beautiful scenery, perfect photography and thrilling incidents.—Brooklyn *Citizen.*

Characterized by grace, stirring grip, clever musical accompaniment and a wholesome oriental atmosphere.—Philadelphia *North American.*

Done on a most lavish scale.—Philadelphia *Inquirer.*

As a succession of poetic pictures which charms the eye and calms the soul, "A Daughter of the Gods" has no rival.—New York *Review.*

BEECROFT RESIGNS

Eastern Representative of American Film Company Withdraws to Enter Field of Distributing United States Films Abroad

The resignation of Chester Beecroft as eastern representative of the American Film Company, is announced from that company's office. The step was taken by Mr. Beecroft to enable him to put into independent action a plan of foreign distribution which will bring maximum returns to the manufacturer.



Chester Beecroft, who will connect American films with foreign screens

Mr. Beecroft's new connection is with the Overseas Distributing Company of America, an organization which has made arrangements to market American Film Company-Mutual productions abroad through the foremost foreign distributors. Mr. Beecroft will also continue to handle the sale of the Chaplin-Mutual pictures in foreign countries and will in addition deal in the product of any other high-class film companies looking for the widest foreign market. The proposition is worked out on a bigger and broader scale than has been applied before in marketing films abroad and every indication is that it will be a huge financial success. Mr. Beecroft will be located for the present at 71 West Twenty-third street, New York.

Harry H. Poppe and Eleanor O'Keefe, who were associated with Mr. Beecroft during his term as general manager for David Horsley, and who have been with him in the American Film Company's office, will go along with him in his new venture.

Chester Beecroft has been a brilliant success since his entry into the film business. He first drew attention as advertising manager of the Patents Company, the first great combination in the business. Later he was advertising and publicity manager of the all powerful General Film Company.

Later Mr. Beecroft wrote publicity and advertising matter for David Horsley, aiding the latter in building up his business.

Appreciating the value of his services, Mr. Horsley appointed Mr. Beecroft his general manager, an office which he handled with such good judgment that John R. Freuler offered him the post of the New York representative of the American Film Company and full charge of the American-Mutual and Chaplin-Mutual export business.

One of his notable achievements in this position was the sale of the rights to the Mutual-Chaplin releases in the United Kingdom for a sum equal to more than half of the total salary the Lone Star Company is paying the famous comedian.

CALIFORNIA ADAPTS "FAUST"

Filming of the Opera Nearly Completed and Will Be Released Exclusively for "Big Time" Bookings

The California Motion Picture Corporation announces that its big film adaptation of the opera "Faust" is nearing completion and will be released for indefinite runs this winter in several of the leading cities of the country. It is an elaborate production intended exclusively for "big time" bookings.

The scenario is from the pen of Captain Leslie T Peacocke. The adaptation, according to the producers, religiously follows Goethe's original and Gounod's operatic versions.

The star of the production is Beatriz Michelena, the prima donna, whose insistency ever since her screen debut, that the greatest of the operas be adequately produced in film version, is largely responsible for the present endeavor. As Marguerite, Miss Michelena will find it necessary to add a new type to her already long and diversified list of motion picture heroines.

Something of the demand that is said to have been made upon Miss Michelena's talent and emotional responsiveness, may be gathered from the fact that the big theme of the screen story is Marguerite's fall from innocence, her tribulations, as pictured in Goethe's poem, and her final redemption. While thoroughly classical in atmosphere, the "Faust" motion picture, like the original story, is replete with tense situation and the proverbial "punch" of the accepted film production.

Sending Shows to Soldiers

For the last month, the Mutual Film Corporation has been furnishing a daily program of films to the Twentieth Infantry at Fort Bliss, Texas.

This was done at the special request of Chaplain John T. Axton, who for three years has used Mutual programs exclusively in the nightly entertainments offered the men of the Fort Bliss and neighboring posts.

In a letter expressing his appreciation of the Mutual's kindness, Chaplain Axton says the regulars of the United States army truly appreciate anything done for them, since the attention of the public has been focused on the national guard camps and the regulars have been neglected.

"We have used the Mutual service for nearly three years, writes Chaplain Axton, "giving our men a free program every night, inviting as many neighboring troops as cared to enjoy it, so that we exhibited to acres of men. The funds have been contributed by interested friends and by the men. The government makes no appropriation for the purpose."

Selznick-Laemmle-Brenon Associate

TAKE OVER NEW YORK THEATER FOR BIG SCREEN PRODUCTIONS

IN this era of mergers and combinations the latest announcement is the co-operation of Lewis J. Selznick, Carl Laemmle and Herbert Brenon, motion picture producers and heads of three film organizations, who in association with each other have taken over the Broadway Theater at Broadway and Forty-first Street, New York City, and will make it a house of "runs" for famous screen productions.

Owing to the steady production of plays without any increase in the number of Broadway theaters to shelter them, the film magnates with great screen successes on their hands have found themselves barred out of New York unless they consented to book their de luxe features as regular program attractions. This would entail large financial losses.

Such a situation was by no means pleasing to Messrs. Selznick, Laemmle and Brenon, so they successfully negotiated a deal overnight with the Stanley V. Mastbaum interests, of Philadelphia, whereby they obtain almost immediate control of the Broadway. Under its new direction the Broadway will at once be used to give shelter to several striking and costly pictures, each of which is expected to have an extended "run."

The first film drama to open at the Broadway under its new control will be Herbert Brenon's multi-reel presentation of Nazimova in "War Brides," by Marion Craig Wentworth. This is the first production made by Mr. Brenon since he formed his own film corporation. This is also Nazimova's first screen appearance and she has scored a tremendous success with her entry into films. It it the second great production made under the trade name of Selznick-Pictures.

Following the run of "War Brides," Mr. Laemmle will present the Universal Film Corporation's picture, "20,000 Leagues Under the Sea," and Lewis J. Selznick will present his greatest star, Clara Kimball Young, in a multi-reel picturization of "The Foolish Virgin" by Thomas Dixon, author of "The Birth of a Nation."

"War Brides" is certain to create a lot of attention. For timeliness it is one of the greatest plays of the day and hour, it was immensely popular in vaudeville and made Nazimova, the Slavic tragedienne, a greater dramatic factor than she had ever been in her entire previous career.

Herbert Brenon, the producer, has achieved a brilliant success in his direction of Nazimova. It might be added that his greatest producing capacities have been revealed in the making of this work.

An immense amount of money has been spent on "War Brides," but even that is secondary to Mr. Brenon's handling of Nazimova. At a private showing of the picture to an audience composed largely of women, a few days ago, the pictures so affected the onlookers that some of the women came out of the screening room with eyes glistening and with signs of dampness on their cheeks.

"War Brides," as Herbert Brenon has produced it, is the most compelling argument for woman suffrage ever presented on stage or screen. It is likewise a splendid pictorial argument for peace.

Beginning Saturday night, November 11, the Broadway will be redecorated and beautified in appearance. New stage settings will be installed, handsome new fittings put in place. The orchestra will be enlarged and the house staff and ushers given a new and distinctive dress. The opening performance of "War Brides" will be held on Sunday evening, November 12.

Hanover Purchases All Biograph Films

One million five hundred thousand feet of positive film was recently purchased from the American Biograph Company by the Hanover Film Company of New York. Charles E. Kimball and Sam Grant, managing directors of the latter concern, estimate the number of subjects comprising this footage to reach between eight hundred and one thousand. They range in length from split reels to five reel features.

These pictures are library copies of each of the Biograph productions from 1910 to date. Many of them have in their casts four or five people who are today screen stars and directors of international fame. During the period covered by these pictures there were at the Biograph studio such well known stars as Mary Pickford, Mae Marsh, Lillian and Dorothy Gish, Robert Harron, Henry Walthall, etc., and Griffith and Sennett were among their directors.

The Hanover Film Company, located in the Columbia Theater building in New York, will list the titles, lengths and casts of these pictures in a later issue of Motography. As there is only one copy of each production, no restrictions will go with the sale of the prints. They can be shown anywhere by the purchasers, making it a case of "first come first served." And there are lots of these old pictures which can compete with the best on the market today, for they were made when the Biograph Company was in its prime. During the American Biograph Company's early days an exhibitor had only to hang out the AB sign to be sure of a capacity house.

The Girl on the Cover

Bessie Eyton, who in the past few years has become known as one of the most versatile stars in the silent drama, has, by the common consent of those authorities who have been permitted to see private presentations of Sherman-Elliott's "The Crisis," produced by Selig, accomplished the best work in her talented career.

Miss Eyton assumes the role of "Virginia Carvel," the impulsive, pretty, self-willed Southern lassie in Winston Churchill's great story of American life. All through the story of "The Crisis" Miss Eyton's charm and her winsomeness will capture the hearts of audiences everywhere. However, it is not simply the pretty face and whole-hearted charm of Bessie Eyton that will attract; in several of the climaxes she rises to heights of emotional acting that have seldom been surpassed on the screen.

Her scenes with George W. Fawcett, who so ably enacts the role of "Judge Silas Whipple," will bring both laughter and tears to the eyes of the spectators.

And believe us, there is no more charming figure presented in Filmland than winsome Bessie Eyton in the gowns of a half century ago when hoop skirts were the vogue. Miss Bessie made all her gowns and she also wears some fine old-fashioned cameos.

At the left below are Shirley Mason and George Le Guere in the McClure "Seven Deadly Sins" series. Nance O'Neill plays in "Greed," third of the series, and Charlotte Walker, the widely known stage star, in "Sloth," the fourth, a glimpse of one of whose thrilling scenes is shown at the right.



"WRATH" FIFTH McCLURE PLAY

H. B. Warner Portrays Double Role of Father and Son in This Chapter—Two McClure Players Join Allies

"Wrath," the fifth play of the McClure Series "Seven Deadly Sins," presents Russian bureaucracy, Russian statecraft, Russian mystery, Russian cruelty, Russian chivalry, Russian wrath and Russian tenderness—and these are all portrayed by H. B. Warner, the latest McClure star, who plays the dual role of a Russian grand duke, the chief exemplar of "Wrath," and his son.

This chapter of the series, which is being directed by Theodore Marston, has other remarkable aspects aside from its strange story and setting. There is an interval of sixteen years between the prologue and the main action, and Mr. Warner, in playing his dual role, is called upon to use four separate make-ups.

Motion picture audiences will have an added interest in the characters of Le Compte de Frais and La Baronne d'Arboz, appearing in "Pride," the second play of the McClure series, "Seven Deadly Sins," in which Holbrook Blinn is starred, when they hear that the players who created these parts, Guido Colucci and his wife, Lena D'Avril, are now over the seas doing their bits for the Allies.

Mr. Colucci is an Italian reservist, who before his connection with McClure Pictures, appeared in Metro, World and Ivan pictures. Recently he was featured by Edison in a five-reel feature, "The Tell-Tale Step." Just as he was completing his work in "Pride" he received word that his class had been called to the Italian colors, and he stepped out of his role of count to serve as a common soldier in the ranks.

Lena D'Avril, as his wife is called, is a French girl, and was well known in Paris as a dancer before coming to this country. When her husband marched away she realized that she would rather be with her husband in the shell-swept countries than in America posing before a camera so she went with him and will become a Red Cross nurse.

George Le Guere is sentenced to the death chair in "Greed," the third play of the McClure series, and Nance O'Neill sets to work against tremendous difficulties to rescue him. Mr. Le Guere's hosts of girl admirers will heave deep sighs of relief when the series is completed and the love of Eve Leslie (Shirley Mason) rewards him for risking life and limb to save her from those who would tear her away from him.

PARAMOUNT PROGRAM PROMISE

Mae Murray and Fannie Ward in Features for Week of November 13. Short Reel Productions Include Comedy

Mae Murray and Fannie Ward will hold sway on the Paramount Program for the week of November 13, in the two feature productions "The Plow Girl" and "The Years of the Locust," respectively, both from the Lasky studios.

"The Plow Girl" marks the return of Mae Murray to the Lasky studios, this being the first production she has made since she left the east some weeks ago, after having appeared in the productions of the Famous Players.

Not since the time of "The Cheat." has Fannie Ward had a production in which her wonderful capabilities have been given such sway as in "The Years of the Locust."

Surrounding the program for the week of November 13, Paramount will release four short reel features, the 40th edition of the "magazine-on-the-screen," the Paramount Pictographs; the 41st of the series of "Weekly Trips Around the World" conducted by Burton Holmes, in which he takes his fellow tourists "In Modern Athens;" a Paramount-Bray cartoon by J. R. Bray, "Colonel Heeza Liar Hobo;" and the fourth Black Diamond Single Reel Comedy produced by the United States Picture Corporation, and released by Paramount, "A Villainous Pursuit."

The four subjects of the Paramount Pictograph are "Self Defense Without Weapons," which depends fundamentally upon your ability to startle an assailant before he has the opportunity to do you any bodily harm; "People of the Alaskan Wilderness," the second installment of Prof. George Burbank Shattuck's pictures showing the conditions now existing in the Klondike region; "Have You a Little Heifer in Your Home?" which "back to the land" movement contemplates the keeping of a cow in every home, thereby

having your individual milk supply fresh for all meals; and "Frenzied Frocks and Frills," exposing the secrets of the designing rooms of the Parisian modistes.

Burton Holmes takes his travelers to witness the Olympian Games and other unusual European events.

FILMING 'THE GARDEN OF ALLAH'

By Thomas Santschi

Dear Editor: I am not much on writing for publication but, pursuant to your request, I am sending along my observations and experiences in the filming of "The Garden of Allah." It may interest your readers to know that a majority of the photographs were taken by Yours Truly, Tom Santschi.

"The Garden of Allah" produced by Mr. Selig from Robert Hichens' famous novel is the most elaborate film drama that I have ever appeared in and, believe me, I have "worked" in hundreds of film plays. I can also state that I like my role, that of "Boris," better than any other character part I have ever undertaken and this includes both the spoken and the silent drama. May be you don't know that I played in stock for some years before joining the Selig Polyscope Company. I have never been with any other film company.

Mr. Selig instructed Jim Campbell to go as far as he liked in filming "The Garden of Allah" and I, for one, believe the picture is the best that Jim has ever done and I say this with due regard for "The Spoilers," "The Crisis," and the others.

A lot of the spectacular scenes in "The Garden of Allah" were filmed in the Mojave desert in California. It was there that we filmed the sandstorm which for realism will be difficult to surpass. The wind was raised by the planes of a battery of air craft anchored off scene and sawdust was utilized with the sand in making an unusually realistic rain of sand. The charge of the Bedoins was also staged in this desert. This action was rehearsed time and again and it was hard work, I tell you, for men and horses sank ankle deep in the sand.

Helen Ware who enacts the part of "Domini" thoroughly enjoyed every moment of the filming of "The Garden of Allah." There were no performances too hazardous or difficult for her to undertake. I am told that she presents some of her most artistic work in this picture. I do know that acting with her is a pleasure and that her wonderful art inspired the entire company to their very best efforts.

I think James Bradbury in the role of the "San Diviner" is very good. He has a wonderful makeup.

When you see the wonderful street scenes of Oriental atmosphere, the mosques, the bazaars, and all, do not think for a moment that this is a "stage scenery." William N. Selig ordered that permanent structures be erected and the towers and buildings of massive stone are really and truly built of stone.

We used about two thousand people in the production of "The Garden of Allah." These include types of Orientals, etc. It was no small task to secure proper costumes for all of these people and even the fire arms used by them were necessarily of Oriental make.

FROHMAN PLACES FILM RIGHTS

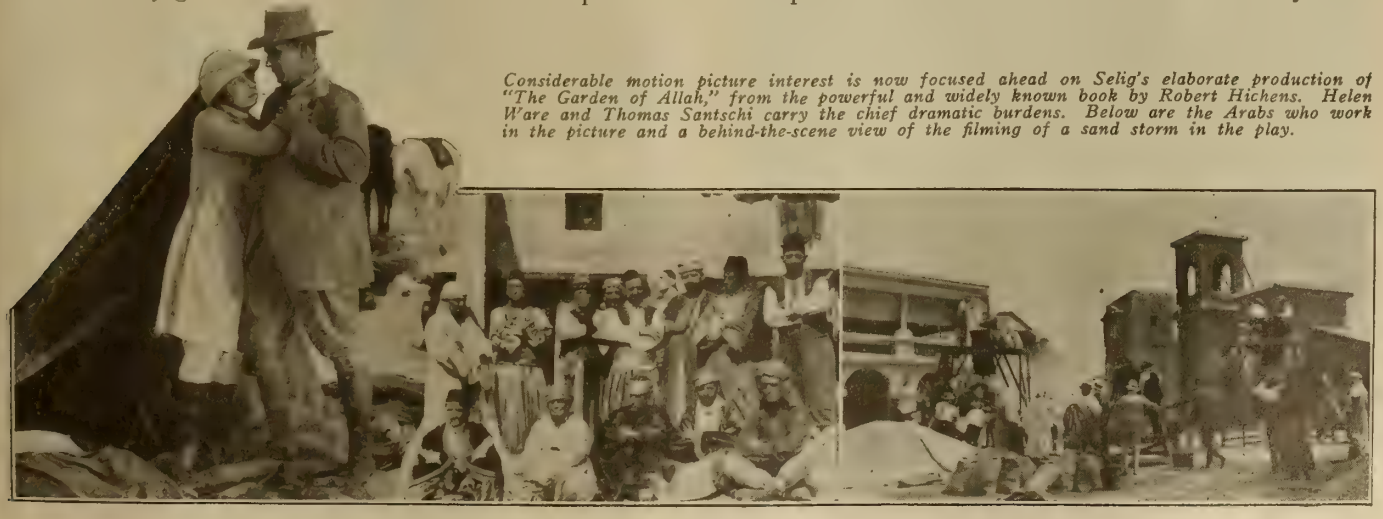
Rights on "The Conquest of Canaan" Secured by Hiram Abrams of Paramount, Stanley Mastbaum and Louis Rosenbluh

The Frohman Amusement Corporation this week closed with Hiram Abrams of Paramount for the rights to its latest picture in the California territory controlled by the Lasky Pictures Corporation and covering California, Nevada, Arizona and New Mexico. Hiram Abrams, acting for his own organization, distributing through New England, secured the New England rights to the "Conquest of Canaan," and will give the picture immediate release in that territory. He acted as agent for the Lasky enterprise. "The Conquest of Canaan" will be the initial release of the newly organized Lasky exchange at San Francisco and will be released by that concern about November 2.

Stanley Mastbaum, the Philadelphia magnate, secured the Pennsylvania, Virginia, Maryland, District of Columbia and Delaware territory from the Frohman people for "The Conquest of Canaan," and will issue it as the first important release through a new exchange recently opened there. From the nature of the deal it may result in a permanent arrangement between Frohman and Mastbaum for that concern's handling of the entire Frohman output in their territory.

Louis Rosenbluh, head of Variety Films, Inc., secured New York and northern New Jersey for "The Conquest of Canaan," and has secured an option on the same territory for "The Witching Hour."

President Sherrill of the Frohman concern announces that "The Witching Hour," which is to be a seven-reel picture, is to be shown preferentially to those buyers who secure "The Conquest of Canaan," as it is his intention, if possible, to concentrate each of his productions in one center in each territory.



Considerable motion picture interest is now focused ahead on Selig's elaborate production of "The Garden of Allah," from the powerful and widely known book by Robert Hichens. Helen Ware and Thomas Santschi carry the chief dramatic burdens. Below are the Arabs who work in the picture and a behind-the-scene view of the filming of a sand storm in the play.

Ralph Ince Forms Producing Co.

As announced last week by Motography, Ralph W. Ince has retired from his post as producing director of the Vitagraph Company and will form at once a large company of his own, in order to carry out some plans which he has long had under consideration. With Mr. Ince will go Lucille Lee Stewart and Huntly Gordon, who will lead the new company and share the starring privileges of future "R. W. I." productions.



Ralph W. Ince, who will form a new producing company

There has, Mr. Ince emphatically declares, been no change whatever in the pleasant relations which have always existed between the Vitagraph Company and himself.

The cause of the dissolution is merely the latter's lesire "to go it alone." For a matter of ten years or so the name of "Ince" and "Vitagraph" have been closely connected. The retiring producer-director has been with the Flatbush organization practically that length of time, half of which he has spent in the supervision of productions and the development of performers.

Mr. Ince is still a young man. Both of his parents were stage folk and he himself has done some noteworthy character studies, among them one of Abraham Lincoln (before the camera) which was particularly well received. He also served a stage apprenticeship in the company of the late Richard Mansfield, and was also in the original productions of "Ben Hur" and the "College Widow."

He provided the first three and the first five-reel pictures put out by the Vitagraph Company. Ralph is recognized universally as one of the foremost producers of the day and his new undertaking will give him wide scope to turn out unexcelled features.

In starring Lucille Lee Stewart and Huntly Gordon, Mr. Ince has wisely chosen a combination that he believes will eventually have no counterpart among the many leading performers. Mr. Ince announces that he has several big surprises in store for the lovers of the silent drama, some of which will shortly make their appearance.

Jeanne Eagels in New Pathe

It is not often that faith healing is the theme of a motion picture feature. In "The World and the Woman," the Pathe Gold Rooster play for November 19, Thanhouser has taken such a theme and with it evolved a remarkable picture. Through faith a girl of the streets finds the soul within her awakening and through it becomes spiritually reborn. Miss Jeanne Eagels makes her Thanhouser debut in this picture and her work is of a kind that leads us to hope that she will appear in other features. Miss Eagels is a Kansas City girl. After some experience she went to New York and secured an important part with Billie Burke in "Mind the Paint." She later played opposite Julian Eltinge in "The Crinoline Girl." Then she followed Elsie Ferguson in the leading role in "Outcast" on tour. She was then engaged as a member of the all star cast in "The Great Pursuit."

Rothacker Prints Children's Film

The Rothacker Film Manufacturing Company has just completed for the Fort Dearborn Photoplays Company the printing of its five-reel production "Modern Mother Goose," which is to be released in Chicago. The play has some beautiful settings and is enacted almost entirely by children. Except in the introduction only one of the child players is over thirteen years of age. The principal parts in the production were taken by Marjorie Beardsley, former Universal leading lady now under contract with the Fort Dearborn Photoplay Company, Myrtle von Betz and Ellis Paul.

All of the photography in this picture was done by Wesley Smith and Edwin Linden, both of the Rothacker Film Manufacturing Company and the same Chicago organization handled all of the laboratory work.

Juanita Jumps Again

Juanita Hansen is now with the Triangle-Mack Sennett-Keystone studios.

Miss Hansen signed her contract Friday, the thirteenth of October, and declares that unlucky days and dates mean nothing in her life.



Juanita Hansen, the swirlly moving meteor who is now with Triangle-Keystone.

The pretty golden haired, blue eyed Juanita received her first comedy experience under the direction of Mack Sennett and has been engaged to appear in a series of light comedies.

She has resided in Los Angeles most of her life and entered the moving picture field about two years ago. Her last picture before coming to the Keystone studios was "The Secret of the Submarine," the American serial in which she played the leading role.

Miss Hansen will head a company directed by Harry Williams, the well known song writer, who received his initial experience in the scenario department of the Keystone plant. Of late Mr. Williams has been co-directing with William Campbell in the company headed by Chester Conklin.

Miss Hansen has had a most interesting and successful career in moving pictures and will be a decided attraction in future Triangle-Keystone comedies.

Current Releases Reviewed

Two Pathe Gold Rooster Plays

"Shadows and Sunshine," "Hidden Valley." Reviewed by Thomas C. Kennedy

IN "Shadows and Sunshine" little Marie Osborne not only carries well the burden put upon her by the scenario but she has something in reserve at all times. Marie is without a doubt a ray of sunshine and therefore she is all the story this picture tells would have her.

Marie is a star who has not been taught to act and she does



"Little Mary Sunshine" (Marie Osborne) is a very capable star in "Shadows and Sunshine."

not act; it's just a case of being magnetic of personality and perfectly natural even if the camera is looking on. She is surrounded by a cast of such well known Balboa players as Daniel Gilfether, Lucy Payton and Mollie McConnell and still she is the star of the picture, not only as a result of being made the center of the interest by the story but through her own ability to be perfectly natural.

Marie Osborne has a smile and a breezy manner that remind one of Douglas Fairbanks. Her smile is as pronounced and infectious as any that have graced the screen. The little girl whom Marie makes so convincing and interesting is directly responsible for reuniting a lonely old couple with their son, whom they drove from their home and hearts when he married. The Jackson home is filled with shadows until Little Mary enters, and then comes happiness. There are many good bits of comedy and "Shadows and Sunshine" is amusing all the time. It is a five-reel Gold Rooster play whose marked ability to entertain wholesomely will make it popular with every audience.

"HIDDEN VALLEY"

This Thanhouser production tells a story which, we are informed, resembles in general the romances written by Ryder Haggard, but as far as that goes it may also be said to have the style of a George Barr McCutcheon novel. The play tells of a divinity student's visit to the valley inhabited by an African tribe. Hidden Valley is far removed from civilization. He goes there on a matter of business—seeking ostrich plumes to be exact.

The valley has for years been short of water and the natives are continually making sacrifices to the water god. The student arrives on the scene in time to shoot a native who is about to stab one of the nobles in the back. He is hailed as a white god and very much surprised to see a white woman living with the tribe. He at the first opportunity learns her story. She is the daughter of an explorer and through an accident was carried to this remote place by a swift current which runs beneath the house in which she is held captive. She is to be sacrificed to the water god also. But the student investigates the stream of water flowing beneath the hut and finds that only a blast of powder is needed to give Hidden Valley all the water required. The blast is executed and the student with the white girl leaves the valley amid the cheers of the awed natives.

Valkyrien (the Baroness De Witz) is featured and she is a feature of the offering, her beauty being advantageously set off by the classic white crepe garment she gracefully wears draped about her. Valkyrien dances attractively and she fits into the picture well.

The African station is rather convincingly portrayed. The scenes include many blacks, presumably of Florida residence, who look very well as uncivilized sons of Africa's wilds. The supporting cast includes Boyd Marshall, Ernest Warde and Arthur Bower.

"Small Town Stuff"

Three-Reel Selig Drama Released October 30. Reviewed by Genevieve Harris

THIS is one of the "Bloom Center" comedies written by Maibelle Heikes Justice. It is on the order of the previous plays of the series, generally familiar to exhibitors. Norval MacGregor is the director. The comedy, which contains slapstick methods, is laid in a traditional small town and the characters are the (stage) small town types. With this material, the producers have worked out a great deal of exaggerated but effective comedy. It will go very well in comedy loving audiences. The action is swift and spirited. It is, as a whole, a very acceptable offering.

The Story: Among the citizens of Bloom Center are Constable Plum, correspondence school detective on the trail of an escaped crook, Micky the Mick; Johnny West, would-be journalist, and Percy, from the city, both in love with Margaret Tate, editress of the Bloom Center Bugle. Othello Booth, an actor, arrives in the village and stages a play, using the talent which the sewing circle provides. Othello falls in love with the editress and arouses the jealousy of her other suitors, who plan his downfall. They break up the play and create much disturbance throughout the town. At last chance reveals the true identity of the supposed actor, who is really Micky the Mick. The constable claims the reward, and life goes on as usual in Bloom Center.

"The Soul of Kura-San"

Sessue Hayakawa in Lasky-Paramount Offering. Reviewed by Thomas C. Kennedy

"THE SOUL OF KURA-SAN" is an excellent vehicle for Sessue Hayakawa. But the real purpose of this story by Charles Sarver does not stop at opportunities to the featured actor, for it also presented the producer with occasions to affect forceful drama and great pictorial beauty. "The Soul of Kura-San" is a drama turning about a Japanese artist's determination for revenge upon the American who betrayed and caused Kura-San to take her own life. There is continuous interest here. Also there is real punch.

Though most of its action takes place in the Flowery King-



"His name—quick!"

dom and there is equal use of interior and exterior settings, here is a picture which, produced in California, fairly breathes out the atmosphere of Old Nippon. In vain did the several reviewers present at the trade showing in New York last Friday look for

some alien touch, a touch of the West in this patch of the East holding the screen. True there was a discordant note at the showing, but that was supplied by the censors who were among those present. These censors were in good form, they censored some of the reviewer boys for smoking.

The story of "The Soul of Kura-San" is not unfamiliar. The picture opens in Japan and shows the true love which binds Kura-San and the impecunious Toyo, an artsit. The father of Kura-San forbids this match, he wishes his daughter to marry a wealthy merchant. Toyo comes to America to enter business with his prosperous uncle. His letters to Kura-San are intercepted by her father and one of them is substituted for a note supposedly written by Toyo and telling Kura-San that he has married his rich cousin.

After the death of his uncle Toyo returns to Japan. But Kura-San is to know only sorrow through his return. Kura-San has been betrayed by an American artist named Herbert Graham. She commits suicide and in her dying condition tells Toyo that the man was an American named Herbert Gray. Toyo hurries to America on learning that the betrayer has left Japan. Through the painting Kura-San posed for, Toyo locates the artist and on finding that his name is Graham is filled with hatred toward the memory of Kura-San, whom he protests lied to him to save her lover.

At first Toyo is bent upon killing Graham, but then he determines that his revenge must be truer to its term than that. His opportunity comes when Graham marries a beautiful girl. Toyo after planning carefully arranges the moment when he will be revenged. But the outcome is not what he expected, for his attack upon the American girl is interrupted by Graham and then the girl's conduct awakens him to the fact that as she lied to save her lover from harm, so too did Kura-San lie to save him, Toyo, from the guilt of murder.

The dramatic situations are presented with great conviction and force, while the pictorial and love scenes laid in Japan have distinct charm. The direction and production of the picture are of a very high quality. The photography is of course excellent. Director Le Saint is to be complimented on many points, not the least of them being the force put into the scenes of Kura-San's death from a self-inflicted wound. In this there is drama without its horribleness.

Myrtle Stedman appears in the role of Anne Willoughby and she pleases. Tsuru Aoki is splendid as Kura-San. George Webb is the American artist. A number of Japanese actors and actresses of ability appear in the picture.

"The Hidden Scar"

Ethel Clayton and Holbrook Blinn in World Drama. Reviewed by Genevieve Harris

THIS five reel picture, directed by Barry O'Neil at the Peerless studio for the World program, deals with a woman who has transgressed the moral law and who reforms to find later that her past threatens to destroy her present happiness. The theme is of course very old, but when interpreted by so capable a cast as this, it makes a living and interesting play. Ethel Clayton as Janet Hall, the woman, has an unusually sympathetic role. Holbrook Blinn has a small but important role of a physical culture teacher whose belief it is that Christians do not really live up to their own doctrines. The introduction of this character and his ideas is important in that the subject is presented from this point of view.

Montague Love has a short but very well acted role, that of Henry Dalton, whose mistress Janet has been. Madge Evans the child player, has an important part and has been effectively used by the director to win sympathy. Irving Cummings plays Dale Overton, the young minister, while Edward Kimball and Mrs. Woodward play his father and mother. The settings and photography are good, the acting excellent.

As a whole, the play is an appealing one, well presented. It should prove a good attraction for any house. The appeal is to the emotions rather than to the logical sense, which, with most audiences is something in its favor. The majority of patrons would rather feel than think, and while a few may question Janet's sense of fair play, the many will only sympathize with her sorrows.

The Story: Janet Hall is a cabaret singer, weary of the so-called gay life. She is the mother of a little grl who is cared for in a home. Henry Dalton, who is the father of the child, dies, leaving Janet an income and a home in a small town. Janet and her little girl go to the village to live. There Janet meets a young minister and later marries him without telling him of her past life or that the little girl is an illegitimate child.

While at college, Dale had formed a friendship with a physical culture teacher who refused to be converted to the young minister's creed because, as he saw things, the Christian idea of forgiveness was not really enforced. This man, Doane, visits the newly married couple and recognizes in the woman the former cabaret singer. He keeps her secret, but later chance reveals to her husband her former relations with Dalton. Dale and his parents turn against Janet until Doane sneeringly points out the discrepancy between Dale's preaching and action. Then Dale decides to do as he bade others do, and he forgives Janet.

"The Heart of Virginia Keep"

Three-Reel Essanay Drama Released November 4. Reviewed by Genevieve Harris

THIS offering somehow gives the impression that the scenes were taken without much reference to the plot of the story. Many of the incidents shown have little apparent bearing on the story, while important points remain entirely obscure. We are of the opinion that in assembling the film to make three reels, the producers kept those which showed to best advantage the two leading players, letting the story die.

As presented, the offering depends entirely upon Marguerite Clayton and Edward Arnold to "put it across." These two players are in many respects so typical of the conventional screen favorites that the picture may have an appeal for this reason. Miss Clayton does not forget any of the tricks of the ingenue, and Mr. Arnold has a role in which he can appear quite hero-like. Although both players fail to show originality or personality in characterizations, they will satisfy a tolerant audience.



Before the trouble began.

In photography only is the release equal to the best Essanay productions. Throughout almost the entire picture, the photography is beyond criticism.

The Story: Virginia Keep and a young district attorney have just announced to Virginia's father the fact of their engagement, when the story opens. That evening, the father receives a mysterious message which causes him to leave home without revealing his destination. Then the family learns that he is wanted for the murder of two men, which occurred twenty-five years ago. His wife at once sues for divorce but his daughter remains true to him and breaks her engagement to the district attorney, who is prosecuting the case.

At this time, Arnold Dempster Trude, millionaire owner of the leading newspaper, arrives in the city and takes a position on his own paper as reporter. Only the managing editor is aware of his identity. He interviews Virginia and is so attracted by the girl that he sets out to aid her father. However, Keep is captured, convicted and sent to prison.

Virginia is given a position on the paper at an unusual salary, through the influence of Trude. Later she learns his true identity. He declares his love for her, but Virginia refuses to marry him.

Virginia receives a mysterious message calling her to a mysterious address in the slums. Disguised as a messenger and armed with a revolver, the girls keeps the appointment. She has an exciting time, a battle with crooks, etc., and is wounded. She learns that her father's brother was the real murderer, but before she can use her information the governor has pardoned her father. Her duty to her father compl ted, she marries Trude.

"Love and Hate"

Six-Reel William Fox Production Features Bertha Kalich. Reviewed by George W. Graves

IN "Love and Hate" Bertha Kalich is provided with a role which is highly emotional and in which she has many scenes of unquestionable merit. Her characterization easily constitutes the sympathetic center of the picture. She is cast as a young wife who becomes the victim of two crafty designers, one who



Bertha Kalich in "Love and Hate."

covets and is bound to get her at any cost and the other who, a former sweetheart of her husband's, resolves to once more secure him for herself. Of course, the situation hinges to a great extent upon the "trusting" husband's willingness to suspect his wife of an unbelievable wrong after he has lived with her long enough to know what kind of stuff she is made of, but this is a common happening in pictures, sometimes more and sometimes less true to life.

The story goes on to tell how the husband, craftily tricked by the evil-purposed couple, sues for and procures a divorce from his wife. Realizing that the only thing the wife will endanger herself for is her child, the villain steals and holds the latter in his clutches, agreeing to let it go only after the woman has acceded to his wishes. In desperation the unfortunate woman kills her persecutor, the evidence in the case pointing to suicide. When the husband hears from her lips that she killed the villain he seems again inclined to trust ner word after all his stolidity and takes her in his arms.

Stuart Holmes is, as ever, a capital villain. For a large part of the film he is required to make up with a blinded eye (from a blow dealt him by the infuriated husband) which makes him look formidable indeed. Kenneth Hunter is a good type for the husband, and Madeleine Le Nard as the stone-hearted villainess, achieves one of her best performances. Little Jane and Katherine Lee are "alive and kicking," to the great enhancement of the picture's lighter moments.

The forceful emotional part played by Bertha Kalich, the splendid supporting cast, and the many tense moments of the story, make this a Fox offering which is saturated with feeling, and which will please, if not entirely convince those who pay to see it. Mary Murillo wrote the story and James Vincent expressed much wisdom in directing.

"The Scarlet Oath"

Gail Kane Has Dual Role in World Production. Reviewed by Genevieve Harris

THIS drama reminds one strongly of the exciting adventure tales he read in secret in school days, regarding nihilists, Russian prisons, daggers, secret signals, hair breadth escapes and all the rest of the thrill producing apparatus. Its appeal is to an uncritical, adventure loving audience, who will doubtless enjoy it, even though they have seen others of similar outline.

The title refers to the oath of vengeance sworn by a beautiful girl of a nihilist group against the cruel Russian official who caused her mother's death. Gail Kane plays a dual role in the story, acting as the nihilist, Olga and her twin sister, Nina, adopted and educated by Americans of wealth. She differentiates between the girls well. The nihilist, Olga, is the more important, Nina appearing only in a few scenes and being wholly conventional. In Olga, Miss Kane gives a strong characterization which is marred by the fact that the plot makes her do a number of improbable things.

On the whole, the offering is not up to the standard of recent releases on the World program. It would be easy to point out many incidents that tax belief, perhaps the main one being the escape of Olga in company with her sister's fiance when for several weeks she poses as Nina and the man Nina is to marry never suspects that she is a stranger. The ending of the play is rather unsatisfactory also, since Olga is the only one in the story who wins sympathy, and one would prefer a successful outcome to her thrilling journey.

On the other hand, the play does hold the attention and its melodramatic situations stir horror and sympathy. It will entertain audiences in the middle class houses.

The acting of Miss Kane is superior to the rest of the cast. The other players are Philip Hahn as the father of the girls, Montagu Love as the Russian official, Carleton Macey, Allan Hale and Lillian Paige. Frank Powers and Travers Vale directed the play from an original story by Frederic Kulz, scenariozed by Gardner Hunting.

The Story: Nina and Olga Pavloff are twin sisters. After the death of their mother, caused by the persecution of the police, their father leaves Russia, taking them to America. There Nina is adopted by a wealthy family and grows up a society girl, while Olga, who remains with her father, becomes a nihilist.

At the time when Nina's engagement is announced to a young diplomat, Olga and her father are ready to fulfill their oath of vengeance against the Russian police. And when Nina and her foster mother sail on a pleasure trip to Europe, Olga and her father go on a more sinister mission. Later Nina's fiance is appointed to a diplomatic post in Russia. Olga and her father are captured by the police and the father is tortured until he dies, but Olga is able to save herself and to kill the chief of police, thus fulfilling "the scarlet oath." She makes her escape to America under the protection of Nina's fiance by posing as her sister. In America she goes to her sister's home to avert suspicion. The real Nina had also returned to America and the sisters meet. But Olga had been followed by the secret agents of Russia and is shot by one of them.

"The Sex Lure"

A Six-Reel Ivan Society Drama Released in November. Reviewed by George W. Graves

IT seems rather unwise on the part of the producer to call this picture "The Sex Lure," for the name suggests an offensiveness that is not to be found in the film, and we know of many people who would be prejudiced at the outset by this title.

The story has much good material in it, in fact, quite enough to make six entertaining reels, and its developments are tinged



One of the elaborate scenes in Ivan's, "The Sex Lure."

with originality, if the main theme is not. Mr. Abramson's direction generally is effective, though in some minor cases it does not convince. He made his scenario from a story by Don Dundas. In dramatic, entertaining, and artistic value this is the best picture Mr. Abramson has yet produced. Very beautiful backgrounds were used in the picture's making, as well as good

interiors, and all of this quite transcends Ivan's previous artistic showings.

The story depicts the manner in which a husband and wife drift apart, the wife's unreasoning, prolonged melancholy at the supposed death of her son, and the advances of a young girl who thinks she has a reason for stealing away the husband's love and wrecking his home, being at the bottom of the estrangement. Finally the son, who has been reported dead, but who in reality has been alive, minus his memory, is restored to his mother and his memory returns at the sight of her. The son then goes to his father and manages to break the spell between him and the designing girl by feigning a love scene, which the father witnesses. The girl's denunciation of the old man, revealing her true motive, completes the father's cure. Then the young man repudiates the girl, brings his father to his mother, and there is a happy reconciliation.

Donald Hall is to be lauded for his good acting as the husband and Frankie Mann shares equal honors with him as the husband's enticer. In our mind this is Miss Mann's best screen portrayal. Of Louise Vale is required no little amount of emotional acting. Others in the picture are James Morrison, Marie Reichardt, W. W. Black, and George Henry.

"The Criminal"

A Five-Part Triangle-Kay Bee Drama Released in November. Reviewed by George W. Graves

AS the unfortunate Italian girl in this picture, Clara Williams has played one of the best roles of her career. Supremely suited to the part of Naneta, she interprets it with remarkable dramatic force. C. Gardner Sullivan wrote the story. Naneta is a poor Italian girl who suffers the terrible ostracism of society because of the fact that she is fatherless. Finally the girl comes to America to work for a mean-souled restaurant proprietor on the East Side of New York. She finds a deserted baby and decides to keep the child in order to protect it from the maltreatment she has suffered. Although she uses care to keep the child hidden, detectives finally learn that she has it in her possession and accuse her of kidnapping.

Rather than have the baby's illegitimate parentage discovered she admits the accusation. But White, a young author, and frequenter of the restaurant, who has fallen in love with Naneta, works with the authorities, who trick her into telling the truth about the baby. The story closes with the marriage of the Italian girl and the novelist, who agrees to adopt the "bambina."

William Desmond as Donald White, the girl's lover, carries his part well, although it offers no such opportunities as that of Clara Williams. Joseph J. Dowling is nothing short of excellent in a character role—that of the old restaurant keeper. Gertrude Claire, Charles K. French and Walt Whitman are also in the cast. The director, Reginald Barker, has handled his picture capably and convincingly, although for many the action will be too slow. Attention has been closely paid to detail in all of the scenes, and we never fail to have the correct atmosphere. "The Criminal" is a picture which will be thoroughly enjoyed by the majority of people.

"Beatrice Fairfax"

Eleventh Episode of International's Series. Reviewed by Thomas C. Kennedy.

"OPEN the safe and drop its contents into the ocean. Do not touch the third button. The machine is loaded with poison gas." This fear-inspiring and somewhat interesting message is left among the papers of an inventor to his daughter and it makes up the basis for the action of the eleventh episode of the "Beatrice Fairfax" series. Needless to say, there is much very melo melodrama in this release. It could not be otherwise with a start like that.

"The Wages of Sin," is the title of the episode. Jane Hamlin is the girl whose father dies before he can dispose of the infernal machine he invented. She is about to comply with his written request when her fiance enters upon the scene. While Jane and Boyd are seated in the drawing room a man enters stealthily. Boyd secures his revolver and holds him while Jane goes to telephone for the police. The crook offers Boyd a thousand dollars if he will help him get the "only perfect infernal machine in existence."

The young man takes the bribe and allows the crook to escape. That night the spirit of Jane's dead father appears and commands her to give his invention to the man she loves. The poor girl is alone in the world and she writes to Beatrice Fairfax for advice. With Beatrice comes Jimmy Barton and a solution of the mystery. Boyd impersonates the ghost, it is proven to Jane, and the crook gets the infernal machine but it goes off in his den and kills a lot of vicious bomb-throwers.

Harry Fox, Grace Darling, Betty Howe and Nigel Barrie make up the cast.

"American Aristocracy"

Five-Part Triangle-Fine Arts Comedy Released Nov. 12. Reviewed by George W. Graves

DOUGLAS FAIRBANKS' comedy is of the lasting kind. It is as delightfully refined and withal as exceedingly mirth provoking as it is human. This picture ranks among the very best of the Fairbanks offerings yet to appear, in acting, story and production. The story, by Anita Loos, which places Fairbanks in the role of a zealous entomologist (which is, interpreted, bug-hunter) who abandons this avocation long enough to prevent the successful working of a filibustering plot, and to win the girl, contains situation after situation of sparkling humor, as well as some dramatic developments. Some of the acrobatic stunts which Mr. Fairbanks performs will surprise even those who are familiar with his monkey-like agility in this line.

Opposite Mr. Fairbanks is the fascinating and youthful Jewel Carmen, whose acting never fails to register effectively. Another part played with much pleasure for the audience is that of Charles de Lima as the manufacturer of the famous "one hump hat pin." Albert Parker is always good as the heavy. The subtitles, which are so necessary to the full appreciation of the picture's comedy, were written with exceptional cleverness and serve to bring forth many expansive smiles.

Lloyd Ingraham's direction has its large part in the picture's success. An aeroplane, speed-boat and a U. S. cruiser are some of the things which put "pep" into the action. The photography and selection of suitable sets could scarcely be improved upon, and there is nothing in any way objectionable in the picture. From the point of pleasing his patrons, and filling his house, the exhibitor does not have an over-abundance of such attractions as "American Aristocracy."

"The Honorable Algy"

Triangle-Ince Offering Has Quality. Reviewed by Thomas C. Kennedy

CHARLES RAY in a well suited role appears to good advantage in "The Honorable Algy," a Triangle-Ince production dealing with a young Englishman's visit to "the States" in search of the funds necessary to pay off the mortgage on the



Charles Ray in "The Honorable Algy."

dignified estate of his father, the Marquis of Monteith. On the trip here Algy meets a Miss Grace Dryker, whose father is fabulously wealthy, and by a slip in the plans of a crook he gets possession of a precious diamond stolen from Dryker.

Algy is tempted to keep the jewel and go back home, because there is a pretty girl waiting for him over there, but he

at last determines to return it to Dryker. It happens that the box containing the jewel is mistaken by a fortune-seeking Lord Rockmore for a package of love letters being sent to Grace by a music hall singer he has cast aside. The result is a complete showing-up of Lord Rockmore and Algy wins a fortune through an investment arranged by Grace with her choice of a husband, an alert broker. At a Christmas party given by the Drykers Algy is astounded by meeting there his own Patricia, who has been brought to this country by Grace as a surprise for his Christmas.

The scenario by J. G. Hawks is admirable indeed. The construction is expert and the plot developed with great smoothness and effect. "The Honorable Algy" is a faultlessly told story. It is particularly fine in the first four reels. The ending is perhaps a bit too sweet. It is pleasant but not strong like the beginning and middle of this remarkably interesting romance.

Margery Wilson is Patricia; a not large part but one whose existence one can rejoice in since Miss Wilson portrays it. Margaret Thompson as Grace Dryker, Charles French, Howard Hickman and Walt Whitman distinguish themselves in important roles. The balance of the cast is made up of Albert Cody, Jerome Storm, Louise Brownell, Thomas Guise and Katherine Kirkwood.

The director, Raymond B. West, treated the material with remarkably effective skill. The settings in England, on shipboard and in New York are quite all that they should be and enough in excess of this to make them quite a matter of keen pleasure. In the direction of the action Mr. West also procured the maximum of effect. "The Honorable Algy" moves along at a good pace and it carries the spectator with it. The picture can be highly recommended.

"The Microscope Mystery"

Triangle-Fine Arts Comedy Drama Featuring Wilfred Lucas. Reviewed by Thomas C. Kennedy

SOMETHING a bit novel in crime detection is shown in "The Microscope Mystery," a Fine Arts production in which Wilfred Lucas and Constance Talmadge appear. The closing scenes of the picture find the heroine charged with a murder and the town doctor becomes a factor in the inquest when he states that the revolver was handled by a tuberculosis sufferer who has a habit of coughing into his hand. Then both the characters and the spectators learn who killed the quack doctor who has come to the town to make a clean-up.

"The Microscope Mystery" is an original scenario by W. W. Wing produced under the direction of Paul Powell. In the past both the author and the producer of this picture have done superior work in their respective callings. The play lacks incident and on this account it is often slow in its progress to a situation which contains the element of mystery but for some reason or other fails to surprise when it is explained. The most interesting thing about the picture is the character of the doctor which Mr. Lucas plays so effectively. And the best thing about the doctor, from the spectator's standpoint, is when he plays baseball with a lot of young boys while his patients sit in his office and wait for him to keep his appointment with them.

Doctor Arnold spends as much or more time studying bugs and microbes as he does on his patients. He is of the modern school and informs many of those ailing ones who come to his office that they are well and need no medicine. The town has its share of neurasthenics and a quack doctor who opens impressive offices soon has all the customers he can take care of. Arnold laughs at the "Dr. Bell" establishment with its staff of European specialists.



Wilfred Lucas in "The Microscope Mystery."

Ira Dayton, a rich farmer, is an easy victim for Bell and while his daughter Jessie, in whom Arnold is greatly interested, is away, Bell completely wins the confidence of Dayton. Bell also gets a check for ten thousand dollars but before he gets out of the house Jessie comes home and demands that he return the check to her. Here the shooting occurs and shortly after it the solution and the marriage of Arnold and Jessie.

There are any number of microscopic pictures of bacilli and butterflies and moths introduced here and there throughout the film. These of course have little to do with the story, except that they make it last longer. The settings are good and there is a rather good cast in support of Miss Talmadge and Mr. Lucas.

"The Heir to the Hoorah"

Lasky-Paramount Production of Paul Armstrong Play. Reviewed by Thomas C. Kennedy

THE picturegoer who is in search of an hour's good entertainment will make no more mistake in visiting the theater showing Lasky's picturization of "The Heir to the Hoorah" than did that producing organization in selecting this comedy by Paul Armstrong for motion picture presentation. "The Heir to the Hoorah" is certainly a good screen comedy. It provokes laughter and after the first half has passed it never does stop entertaining. The play is good and the production and acting is even better than the play.



The homecoming.

Thomas Meighan and Anita King head one of the most uniformly effective casts ever presented by the Lasky company. Mr. Meighan and Miss King are excellent and so are all the other players who appear in the picture. Edythe Chapman, Horace B. Carpenter, Charles Ogle, Ernest Joy and Joane Woodbury are included in the cast. Carpenter and Ogle as Bud and Bill respectively fit into the picture splendidly.

"The Heir to the Hoorah" is laid in California. The three bachelor owners of the rich Hoorah mine lament the lack of an heir to leave all their wealth to and in the dice-rolling contest to decide which of the three shall marry, the youngest either loses or wins or does both—at any rate Joe is to marry. It is some time before he chooses a wife and when he does it happens to be a girl whose mother encourages the match because Joe has lots of money. But Joe and Geraldine are really in love and were it not for the mother their home would never have known the trouble which comes when Mrs. Kent desires to maintain an establishment of "refinement and culture" as it were.

Bud and Bill are not welcome in the home. They attend one affair but Bill tells a story that is considerably off color, judging by the results, which is that Bud and Bill are ordered out of the house. Then Joe learns that Geraldine married him for his money and he leaves. But finally there is a reunion and an heir to the Hoorah.

The scenario was written by Beatrice de Mille and Leighton Osmun. Barring the introductory scenes, which jump from place to place a bit jerkily, the adaptation is most praiseworthy. The production was most ably directed. No opportunity to affect some pleasing touch from the picturesque characters pro-

vided by the story was overlooked. The photography is of the best Lasky brand and therefore a real delight.

"The Adventures of Dorothy Dare"

First Episode of the International Fashion Series. Reviewed by Thomas C. Kennedy

JUDGING by the first offering, the International fashion releases of one reel a week of a series that will continue as long as there is demand for it presumably, will be marked by a



"The Adventures of Dorothy Dare" doesn't look like a fashion series.

strenuous endeavor to tell a story and show the latest fashions at the same time. In the first episode the producers make it evident that they are willing to pay out money to get thrills in their pictures.

"The Adventures of Dorothy Dare" is the title of the series. The first episode is entitled "It's Never Too Late." The story is about a cloak model who in her innocence goes out to dinner with a man whose deeds have earned him the dislike of good people. Dorothy Dare and the girl's impecunious sweetheart rescue her; they hurry to the cafe place in an automobile and when that breaks down both get into the cabin of a locomotive and Dick drives it at a high rate of speed and they arrive in time to save the girl from the toils of the villain.

The gowns shown are described in sub-titles. Personally we were not much taken with any of the gowns, but this is perhaps the highest compliment the creations could possibly receive. The fashion portion of the pictures must, of course, be the main attraction, and doubtless it will. It is probable that the latest thing in women's clothes will even go so far as to keep picture-goers interested in the stories depicted in "The Adventures of Dorothy Dare" series.

"Beatrice Fairfax"

Twelfth Episode of the International Series. Reviewed by Thomas C. Kennedy

A VERY secretive secret service agent's peculiar actions so arouse his wife's suspicions that she, in her trying suspense between the two questions "is my husband a crook or is he what he represents himself to me?" seeks both enlightenment and comfort from Beatrice Fairfax and incidentally makes the groundwork for two reels of swift melodramatic action. The foregoing applies to the twelfth episode of the International series "Beatrice Fairfax."

A more detailed synopsis would tell one that Henry Hanson stays up late one night and receives a visit from a rough looking individual. His wife overhears Hanson say "I did two years in Atlanta prison, you needn't fear me." Then follows the letter to Beatrice and later still Beatrice and Jimmy Barton lend their aid to Mrs. Hanson.

Both Beatrice and the distressed wife are captured by the band of crooks Mr. Hanson now consorts with. They are about to be trapped in a cellar and the house burned over them when Jimmy, who in the disguise of a woman, has entered the stronghold of the crooks, puts up a fight and he is joined by Hanson. The general cause of the crooks is further ruined by the entrance of a number of secret service agents. After the fight Mrs. Hanson learns that her husband is a secret service man and that he has run down the gang which has a habit of putting bombs in places where they do great harm.

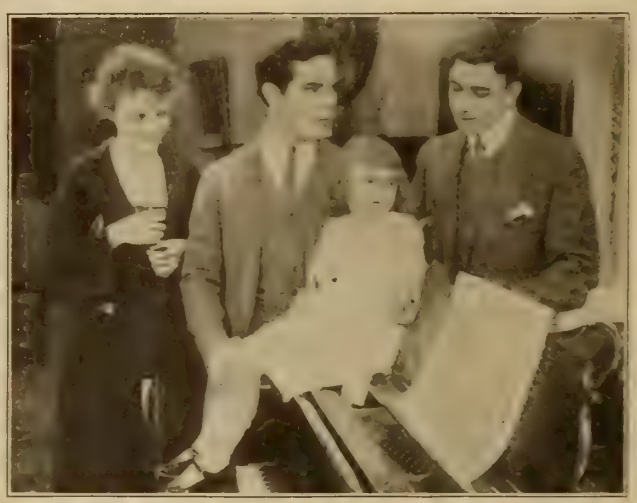
As usual Harry Fox and Grace Darling head the cast. Nigel Barrie and Evelyn Fariss appear in this episode. The players do remarkably well and there is compensation for the absence of Betty Howe, whose appearances in many of the episodes added much to the pleasure afforded by these two-reel melodramas.

"The Devils Prize"

Vitagraph Drama Released by V. L. S. E. November 6. Reviewed by Thomas C. Kennedy

"THE DEVIL'S PRIZE" was written and produced by Marguerite Bertsch and will be released on the Vitagraph-V. L. S. E. program on November 6. It is a drama of rather somber tone throughout, there being few moments during the progress of the action which could even be called light. If drama thus sustained through the entire five reels has the required force and its characters carry sufficient sympathy there is naturally no reason for desiring an occasional let-down in the stern tone of melodramatic action. "The Devil's Prize" is heavy; its scenes are long in most cases and while the play is replete with important incidents it does rather tax one to keep the story in line.

Six characters are concerned in the play, and at some time during the action all six come under the evil wrought by St. Clair. The latter marries a wealthy girl and he poses as a



The child, Mildred Platz, adds much to "The Devil's Prize."

champion of the laboring class. The story is laid in a mining district in Pennsylvania. St. Clair has betrayed Myra Roland and she, to avoid shame married Hugh Roland, the editor of a newspaper. This fact is known to the mine owner, Stratton, and he holds this knowledge to force St. Claire to sell small blocks of stock in the now worked-out mine to the working people.

St. Claire tries to keep his own name clear by making Hugh Roland the leading figure in this sale of worthless stock. The reckoning comes. Hugh is denounced by the miners and his enmity reaches the breaking point when he learns that Emmy is not his daughter but St. Claire's. The latter dies before Hugh can do any violence. There is another development, quite useless as far as the story is concerned, for St. Claire murders Stratton and tries to place the blame on John Baldwin, who is still in love with Adeline St. Claire. In this he is not successful.

The players all do remarkably well with their opportunities Antonio Moreno, Naomi Childers, Clio Ayers, Templar Saxe, Albert S. Howson and Lark Taylor make up the cast. Mildred Platz, the little girl whose presence is a distinct advantage to the play, is also a clever actress. The settings and photography are particularly good. The director, or directoress should it be, secured many very beautiful exterior settings. There is an abundant use made of the cut-back and in all cases save those which show important incidents occurring previous to the opening of the play these cut-backs are unnecessary and therefor have the effect of padding. "The Devil's Prize" is an admirably acted and produced picture unfolding a plot that is as heavy as those employed in the most dramatic of the German operas.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

New Serial for Universal

Grace Cunard and Francis Ford will be featured in Universal's next serial "The Purple Mask." This serial has been in preparation for two years. Twenty two-reel scenarios have been incorporated in the serial.

During the week of November 6 Episode 13, of "Liberty," entitled "Strife and Sorrow," will be released.

The week's Red Feather is "The Place Beyond the Winds," a five-reel drama featuring Dorothy Phillips and Lon Chaney.

Eddie Lyons, Lee Moran and Priscilla Dean will be featured November 6 in the Nestor comedy, "A Political Tramp."

Alice Howell appears on November 7 in an L-Ko comedy, "Alice in Society." On the same day King Baggot and Leah Baird will be seen in the special Imp drama, "The Voice Upstairs." There will be no release under the Victor brand on this date.

On November 8 Vola Smith, G. Raymond Nye and Charles Gunn will appear in "The Cry of Conscience," a Gold Seal two-reel mountain drama; No. 45 of the Universal Animated Weekly will be released; there will be no L-Ko release, instead a Special Victor entitled, "A Roaming Romeo," featuring Tweedledum will be released.

"The Mantle of Deceit," a two-reel Rex society drama, featuring Claire Mersereau, will be released November 9 under the Rex brand; and the Powers cartoon educational, "High Life on a Farm with Hy Mayer;" there will be no Victor release.

On November 10 Betty Schade will star in "The Eel," an Imp drama; and Agnes Vernon is featured in "The Eyes of Love," a Rex drama.

November 10 also will see the release of "Sweedy the Janitor," a Nestor comedy featuring Wallace Beery and Belle Bennett. "The Evidence," featuring Bob Leonard also will be released on this date.

On November 11 Roberta Wilson and Charles Perley will co-star in "The Quitter," a Bison two-reel western drama; and Gale Henry and William Franey co-star in "In Love with a Fireman," a Joker comedy.

On Saturday, November 12, will be released "The Powder Trail," a special Big U two-reel military drama featuring Francis Ford and Grace Cunard. On the same day Harry Depp and Yvette Mitchell co-star in the Victor comedy, "Any Old Duke'll Do;" and Lee Hill and Maud George appear in "Shadows of Suspicion," a Laemmle drama.

Moss to Produce "One Hour"

The B. S. Moss Motion Picture Corporation's pioneer effort was a picturization of Elinor Glyn's novel "Three Weeks." The second of this series of love romances, "One Day," was also produced by the Moss Company, and now is to come the third and concluding volume of this trilogy in the filming of "One Hour."

Mr. Moss is negotiating at the present time with several noted stars of both the legitimate and screen worlds to enact the various principal roles called for by the scenario. One of the most prominent directors will be engaged to stage the production which, when completed will, as the sixth release on the Moss one-a-month, round out the first half year of Mr. Moss' new policy.

"Atmosphere"

Perhaps the motion picture industry has not produced any printed matter which has better succeeded in encouraging an artistic and high class atmosphere for the presentation of pictures than the little booklet, "How to Handle Motion Pictures," which is now being distributed to exhibitors throughout the United States with the compliments of the Artcraft Pictures Corporation.

The brochure was written by Wells Hawks and the author is certainly to be congratulated upon his work.

The industry is in need of just this sort of elevating forces to bring the production and presentation of pictures up to the plane to which they rightfully belong. The booklet creates a desire on the part of the exhibitor for the finest sort of "atmosphere" for his house and the houses that attain this will tap a source of elite business which hitherto has been more or less neglected, except by the larger houses.

As the foreword says: "Mr. Hawks is not attempting to tell the exhibitor how to run his theater. He is simply making suggestions that should prove of definite help; and the whole trend of these suggestions is toward a better presentation of pictures in general, and the new Mary Pickford pictures in particular.

Edna May Suffers Operation

Mrs. Oscar Lewisohn, known to stage and motion picture patrons as Edna May, has been operated on for appendicitis. She is making a rapid recovery.

Perhaps the crowning incident of a brilliant career was Edna May's magnificent contribution to the Red Cross charities, made possible by the payment to her of $100,000 for a few weeks' work in the Vitagraph V.-L.-S.-E. production, "Salvation Joan."

To Produce Classics Only

Idealism and practicability are a possible combination in the opinion of the men who have organized the Classic Film Corporation. It is incorporated for $200,000 under the laws of the State of New York, and has offices at 507 Fifth avenue. The president of the new organization is J. Alan Turner, who stands alone at the top of the technical directors in the film industry. The vice-president is Lieut. Viktor DeLinsky, whose seven wounds in the Russo-Japanese war won him several decorations for distinguished bravery and an honorable discharge from the Russian cavalry service. He then became an actor. The director-in-chief is Arthur Donaldson, with Richard Sterling as co-director. Philip Mindil will be the publicity and advertising manager.

The object of the Classic Film is to produce in a highly artistic way for the screen the standard literature of the world, and it will begin with a series of twenty episodes from the Arabian Nights, following with the celebrated fairy tales and mythological stories of the world. The company is now forming and is being very carefully selected. It will sail for Jamaica, British West Indies, on November 2.

"The Wealth Lure" Ready

The Latin American Producing Company of 1482 Broadway, New York, reports that its first production, "The Wealth Lure," a five-reel modern society drama with Vera Sisson and Sidney Mason in the leading roles, is completed.

The picture was filmed at Grantwood, N. J., and some striking scenes were taken in Central Park. A large quota of mounted policemen figured in an exciting runaway scene on the bridal path.

The Latin American Producing Company has contracted with C. Lang Cobb, Jr., to market the company productions. Mr. Cobb will handle the sales department from his offices in the Columbia Theater building.

New Unicorns

The newly elected president of the Unicorn Film Service Corporation, Ike Schlank, announced to a representative of Motography last week that he has had the good fortune to discover a good comedian who is entirely different in rank and file from the screen funmakers. The personage in question is Billy West, who has been well-known to audiences everywhere for his extremely funny work. Important among Unicorn's announcements is a three-reel drama, "The Path of Darkness," which was produced by the Norbig Film Company. Another of the novelties on the Unicorn program is the new two-reel society drama, "When Hands Are Idle."

Ivan Special Features

For the past half year Ivan Abramson has devoted every spare moment of his time to the development of what he says is the master effort of his career. Taking a theme the subject of which treats of the follies of ignorance and the results sustained by the fact that sufficient enlightenment is not furnished the young by their parents, the result of six months' work of this dramatist should, when filmed, rank as one of the most sensational and powerful screen dramas of the year and one which points out so powerful a moral lesson that it is destined to create comment and controversy wherever exhibited.

There are eight principal acting roles in the new play, each one of which is as important as the next, and each giving the artist chosen to play the part ample opportunity to display artistry and character delineation in its portrayal.

An exceptional cast is being assembled of artists of both the legitimate and the

silent stage, each one a star, it being the purpose of the producer to film a drama with the most distinctive all-star cast of the year.

As is the Ivan custom, no expense will be spared to make this a most lavish production, which will be staged by Mr. Abramson.

Contrary to the usual custom, this play will not be released as a regular Ivan feature, but will be exploited as a special feature employing all methods of publicity to create both exhibitor and audience demand. Its length will be a minimum of seven reels.

Powerful Moss Play

Opinions differ. Some say "the play is the thing," while other wiseacres argue, "the cast is the thing." Be that as it may, leave it to the astute B. S. Moss to find a happy solution in providing "The Power of Evil" with a cast headed by Marguerite Nichols that sweeps everything before it with its acting strength.

So much for the cast; now for the play. "The Power of Evil," the current Moss release, which comes to the screen from the expert pen of George Bronson Howard, an author whose reputation has progressed with the onward and upward trend of the motion picture game, is a photoplay that possesses every inherent quality that means success. Exhibitors who have handled "Three Weeks," "The Salamander" and "One Day," Moss' previous contributions to the screen, report that box office records have been smashed to smithereens by "The Power of Evil."

Universal Reaches Tenth Birthday

The week of Oct. 30 marked the tenth anniversary of Carl Laemmle's entrance into the exchange field. On that date in 1906 Carl Laemmle, then proprietor of the White Front Theater at 909 Milwaukee avenue, Chicago, and of the Laemmle Theater at 1233 Halsted street, issued his first program of Laemmle releases and took the first steps in the incorporation of the Laemmle Film Service, which a year later had branches in Minneapolis, Omaha, Evansville, Memphis, Salt Lake City, Portland, Winnipeg, Montreal and Des Moines.

The first program of Laemmle films was made up of two feature films, whereas the program for the week of October 30, 1916, contained thirty-three reels of films.

New Moss Play

A screen adaptation of "Boots and Saddles," from the play by Eugene Walters, which comes in five big reels, is now ready for release by B. S. Moss. It is the second release of the new Moss one-a-month policy, and, incidentally, should each succeeding release prove as much better to the one previous as this one does, the name of B. S. Moss should cut a wide swath in film circles.

NELL SHIPMAN IN EAST

After appearing with several companies in the West, including the Lasky and Vitagraph companies, Nell Shippman has returned to New York. She played in screen dramas opposite Lou-Tellegen and was starred by Vitagraph in "God's Country and the Woman."

WILLIAM RUSSELL RENEWS CONTRACT

A contract has been made between Samuel S. Hutchinson, president of the American Film Manufacturing Company, and William F. Russell, their successful



William Russell, an "American" still.

star-director of last year, under the terms of which Mr. Russell will continue to produce and star in Mutual Masterpieces for another twelve months at least. As all these features will be made in Santa Barbara, Cal., Mr. Russell is planning the erection of an elaborate ranch house and den of his own where he can give minute and careful detail to the features which will bear his name and which will be released on Mutual Program.

CHICAGO NEWS

M. G. WATKINS, manager of the American Standard Motion Picture Corporation, Chicago, advises that arrangements have been completed with three new producing organizations to furnish comedies for this program. The companies with which arrangements have been completed are the Milo Picture Corporation, the Monitor Picture Corporation and the Donovan Picture Corporation.

L. A. Rozelle, Chicago manager of the World Film Corporation exchange, announces that arrangements have been completed to show "Bought and Paid For," in Chicago. This is a screen adaptation of the stage play of the same name. The production will make its initial appearance at the Fine Arts Theater, where it will remain for one week.

Contrary to expectations, William A. Brady, president of the World Film Corporation, who spent a few weeks at French Lick Springs, Indiana, returned to New York without visiting Chicago.

Del Goodman, Pathe road man, says he had a news item for Motography but that he forgot what it was. As a reporter Del makes a whale of a film salesman.

S. G. Sladdin, general representative of the Consolidated Film Corporation presenting the "Crimson Stain Mystery," arrived in Chicago on October 23, this being his first stop on a four weeks' tour of the United States. Mr. Sladdin's itinerary includes Chicago, Minneapolis, Des Moines, Kansas City, Louisville, Cincinnati, Dallas and Chattanooga.

Aaron J. Jones returned from New York on last Saturday after an absence of two weeks. He tied up a contract with the new Norma Talmadge Film Corporation, arranging to have his Central Film Company handle the eight big features of this company each year.

"The Foolish Virgin," Clara Kimball Young's second release, will begin a run at the La Salle Theater on November 20. Following this picture Miss Young's third offering of the year will be "The Price She Paid."

Rumor has it that R. O. Proctor, formerly manager of the Chicago Metro office, has started the Art Feature Drama Corporation, which organization is to release the Frohman Picture Corporation pictures. Unless plans are altered this organization will release one picture a week.

M. Cutler, manager of the Strand Theater on Lincoln avenue, has also been appointed manager of the Republic Theater on Lincoln avenue.

F. M. Brockell, formerly manager of Paramount-Famous Players Chicago exchange, has severed his connection with that firm.

G. A. Ranshaw, formerly of the Casino Film Company, has been appointed as assistant to Mr. Leist, assistant manager of the Chicago office of the Famous Players Film service.

Max and Nathan Ascher of the w. k. Ascher Brothers combine, spent several days in New York last week.

Tom Holden, formerly cashier of the local Pathe office, has been transferred to Des Moines in the corresponding position.

Miss Mamie Wehr, who for the past six years has been in charge of the ticket booths at the various Hyman Brothers houses, has been engaged by Ascher Brothers for their Lane Court Theater which will open on November 11. Miss Wehr makes a special effort to learn patrons' names and greet them with a smile and a friendly nod as they walk up to purchase tickets. These little things are of course appreciated by patrons.

Wells Hawkes, special press representative for Mary Pickford, was in Chicago last week.

The following out of town exhibitors came to Chicago last week on business: J. H. Tihe, Grand Theater, Elwood, Indiana; Don Vestor, Court Theater, Kankakee, Illinois; Tom Norman, Rex Theater, Racine, Wisconsin; "Daddy" Hines, Auditorium Theater, South Bend, Indiana; Manager Wilson, K. & S. Theater, Rochester, Indiana; Manager Mosan, Orpheum Theater, Fort Wayne, Indiana.

Sifted from the Studios

PACIFIC COAST NOTES

James Kirkwood, who directs Mary Miles Minter pictures at the American studios, was married recently at Los Angeles to **Gertrude Robinson,** a screen actress.

In the Selig production, "The Light of Western States," **Tom Mix** plunges from the top of a cliff hundreds of feet into a ravine.

Dr. C. Bachman has organized a company to manufacture children's pictures. The studio is located at Glendale.

Ah Woo, an eighty-five year old Chinaman, is working in the current **William S. Hart** picture.

Louella Maxam is leaving the Keystone Company to join her husband, who is one of the Signal players.

Frank Reicher will direct the next production in which **Fannie Ward** will appear. It is reported that Miss Ward will wear overalls throughout most of the scenes.

Cleo Madison is being featured at Universal City in a five-reel production, "The Reward of the Faithless," under the direction of **Rex Ingram. Wedgwood Nowell** is playing opposite the star. The story was written by **E. Magnus Ingleton** of the Universal staff.

"Tramp Tramp Tramp," now being produced at the Christie studios by **Directors Al Christie** and **Horace Daveys,** is not a preparedness film as its title might suggest. It merely refers to the species hobo, being represented in the comedy by **Billie Rhodes** and **Harry Ham.**

William De Mille, after completing the **Thomas-Meighan-Anita King** production, "The Heir to the Hoorah," at the Lasky studios, has gone to New York for several weeks' vacation.

In her new production, "Cinders," **Marie Doro** is seen first as a street waif and later as a fashionable society girl.

Hobart Bosworth is to have a big role in the Lasky production of "The Darling of the Gods," which **C. B. De Mille** will direct when he returns to the studio after his trip to New York.

Anna Luther was in demand last week by two of Los Angeles' most prominent photographers as the subject of certain artistic photographs to be used throughout the country in art panels.

Edward J. Le Saint has completed the Lasky production of "The Soul of Kura-San," in which **Sessue Hayakawa** appears, supported by **Myrtle Stedman.** In Hayakawa's next picture, his wife, **Tsuru Aoki,** will play feminine lead. Le Saint will also direct this play.

Elliott Dexter played in three different pictures in one day recently. In the morning he was leading man for **Marie Doro** under the direction of **James Young.** At noon he did a few scenes as leading man for **Blanche Sweet** under the direction of **Marshall Neilan,** and toward evening he played opposite **Mae Murray** under the direction of **Robert Leonard.**

William Russell of the American Film Company entertained a week-end house party at his Santa Barbara ranch last week. A horseback ride into the mountains, where a barbecue had been prepared, was a feature of the entertainment offered by the host. His guests were **V. R. Day, Vola Smith, Albert Russell, Mrs. Elizabeth Smith, Rena Rogers, Charlotte Burton, Frank Borzage, Sherry Hall, George Ahern, E. A. Kaufman, Harvey Clark, Anna Little, Alan Forrest, May Cloy, Mr. Kolb, George Sargent and Mabel Condon.**

William D. Taylor has completed the production of **Kathlyn William's** first picture for the Paramount program. It is said to contain some remarkable acting by Miss Williams. The working title, "Redeeming Love," may be retained.

Marin Sais is working in number thirteen of "The Girl From Frisco" serial. All she has to do for it is to fall off a horse, roll down a cliff, jump off a train into the water and ride bareback.

Frank Lloyd of the Fox forces is busy on a production starring **William Farnum.** In the support are **Charles Clary, Frank Clark** and **Vivian Rich.**

Hobart Henley, in addition to acting, is proving his skill as author and director. He wrote, directed and acted in "Somewhere on the Battlefield," which is winning praise, and he is now directing and starring in "Little Italy," a five-reel feature written by **Willard Mack.**

Gilbert P. Hamilton, managing director of the Century Company, will, on his return to Los Angeles, secure a studio and start producing the **Ella Wheeler Wilcox** features.

Frank Borzage has completed his last American five-reel feature, "Immediate Lee."

Oscar Apfel is nearing the completion of his five-reel underworld story, which has **Gladys Brockwell** and **Eleanor Crowe** in the leading feminine roles.

Bennie Suslow, well known boy actor, is playing an important role in the Universal feature, "The Scapegrace," under the direction of **George Cochrane.**

Sessue Hayakawa has begun work on a new production, "Each to His Kind," written by **Paul West. Edward J. Le Saint** will direct.

Edward Sloman, who has completed production of the sequel to "The Diamond From the Sky," is to direct **William Russell** in five-reel features.

J. Warren Kerrigan is filling in the period until his contract with the Universal Company expires by playing in a series of one-reel photoplays from specially selected stories.

Neva Gerber is playing the role of a chorus girl who aids a detective in solving a mystery, in a series of five two-reel Universal pictures being directed by Stuart Paton.

J. P. McGowan and **Helen Holmes** are still in the northern part of California with their company obtaining wonderful scenery for their serial, "The Lass of the Lumberlands."

Wallace Reid and **Cleo Ridgley** have begun work at the Lasky studio on "The Yellow Pawn," in which they will co-star. **George H. Melford** is directing.

Hobart Bosworth and **Tully Marshall** have signed long time contracts to appear exclusively in Lasky productions. **Lillian Leighton** is also a newcomer to the Lasky company.

So pleased were **Kolb** and **Dill** with the acting of **Tom Chatterton** in the third feature they appeared in at Santa Barbara that he has again been selected to play the juvenile lead in their next venture.

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	85	93
Biograph Company	3	25
Lone Star Corp., pref.	95	100
Lone Star Corp., com.	41	46
Mutual Film Corp., pref.	40	44
Mutual Film Corp., com.	33	39
No. American Film Corp., com.	28	38
New York M. P. Corp.	27	33
States Film Corp., com.	32	43
Randolph Film Corp., pref. (with 50% common)	101	105
Thanhouser Film Corp.	2	2½*
Universal Film Mfg. Co.	150	..

*Par $5.00.

Exclusive to Motography.

Mutual Film Corporation: A rumor is current to the effect that a new company is being organized to handle feature pictures to be released through the Mutual Film Corporation. The business booked will be on a percentage basis, which will result in additional revenue to the Mutual, and details will probably be made public in a short time. Mutual stock continues to be in demand and several blocks of common have changed hands in the last few days.

Lincoln Film Corporation: This new company was recently organized by Mutual interests, with a capitalization divided into $100,000 of 7% cumulative preferred stock, retirable at 110, and $300,000 of common, to exploit the fifteen-chapter serial, "Lass of the Lumberlands," featuring Helen Holmes. The stock was immediately subscribed for, due probably to the success of the States Film Corporation which was organized along similar lines.

North American Film Corporation: Trading in the common stock continues brisk. It is reported the sequel is extremely good and has lots of punch.

Lone Star Corporation: It is the present intention of the company to retire the preferred stock at the rate of 25% every sixty days. This would retire the issue by June next. Trading in both common and preferred has been rather light recently, the general opinion being that the company will show greater activity with each new Chaplin release.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.) Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	10-30	Small Town Stuff....3, Selig	21340–41–42
C	10-30	The New Porter....1, Vitagraph	21343
T	10-30	The Selig-Tribune, No. 87....1, Selig	21344
D	10-30	The Goddess of Sagebrush Gulch....1, Biograph	21345

Tuesday.

C	10-31	The Beach Comber....2, Essanay	21346–47
C	10-31	The Merry Motor Menders....1, Kalem	21348

Wednesday.

C	11-1	Canimated Nooz Pictorial, No. 19: Scenic..1, Essanay	21349
C	11-1	Gertie's Garters....1, Vim	21350
D	11-1	The Girl from Frisco, No. 13....2, Kalem	21351–52
D	11-1	The Power of the Press....3, Biograph	21353–54–55

Thursday.

T	11-2	The Selig-Tribune, No. 88....1, Selig	21356
C	11-2	Twin Flats....1, Vim	21357

Friday.

D	11-3	Jess of the Hill Country....2, Knickerbocker	21358–59
D	11-3	Grant, Police Reporter, No. 3....1, Kalem	21360
C	11-3	The Game That Failed....1, Vitagraph	21361
C	11-3	In the Ranks....1, Vim	21362

Saturday.

D	11-4	The Heart of Virginia Keep....3, Essanay	21363–64–65
D	11-4	The Gate of Death....1, Kalem	21369
D	11-4	Tom's Sacrifice....1, Selig	21370
D	11-4	The Heart of a Fool....3, Vitagraph	21366–67–68

Monday.

D	11-6	So Shall Ye Reap....Selig	3,000
C	11-6	New York Rapid Transit....Vitagraph	1,000
T	11-6	The Selig-Tribune, No. 89....Selig	1,000
D	11-6	The New York Hat....Biograph	1,000

Tuesday.

C	11-7	Easy Ed....Essanay	1,000
C	11-7	A Desperate Duel....Kalem	1,000
D	11-7	The Science of Crime....Biograph	2,000

Wednesday.

C	11-8	A Safe Proposition....Essanay	1,000
C	11-8	Marked "No Fund"....Vim	1,000
D	11-8	The Girl from Frisco, No. 14....Kalem	2,000

Thursday.

T	11-9	The Selig-Tribune, No. 90....Selig	1,000
C	11-9	A Warm Reception....Vim	1,000

Friday.

D	11-10	The Question Mark....Knickerbocker	2,000
D	11-10	Grant, Police Reporter, No. 4....Kalem	1,000
C	11-10	Weary Willie's Birthday....Vitagraph	1,000
C	11-10	Gay Deceivers....Vim	1,000

Saturday.

D	11-11	What I Said Goes....Essanay	3,000
D	11-11	The Lone Point Mystery....Kalem	1,000
C	11-11	When Cupid Slipped....Selig	1,000

V. L. S. E. Program

	11-6	The Devil's Prize (Antonio Moreno, Naomi Childers)....Vitagraph	5,000
	11-6	The Scarlet Runner, No. 6 (Earl Williams, Betty Howe)....Vitagraph	2,000
	10-2	The Scarlet Runner, No. 1....Vitagraph	2,000
	10-2	Through the Wall....Vitagraph	6,000
	10-9	The Scarlet Runner, No. 2....Vitagraph	2,000
	10-9	The Firm of Girdlestone....Vitagraph	5,000
	10-16	A Prince in a Pawnshop—Barney Bernard....Vitagraph	5,000
	10-16	The Scarlet Runner, No. 3....Vitagraph	2,000
	10-23	The Blue Envelope Mystery—Lillian Walker....Vitagraph	5,000
	10-23	The Scarlet Runner, No. 4—Earle Williams....Vitagraph	2,000
	10-30	The Enemy (Peggy Hyland)....Vitagraph	5,000
	10-30	The Scarlet Runner, No. 5 (Earle Williams, Zena Keefe)....Vitagraph	2,000

Mutual Program

Monday.

D	10-30	Paying the Price (Marion Swayne)....2, Mutual	05135–36

Tuesday.

C	10-31	The Last Thrust (Orral Humphrey)....1, Beauty	05137
C	10-31	The Spartan Spleen (Orral Humphrey)....1, Beauty	05138

Wednesday.

T	11-1	Mutual Weekly, No. 96....1, Mutual	05139
S	11-1	See America First, No. 59....s, Gaumont	05140
C	11-1	Kartoon Komics, No. 59....s, Gaumont	

Thursday.

D	11-2	Canned Curiosity (Edwin August)....2, Mutual	05141–42

Friday.

C	11-3	Nearly a Hero....1, Cub	05143

Saturday.

D	11-4	The Eternal Challenge (Norbert Miles, Helen Aubrey)....2, Eclair	05144–45

Sunday.

C	11-5	Bungling Bill's Bow-Wow (Paddy McQuire)..2, Vogue	05146–47
T	11-5	Reel Life....1, Gaumont	05148

Monday.

D	11-6	The Ten o'Clock Mystery....3, Film D'Art	05149–50–51
D	11-6	The Lass of the Lumberlands, No. 3 (Helen Holmes)....2, Signal	

Tuesday.

T	11-7	Mutual World Tours....1, Gaumont	05152

Wednesday.

T	11-8	Mutual Weekly, No. 97....1, Mutual	05153
S	11-8	See America First, No. 60....s, Gaumont	05154
C	11-8	Kartoon Komics, No. 60....s, Gaumont	

Thursday.

D	11-9	The False Clew....2, Mutual	05155–56
D	11-9	The Fight on the Dam (J. Warren Kerrigan)....1, American	05157

Friday.

C	11-10	His Blushing Bride....1, Cub	05158

Saturday.

D	11-11	The Unpardonable Sin (Edna Payne, Norbert Myles)....2, Eclair	05159–60

Sunday.

C	11-12	Picture Pirates (Rube Miller, Ben Turpin)...2, Vogue	05161–62
T	11-12	Reel Life....1, Gaumont	1000
D	10-23	The Lass of the Lumberlands, No. 1 (Helen Holmes)....2, Signal	
D	10-23	The Lass of the Lumberlands, No. 2 (Helen Holmes)....2, Signal	

Universal Program

Monday.

C	10-30	Love and a Liar (Eddie Lyons, Lee Moran)..1, Nestor	01878
D	10-30	Liberty, No. 12 (Marie Walcamp, Eddie Polo)....2, Universal	01895

Tuesday.

D	10-31	The Masked Woman (Gretchen Lederer, William Quinn)....3, Gold Seal	01879
C	10-31	Felix on the Job....1, Victor	01880

Wednesday.

	11-1	No Release This Week....Laemmle	
C	11-1	Terrors of a Turkish Bath (Dan Russell)....2, L-Ko	01881
T	11-1	Animated Weekly, No. 44....1, Universal	01882
D	11-1	The Midnight Toll....1, Laemmle	01883

Thursday.

D	11-2	Her Wedding Day (Douglas Gerrard, Francelia Billington)....2, Laemmle	01884
C	11-2	Sea Mates (Claire McDowell)....1, Big U	01885
C	11-2	Sammie Johnsin Minds the Baby: Ceylon...s, Powers	01886

Friday.

D	11-3	Stumbling (Agnes Vernon, Malcom Blevia)....2, Imp	01887
	11-3	No Release This Week....Rex	
C	11-3	Us Kids....1, Powers	01888
D	11-3	Starlight's Message (Wallace Reid)....1, Big U	01889

Saturday.

11-4 For Love and Gold (Edith Johnson, Ed. Hearn)..Bison 01890
11-4 A Shadowed Shadow (Gale Henry, William Franey) .....1, Joker 01891

Sunday.

11-5 Her Vanished Youth (Peggy Coudray, Donna Ong).. .....1, Rex 01892
11-5 The Bandit's Wager (Francis Ford, Grace Cunard).... .....1, Big U 01893
11-5 No Release This Week.....L-Ko
11-5 The Secret Cellar (King Baggott).....2, Imp 01894

Monday.

11-6 A Political Tramp (Eddie Lyons, Lee Moran).1, Nestor 01897
11-6 Liberty, No. 13 (Marie Walcamp, Jack Holt)..... .....2, Universal 01914

Tuesday.

11-7 Alice in Society (Alice Howell).....3, L-Ko 01898
11-7 The Voice Upstairs (King Baggott).....1, Imp 01899

Wednesday.

11-8 The Cry of Conscience (G. Raymond Nye, Vola Smith) .....2, Gold Seal 01900
11-8 Animated Weekly, No. 45.....1, Universal 01901
11-8 A Roaming Romeo .....1, Victor 01902

Thursday.

11-9 The Mantle of Deceit (Claire Mersereau).....2, Rex 01903
11-9 A Pen Trip to Palestine with Hy Mayer.....1, Powers 01904

Friday.

11-10 The Eel (Betty Shade) .....2, Imp 01905
11-10 The Eyes of Love (Agnes Vernon).....1, Rex 01906
11-10 Sweedy the Janitor (Wallace Beery, Belle Bennett).... .....1, Nestor 01907
11-10 The Evidence .....1, Big U 01908

Saturday.

11-11 The Quitter (Roberta Wilson, Charles Pearly)..2, Bison 01909
11-11 In Love with a Fireman (Gale Henry, William Franey) .....1, Joker 01910

Sunday.

11-12 Any Old Duke'll Do (Harry Depp, Yvette Mitchell)... .....1, Victor 01911
11-12 Shadows of Suspicion (Lee Hill, Maud George)..... .....1, Laemmle 01912
11-12 The Powder Trail (Francis Ford, Grace Cunard)..... .....2, Big U 01913

Miscellaneous Features

Casey, the Farmer.....Reserve Photoplays 1,000
The Human Orchid .....Florida Feature Film 5,000
Casey's Pals .....Reserve Photoplays 1,000
Pages from Her Life.....Great Northern 5,000
Casey's Monkey .....Reserve Photoplays 1,000
Casey, the Cop.....Reserve Photoplays 1,000
Casey, the Bandmaster.....Reserve Photoplays 1,000
Kismet .....California M. P. 10,000
War Brides.....Herbert Brenon 5,000
Common Law.....Lewis J. Selznick 5,000
Charity .....Frank Powell Prod. 5,000
The Prima Donna's Husband.....Herald Film 5,000
Around the World in Eighty Days.....Herald Film 6,000
The Woman Who Dared.....California M. P. 7,000
The Passion Flower.....California M. P. 5,000
Less Than the Dust.....Artcraft Pictures Corp. 7,000
The Conquest of Canaan.....Frohman Am. Co. 5,000
The Crisis .....Sherman-Elliott, Inc. 10,000
Vera, the Medium .....Lewis J. Selznick
Land Just Over Yonder.....Unity Sales Corp. 6,000
11-6 Humanizing Mr. Winsby.....Unity Sales Corp. 5,000

Bluebird Photo-Plays, Inc.

10-9 The Chalice of Sorrow.....Bluebird 5,000
10-16 The Social Buccaneer—J. Warren Kerrigan, Louise Lovely ..... Bluebird 5,000
10-23 Love Never Dies—Ruth Stonehouse, Franklyn Farnum..... ..... Bluebird 5,000
10-30 The End of the Rainbow (Myrtle Gonzalez, Val Daul).... .....Bluebird 5,000
11-6 Gloriana (Zoe Rae) .....Bluebird 5,000

Fox Film Corporation

Released Week of

7-31 Under Two Flags .....Fox 5,000
8-7 The End of the Trail.....Fox 5,000
8-14 Sporting Blood .....Fox 5,000
8-21 Daredevil Kate .....Fox 5,000
8-28 Little Miss Happiness .....Fox 5,000
9-4 The Unwelcome Mother .....Fox 5,000
9-11 Her Double Life .....Fox 5,000
9-25 The Fires of Conscience.....Fox 5,000
10-2 The Straight Way .....Fox 5,000
10-9 War Bride's Secret .....Fox 5,000
10-16 The Ragged Princess .....Fox 5,000
10-23 Romeo and Juliet—Theda Bara, Harry Hilliard.....Fox 7,000
11-6 Sins of Her Parent (Gladys Brockwell).....Fox 5,000

International Film Service, Inc.

10-27 International News Pictorial No. 86..... 1,000
10-30 Beatrice Fairfax, No. 12 (Grace Darling)..... 2,000
10-31 International News Pictorial, No. 87..... 1,000
11-2 The Ocean Waif (Carlyle Blackwell, Doris Kenyon)..... 5,000
11-3 International News Pictorial, No. 88..... 1,000
11-6 Beatrice Fairfax, No. 13 (Grace Darling)..... 2,000
11-7 International News Pictorial, No. 89..... 1,000
11-10 International News Pictorial, No. 90..... 1,000

Kleine-Edison-Selig-Essanay.

Released week of

11-6 The Prince of Graustark.....Essanay 5,000
10-16 The Return of Eve.....Essanay 5,000
World's Series Baseball Film.....Selig 5,000
10-30 The Heart of the Hills.....Edison 5,000

Metro Features.

Released week of

9-11 Mister 44 .....Metro 5,000
9-18 The Wheel of the Law.....Metro 5,000
9-25 The Dawn of Love.....Metro 5,000
10-2 Life's Shadows .....Metro 5,000
10-9 The Iron Woman .....Metro 5,000
10-16 A Diplomatic Romance .....Metro 5,000
10-23 The Gates of Eden—Viola Dana.....Metro 5,000
10-30 The Brand of Cowardice (Lionel Barrymore).....Metro 5,000
11-6 Extravagance (Mme. Petrova) .....Metro 5,000

Mutual Master-Pictures.

Released week of

9-11 Grim Justice .....Turner 5,000
9-18 The Three Pals.....American 5,000
9-18 The Land o' Lizards.....American 5,000
9-25 The Manager of the B. & A.....American 5,000
9-25 The Torch Bearer.....American 5,000
10-2 Dulcie's Adventure .....American 5,000
10-2 A Woman's Daring .....American 5,000
10-2 The Pawnshop .....Chaplin-Mutual 5,000
10-9 Philip Holden .....American 5,000
10-9 Redeemed .....American 5,000
10-16 Bluff—Kolb and Dill.....5, American 144
10-16 The Voice of Love—Winifred Greenwood, Ed Coxen..... .....5, American 145
10-23 The Undertow—Helen Rosson, Franklin Ritchie.5, American 146
10-23 The Love Hermit—William Russell.....5, American 147
10-30 Faith (Mary Miles Minter).....5, American 148
10-30 The Pearl of Paradise (Margarita Fischer).....5, Pollard 149
11-6 And the Law Says? (Richard Bennett).....5, American 150
11-6 East Is East (Florence Turner) .....5, American 151

Paramount Features.

Released week of

10-19 The Kiss—Owen Moore, Marguerite Courtot..... .....Famous Players 5,000
10-23 The Rainbow Princess—Ann Pennington...Famous Players 5,000
10-23 Paramount Pictographs Weekly Magazine.....Paramount 1,000
10-23 The Island of Capri.....Paramount-Burton Holmes 1,000
10-25 Bobby Bumps Helps a Book Agent.....Paramount-Bray 1,000
10-26 The Heir to the Hoorah (Meighan and King).....Lasky 5,000
10-30 The Soul of Kura San (Hayakawa and Stedman).....Lasky 5,000
10-30 Paramount Pictographs Weekly Magazine.....Paramount 1,000
10-30 Vesuvius in Eruption .....Paramount-Burton Holmes 1,000
10-30 Miss George Washington (Marguerite Clark).Famous Players 5,000
11-1 Greenland's Icy Mountains.....Paramount-Bray 1,000
11-2 Seventeen (Louise Huff, Jack Clifford)....Famous Players 5,000
11-6 Unprotected (Blanche Sweet).....Lasky 5,000
11-6 Paramount Pictographs Weekly Magazine .....Paramount 1,000
11-6 In Classic Greece .....Paramount-Burton Holmes 1,000
11-9 Farmer Al Falfa's Prune Plantation.....Paramount-Bray 1,000
11-9 A Son of Erin (Dustin Farnum).....Pallas 5,000

Pathe.

Released Week of

11-6 The Shielding Shadow, No. 6.....Pathe 2,000
11-6 The Hidden Valley .....Pathe 5,000
11-6 Luke's Preparedness Preparation.....Pathe 1,000
11-6 Scratch of the Pen.....Pathe 2,000
11-6 Historic New Orleans: Fowls and Game Birds—Colored .....Pathe 1,000
11-8 Pathe News, No. 90.....Pathe 1,000
11-11 Pathe News, No. 91.....Pathe 1,000

Red Feather Productions.

Released Week of

ington .....5, Red Feather 01858
10-30 The Isle of Life (Roberts Wilson, Hayward Mack)..... .....5, Red Feather 01877
11-6 The Place Beyond the Winds (Dorothy Phillips, Lon Chaney) .....5, Red Feather 01896

Triangle Film Corporation.

Released week of

10-8 Plain Jane—Bessie Barriscale .....Kay-Bee-Triangle 5,000
10-15 The Old Folks at Home—Beerbohm Tree.Fine Arts-Triangle 5,000
10-15 The Return of Draw Eagan—William S. Hart..... ..... Kay-Bee-Triangle 5,000
10-22 Fifty-fifty—Norma Talmadge.....Fine Arts-Triangle 5,000
10-22 The Vagabond Prince—H. B. Warner.....Kay-Bee-Triangle 5,000
10-29 A Sister of Six (Bessie Love).....Fine Arts-Triangle 5,000
10-29 Somewhere in France (Louise Glaum).....Kay-Bee-Triangle 5,000
11-5 Atta Boy's Last Race (Dorothy Gish)....Fine Arts-Triangle 5,000
11-5 A Corner in Colleens (Bessie Barriscale)..Kay-Bee-Triangle 5,000

World Features.

Released week of

9-11 The Velvet Paw.....World 5,000
9-18 Friday the 13th.....World 5,000
9-25 The Dark Silence.....World 5,000
10-2 The Revolt—Frances Nelson, Arthur Ashley.....World 5,000
10-9 The Gilded Cage—Alice Brady.....World 5,000
10-16 The Hidden Scar (Ethel Clayton, Holbrook Blynn)..World 5,000
10-23 The Scarlet Oath (Gail Kane).....World 5,000
10-30 The Man Who Stood Still (Lew Fields).....World 5,000
11-6 The Heart of a Hero (Robert Warwick, Mollie King).... .....World 5,000

Brief Stories of the Week's Film Releases

General Program

The New York Hat—Biograph Re-issue—November 6.—Featuring Mary Pickford and Lionel Barrymore. Mary is the daughter of a hard hearted father. She is an outcast in the village society because of her old-fashioned clothes. Her dying mother had left a small sum of money in trust with the young minister, begging him to use it for the benefit of her daughter. Learning that the girl has a great desire for a new hat placed on display at the village millinery store, the minister buys it for her. There is a great scandal when the townspeople learn of it, and Mary's father turns her out. Mary goes to the minister for protection, and when the church-people and Mary's father come there, he shows them the written request of the girl's mother. The evil minded group leave in chagrin, while the minister decides to continue to be responsible for Mary. The cast of players includes Kate Bruce, Charles H. Mailes, Mae Marsh and Claire McDowell.

As Ye Sow—(Three Reels)—Selig—November 6.—Featuring Robyn Adair and Virginia Kirtley. Francis Norton's wife dies, and unknown to his son, he marries again. This fact, together with the sudden death of his mother, causes Robert to become prostrated. The father urges the physician to give him morphine and soon he becomes addicted to the drug. Mary Norton, wife of Robert, is happy in the anticipation of approaching motherhood, and her husband, in the meantime, comes to the realization that he is bound to the shackles of the morphine habit, and as time goes on he sacrifices wife, home and happiness for the insidious drug. One night a vision of what might have been comes to Robert as he sleeps under the influence of dope, and with one mighty effort he severs habit's cables and once more becomes a man. With his wife again comes happiness, while his father, the cause of his downfall, sinks into the dregs.

The Science of Crime—Biograph Re-issue—November 7.—In the cast of players are Franklyn Ritchie, William Russell, Kate Bruce, George Morgan, Louise Vale, Isabel Rea and William Jefferson. John Blackwell, criminologist, believes that criminals belong to a type, that heredity not associations makes them evil. A young man of good parentage is injured, loses his memory and becomes a thief. Blackwell is set to work to capture this clever criminal. He finds him, and in his case against the man, points out that he is a criminal type. The thief's memory is restored and Blackwell learns that he is the son of one of his friends, and not criminal through inherited tendency.

Easy Ed—(Two Reels)—Essanay—November 7.—Featuring Harry Dunkinson. As the freight pulls in, Easy Ed clambers down from his side-door Pullman and takes a seat under the water tank. Feeling the need of food he takes it away from an Italian and is chased by the whole gang. He clambers up the fire escape of an exclusive hotel and finds himself in the room of Archibald Nasturtion, who mistakes him for his eccentric millionaire uncle who goes about as a tramp. With his sweetheart, Elsie Allcush, Archibald takes his uncle out to dine. Ed finds a hair in the soup and goes back to the kitchen to discover its origin. It belongs to the French chef and a riot ensues. The party hastens out to attend a dance where the real Uncle Ed appears. The hobo uncle is set upon by all the dancers and in escaping, finds himself in the room of Imogene Hey, spinster, who has determined to become a vampire. She tests her amateur wiles on the tramp until he screams for help. Leaping out of the window with the old maid vampire on his trail Easy Ed plunges into the lake to escape. At this point the hobo wakes up and finds the train crew has turned the water pipe on him.

A Safe Proposition—Essanay—November 8.—Featuring Ben Turpin and Victor Potel. Ben Turpin decides to become a burglar. The first thing is to find a place to burgle. He notices a householder installing a safe. The movers vibrate from the house to the yard, back and forth as the man's wife, who doesn't want the safe, drives them out with bribes. The man raises the tip each time and the movers continue their trips with increasing profits. At nightfall Turpin and his accomplice break into the house and find the safe empty. This will never do. So they fill it with cigars, wines, tapestry and everything else available. Then it becomes a safe worthy of stealing. Victor Potel, the policeman, is frightened in the midst of his spooning with the maid, so the burglars get out of the house with the safe. Before a squad of police can capture them the lady of the house comes out and presents them with plenty of money for removing the safe.

"What I Said, Goes"—(Three Reels)—Essanay—November 11.—Featuring Richard C. Travers and Gertrude Glover. Shortly after the engagement of Dorothy Manners to Frank Esmond, manager of her father's contracting firm, is announced she is visited by a girl who warns her against the man. Suspicious, she arranges to disappear, ostensibly on a visit to her aunt. Instead, she sends the latter a series of letters to be sent her father, and obtains a position—disguised as much as possible—in her father's office to observe Esmond. The manager is puzzled. He is certain she is Dorothy, but he is constantly receiving letters from her in another city. Dick Mason has been put out by his father, a rival contractor. He meets Dorothy as a working girl in the same boarding house. Manners gives him work, thinking it is a good joke on his rival. Esmond, growing bold, makes advances to the girl, and is frustrated by Dick. When the elder Mason finds his son is making good he invites him to return home. Manners and his daughter are dinner guests. When the two clerks meet in these surroundings the girl produces a note written the day before by Dick. It reads: "I told you I was going to marry you. Well, what I said, goes!" "I found your note," she says, and everything is all settled before the fathers reveal to the young persons their true identities.

When Cupid Slipped—Selig—November 11.—Featuring Victoria Forde. Lizzie and Hiram steal downstairs, clamber into a buggy and drive away, seeking a minister. Pa discovers their escape and starts in pursuit. He, unfortunately, spies the "nutty" couple, who are also driving along, and follows them, but too late discovers that they are strangers to him. However, he places them in jail. The sheriff has gone forth in search of the two lunatics and mistakes Lizzie and Hiram for them. He arrests the elopers, and places them in jail as the supposed lunatics. There Lizzie and Hiram meet Lizzie's Pa. He escorts Lizzie home and sets her to peeling potatoes.

Selig-Tribune No. 86—October 26.—The super-dreadnaught Arizona, one of the two most powerful battleships in the world, is formally placed in commission, Brooklyn, N. Y.; Battery A, 1st Massachusetts Field Artillery returns home, after a long summer's grind on the border, Boston, Mass.; the canine aristocracy of this section lead their owners on a parade of inspection at the annual dog show, San Jose, Cal.; prominent women headed by Mrs. Amos Pinchot open a street stumping campaign in behalf of President Wilson, New York, N. Y.; as a forerunner of the $50,000,000 shipbuilding boom which has hit this city, the launching of the 7,000 ton turbine ship Capto is made a gala occasion, Oakland, Cal.; enthusiastic crowds greet President on his arrival at Chicago, Ill.

Selig-Tribune No. 87—October 30.—In commemoration of the two hundredth anniversary of the founding of Yale College, a pageant is held in which 9,000 men, women and children participate, New Haven, Conn.; the arrival of the Hughes women's special in this city is made more interesting by the Wilson women, who start counter demonstrations along the Hughes line of march up Market Street, San Francisco, Cal.; while returning from charity work two men and two women met death with tragic swiftness, when their auto leaped through the open 12th street bridge into the river 30 feet below, Chicago, Ill.; ten thousand persons hear Mrs. Maud Howe deny the existence of any real basis for the designation of the Hughes women's train as a "billion dollar special," San Diego, Cal.; The Rose Tree Fox Hunting Club members hold their annual autumn meet, which affords many tense moments to many society folk who crowded the grounds, Media, Pa.; latest fashions in furs.

Mutual Pictures

The Fight on the Dam—Mutual—November 9.—Featuring Warren Kerrigan. Ed Newton, a young engineer, encounters many difficulties in the construction of the new dam. Bill Dolan, one of the wealthiest cattle men in the district, is especially against the building of the dam and does all in his power to prevent the engineer from completing it. Dolan's pretty daughter meets Newton and they immediately fall in love with each other. Later the surveying is completed and the dam is built. The cattlemen attack the engineer and his party but find that violence is to no avail. Ed and his sweetheart go over the dam and one of the cattlemen, who is in love with the girl attacks the engineer in the tower. There a terrific struggle ensues and Newton finally grasps his assailant around the waist and hurls him over the railing. Turning to the girl he clasps her in his arms.

His Blushing Bride—Cub—November 10.—Featuring Nolan Leary, Harry Ham and Billie Rhodes. Nolan and Harry being down on their luck, see an ad in a Sunday paper stating that the first newlyweds to arrive at the new Hotel Honeymoon will be given a week's board free and Nolan decides that Harry will be the bride. They arrive at the hotel and are shown to the bridal chamber. Nolan has fallen in love with Ethel, the stenographer at the hotel, and upon returning to his room finds that his bride has gone out for a smoke. Later Harry is taken as a crook, who has adopted a female disguise. After he has drunk hopelessly at the bar, he and his husband get into the lobby where they have



These newly blossomed Essanays are "The Heart of Virginia Keep," with Marguerite Clayton; "What I Said Goes," with Gertrude Glover and Richard Travers; and Harry Dunkinson and Florence Oberle in "Easy Ed."

an awful scrap and the bride's wig comes off. Ethel, the stenographer, is very pleased and the host of the hotel forgives all if the four will marry and spend their honeymoon in his house.

The Unpardonable Sin—(Two Reels)—Mutual—November 11.—Featuring Norbert A. Myles and Louise Hamilton. Herbert Sloane meets Ruth Brewer and they are photographed together on an old tin-type. Later the girl gives birth to a son but Sloane has left her. Five years after this Sloane marries Grace Howard and they decide to adopt a boy. They go to a home and there adopt Frank, Sloane's own son. Ruth has passed away and later her father dies and there is a sale of his effects. Grace attends the sale and there she is shown the tin-type taken years before and told the story connected with it. She nurses her grief and determines to bring the boy up so that when the time comes his father can make amends to him. Frank grows up to be a splendid youth and falls in love with a young girl next door. His father objects to the boy, of questionable parentage marrying the girl and then it is that Grace produces the photograph.

Picture Pirates—(Two Reels)—Vogue—November 12.—Featuring Rube Miller and Ben Turpin. Rube's and Ben's wives are waitresses. An art collector purchases a rare picture and the "picture pirate" representing himself as another collector calls on the first collector. As he is leaving the place Rube and Ben try to pick his pockets and admonishing them as amateurs he tells them to join in with him and try to steal the picture. They take the art collector's wife with them to the same cafe wherein their wives are waitresses. Ben and Rube leave her there and hasten to her home to steal a copy of the picture, the owner having hidden the original. They also drink some poisoned whiskey left for them and fall into a fit. Later the "picture pirate" pays Rube and Ben for the picture thinking it is the original.

Nearly a Hero—Cub—November 3.—With Betty Compson and Neal Burns. Betty tells her two lovers that the one who proves himself to be as brave and bold as the bandit infesting the locality will be the one who gets her. Many queer things come to pass, the sheriff, Betty's father, becoming mixed up in events, but, strange to say, the timid suitor is the one who wins out.

Universal Program

A Political Tramp—Nestor—November 6.—Featuring Eddie Lyons and Lee Moran. In this comedy, Pete and Sandy, two tramps, run away with an auto belonging to Oscar Gurgle, the Prohibition candidate for senator. At the next town Pete is taken for the candidate, and he decides to go on with the part, introducing Sandy as his secretary. The two have a fine meal at the mayor's house, but when it comes time for the speech at the town hall the real Oscar arrives and the impostors realize that their game is up.

The Voice Upstairs—Imp—November 7.—With King Baggot and Leah Baird. Pierre is an anarchist who makes bombs in a cellar that the police have been unable to locate. He is engaged to marry Leah, but, on finding her in the arms of another, refuses to do so. Leah is so incensed that she reveals the location of the den to the police. Rather than be caught, Pierre is about to blow up the whole establishment when the voice of a child playing upstairs deters him, and, to prevent the death of the child, he submits to capture.

Alice in Society—(Three Reels)—L-Ko—November 7.—With Alice Howell and Fatty Voss. Alice works in a tailor shop. She rescues a certain Astorbilt from the clutches of her boss, who robs as a side-line, and is invited by the grateful millionaire to a swell ball. The boss also attends the ball as a count and tries to do some second story work, at which he is caught. Alice's society fling does not turn out as successfully as she had anticipated, for her hopes of capturing the millionaire are dashed to the ground. Sadly she wends her weary steps back to the tailor shop and the old life.

The Cry of Conscience—(Two Reels)—Gold Seal—November 8.—This story, written by Olga Printzlau and featuring Vola Smith, Ed. Brown and Charles Gunn, deals with the efforts of a young sheriff to capture a man wanted for murder. The sheriff meets and falls in love with Betty, the daughter of the man he is after. The situation clears, however, when the confession of the real criminal proves that the girl's father is not guilty: Then the lovers are free to marry without any misgivings.

A Romantic Romeo—Victor—November 8.—Nellie, who is highly romantic, invites a singer whom she believes is her rightful soulmate to her house, and also, by mistake, a tramp singer who was giving a little recital outside her window at the time she wrote the note to the other man. While the romantic woman is entertaining both men her husband returns. The result is that the husband gets a beating, and the musicians leave in indignation.

High Life on a Farm—Powers—November 9.—This film was designed to show the progress made in farming in the last century. Interpolated in the picture at appropriate points are some of Hy. Mayer's inimitable cartoons.

The Mantle or Deceit—(Two Reels)—Rex—November 9.—With Claire Mersereau and Stanley Walpole. This picture deals with the persecutions of a young girl by her guardian, who has evil designs on her. The villain nearly gets Grace into his power by telling a vicious lie about her, but the big brother of Grace's school friend, who is in love with her, settles him for good and marries Grace.

The Evidence—Big U—November 10.—Featuring Bob Leonard. Bob, the head of a placer gold mine, wins the undying hatred of the camp cook by protecting a young girl waitress who is the object of the latter's unwelcome attentions. The cook at last tries to wreak his vengeance by trapping Bob in the hydraulic system of the mine, but the grateful girl foils his plans and successfully rescues Bob.

The Eel—(Two Reels)—Imp—November 10.—With Betty Schade and Harry Keenan. This story, by Beth Boone, tells of the experiences of two lovers, each thinking the other is a crook, when in reality the girl is a secret service worker and the man is a millionaire vice crusader working secretly. A great deal of anxiety over this ignorance of identities is caused, but the two are at last brought abruptly to the truth, and all suspicious fear is wiped away.

Sweedy the Janitor—Nestor—November 10.—With Wallace Beery and Belle Bennett. Because Sweedy's wife is so upset by reason of the fact that he has never given her the jewels he promised her before marriage, he steals a necklace belonging to Mrs. Newlywed, in the apartment below, and gives it to his wife. Mrs. Newlywed persuades Sweedy to find the necklace for her and when he at last returns it to Mrs. N. her husband arrives, and complications set in. The discussion ends in the police court and the film ends with Sweedy's punishment by his irate wife.

The Eyes of Love—Rex—November 10.—With Leah Baird, Agnes Vernon and Jack Mulhall. Mary is in love with Robert, a violinist. The latter is blinded by an accident, and the girl, in spite of her good intentions, joins an opera company and does not keep her promise of marriage. Mary's sister, Martha, who has always secretly loved Robert, impersonates her sister and marries him. Later Martha comes to hear the great blind violinist and realizes who he is, but she leaves the couple to enjoy their bliss.

The Quitter—(Two Reels)—Bison—November 11.—With Roberta Wilson and Charles Pearley. In this story, a rancher's wife, tired of the isolation and monotony of her life, defies her husband and returns East to her aunt. After a short experience in society's whirl, however, she realizes her mistake and from thenceforth her greatest desire is to return and make good in the eyes of her husband. She at least makes a good start in this direction when, on the way back to the ranch, she captures Martinez, one of her husband's enemies, and presents him as a trophy to her husband.

In Love With a Fireman—Joker—November 11.—With William Franey and Gail Henry. Heinie is not allowed to be in the local talent play and resolves to get even. This he does by ringing the fire bell while the play is in progress. This makes the audience wait until the firemen who are in the play return from the false alarm. The fact that Bill, Heinie's rival, is the head of the fire department, makes Heinie all the more joyous. A little while later, however, the boarding-house which the girl runs burns to the ground undisturbed, the men not prone to be fooled again.

The Powder Trail—Big U—November 12.—Grace Cunard and Francis Ford are featured. The story is laid in the Philippines at the time of the Spanish war. It tells of how the Senora Alverez, to protect her newly found American lover, blows up with a barrel a powder the whole battery of her own army, killing her dissolute husband, and finds happiness in the American army surgeon's love.

Shadows of Suspicion—Laemmle—November 12.—Frank Bryce, who is madly infatuated with Olive Dixon, arranges circumstances so that she cannot but help think her husband is unfaithful, although she still loves him. Olive goes to an apartment in the city, and here it is that she discovers Bryce's real attitude. Dixon arrives at the apartment while Bryce is there, but, luckily for the latter, he escapes, leaving husband and wife happy.

Any Old Duke'll Do—Victor—November 12.—Lord Dunraven, who receives an invitation from a Mrs. Murfe to attend a big party given to her daughter, thinks that they are after his title, and dresses up a tramp to go in his place. The tramp, in spite of his uncouth manners is taken for Lord Dunraven, and the latter, dressed as a tramp, is hauled off to the police station. The joke is on the Duke, for he is unable to get out of the clutches of the police.

Feature Programs

Blue Bird

Gloriana—(Five Reels)—Featuring Zoe Rae. A story about children. Gloriana is a little orphan left upon the death of her mother to the care of Mrs. Manning, a cold blooded woman who neglects her own son for her charitable activities. Gloriana and Blake Manning are fast friends. They are well taken care of by their governess, Miriam, a girl from the tenements. Gloriana steals money to aid Miriam's parents. Miriam is suspected of the theft, but everything is cleared up in the end.

Fox

Love and Hate—(Six Reels)—William Fox—October 30.—Featuring Bertha Kalich in the role of an unfortunate wife who is the object of the designs of a man who wishes to separate her from



"Picture Pirates" and "Bungling Bill's Bow-wow," Vogue-Mutuals, come first, then "Nearly a Hero," a Cub comedy released November 3.

her husband that he may have her for himself. The villain's plans work well enough to cause the woman much sorrow, but the end sees the reconciliation of man and wife. Stuart Holmes is also in the cast. Reviewed in this issue.

International Film

Hearst-International News Pictorial No 85. —Hundreds of rabbits are rounded up by the hunters who pound the Mojave Desert and trap the lon-cared animals, killing them and taking them to Los Angeles to be sold for charity, Palmdale, Cal.; Fifth Massachusetts gets back from the Mexican border, and marches in review before Governor McCall, Boston, Mass.; the 200th anniversary of Yale, is celebrated with a gigantic Historical Pageant in the Yale Bowl, showing the progress of the University since it was founded by Elihu Yale, New Haven, Conn.; expert diving girls of Southern California compete in a fancy diving contest here, Riverside, Cal.; three hundred Italian prisoners and the flag of their regiment, are captured by Austrians; The Rose Tree Hunt Club holds its fortieth annual sweepstake races here, attended by Pennsylvania society folk, Media, Pa.; latest fashions; President Wilson is enthusiastically received at Albany, N. Y., by a large crowd as he proceeds westward on a speaking tour.

Hearst-International News Pictorial No. 86 —October 27.—The Monmouth Country Hunt Club holds a drag hunt over the rough country surrounding this city, Red Bank, N. J.; Thomas A. Edison, the noted inventor, is guest of honor at the big Electrical Show at the Grand Central Palace, New York, N. Y.; the most recent creations by Lucille, Lady Dull Gordon; President Wilson receives Ambassador Gerard who recently returned from Germany at Shadow Lawn, N. J.; Palermo Race Track on Sunday attracts a throng of South American society people, who watch a running race for a purse of $40,000, Buenos Aires, Argentine; the Elephant Butte Dam, one of the largest irrigation projects in the world, which cost $10,000,000, is dedicated here by the delegates of the National Irrigation Congress, Sierra County, N. M.; a new Police Patrol boat is launched into the Hudson River equipped for Water duty, New York, N. Y.; part of mountainside is blown down by a giant blast of dynamite which is set off to uncover 100,000 tons of raw cement, El Paso, Tex.

The Ocean Waif—(Five Reels)—Carlyle Blackwell and Doris Kenyon have leading roles. Reviewed in next issue.

Beatrice Fairfax—(Two Reels) — Reviewed elsewhere in this issue.

The Adventures of Dorothy Dare—Reviewed elsewhere in this issue.

Beatrice Fairfax—(Two Reels)—International. —The twelfth episode of this series is reviewed on another page of this issue.

The Adventures of Dorothy Dare—International.—The first episode in this fashion series is entitled "It's Never Too Late." A review appears elsewhere in this issue.

Ivan

The Sex Lure—(Five Reels)—Reviewed in this issue.

Metro

The Gates of Eden—(Five Reels)—October 30.—Featuring Viola Dana. Reviewed in this issue.

B. B. Moss

Boots and Saddles—Reviewed in next issue.

Mutual Star Production

And the Law Says—(Five Reels)—American —November 6.—Featuring Richard Bennett. Lawrence Kirby, a young law student, meets the daughter of one Dr. Cartmell and becomes infatuated with the girl. He however meets her under an assumed name and he is known under an alias when he leaves to escape the responsibility for the child which is later born to the young girl. Years later we see Kirby a judge. His own son is arrested on circumstantial evidence and accused of a murder, of which he is innocent. Kirby insists that circumstantial evidence is sufficient to convict anyone and sentences his own son, unknown to him to the chair. Dr. Cartmell is a staunch opponent of capital punishment and believes that even after the victim had supposedly been electrocuted there is a chance for them to be brought back to life. Just as the lad is being dragged to the chair his identity is revealed to Kirby. The lad is taken to the chair despite the judge's pleading and Dr. Cartmell declares that he can bring him back to life. Within an hour the youth is brought back to his mother's arms and Judge Kirby with tear-filled eyes stands by.

East Is East—(Five Reels)—Turner—November 9.—Featuring Florence Turner. In the East London tenements lives one Alexandra Vickers, better known as "Viccy." She is rough tongued, quick tempered, and generous as far as her slender means allow. Her parents died when the girl was very young and left her to shift for herself. Later she takes up her abode with Mr. and Mrs. Alfred Smith and their nephew, Albert Grummett. In the month of August the family decides to go to the hop fields and earn their living picking the sticky vegetable from which is made the national beverage, beer. At the same time they get out into the country. About this time in America a wealthy contractor dies and leaves his immense fortune to Victoria Alexandra Vickers, the only daughter of his brother. A search is made for the girl and she is finally located at the hop fields. She is placed under the care of a Mrs. Carrington, to become polished. After Viccy leaves Grummett with five hundred pounds given him by the girl sets himself up in business and soon is prosperous. Mrs. Carrington's son asks Viccy to marry him, as he needs money to pay his debts and the girl accepts him. She later sees Grummett, however, and after discovering that Carrington wants only her money she goes back to Grummett and East returns to East.

Peck of Pickles—(Five Reels)—American.—Featuring Kolb and Dill. A review appears elsewhere in this issue.

Paramount

The Heir to the Hoorah—(Five Reels)—Lasky-Paramount.—Thomas Meighan and Anita King in a screen adaptation of the play by Paul Armstrong. Reviewed elsewhere in this issue.

The Soul of Kura-San—(Five Reels)—Lasky-Paramount.—This week's attraction at the New York Strand is reviewed elsewhere in this issue.

Pathe

Hidden Valley—(Five Reels)—November 6.—Featuring Valkyrien. Reviewed in this issue.

Shadows and Sunshine—(Five Reels)—November 12.—Reviewed in this issue.

Luke—Gladiator—Pathe-Rolin.—This is a remarkably good Luke comedy. Chariots, Roman baths and Roman gladiators of more or less questionable courage make up a single reel of much merriment. The picture has some elaborate settings.

Florence Rose Fashions—Pathe.—The eighth release in this series is entitled "A Day in New York with Betty."

Red Feather

The Place Beyond the Winds—(Five Reels)—Red Feather—November 6.—Featuring Dorothy Phillips. Priscilla, a slip of a girl, out of place in the austere household of her tyrannical and super-religious father, succeeds in awakening the grand passion in the heart of half-breed Jerry Jo. His efforts to possess her, even at the cost of her honor, drove her from her father's house, from the shelter of the gentle school master, and from all of life which she had known, into the outer world, where circumstances again conspired to weave about her new home the settings of a drama in which she again takes a principal role, but now, chastened and wiser, it is that of a mediator. In this role, she receives her happiness and her reward.

Triangle Program

The Microscope Mystery—(Five Reels)—November 19.—Featuring Constance Talmadge and Wilfred Lucas. Reviewed in this issue.

The Honorable Algy—(Five Reels)—November 19.—Charles Ray, Margery Wilson and Margery Thompson have leading roles. Reviewed in this issue.

V. L. S. E. Inc.

The Devil's Prize—(Five Reels)—Featuring Antonio Moreno and Naomi Childers. Play written and directed by Marguerite Bertsch. Reviewed in this issue.

World

The Hidden Scar—(Five Reels)—October 16. —Featuring Ethel Clayton and Holbrook Blinn. A review appears elsewhere in this issue.

The Scarlet Oath—(Five Reels)—October 23. —Featuring Gail Kane. A review appears elsewhere in this issue.

The Man Who Stood Still—(Five Reels)—October 30.—Featuring Lew Fields. Reviewed on page 941 of the October 21 issue of Motography.

The Heart of a Hero—(Five Reels)—November 6.—Featuring Robert Warwick and Gail Kane. Will be reviewed in an early issue of Motography.

SOME NEW THEATERS

California

Articles of incorporation of the Supreme Feature Films, Inc., have been filed at San Francisco, the capital stock being placed at $50,000. The incorporators are: L. S. Dunham, H. Sallinger, G. A. Platt, T. Bacigalupi and C. de Y. Elkus.

Idaho

G. H. Gillett has started work on his new picture theater in Jerome.

Illinois

The Princess Theater in Quincy, has been closed.

Chateaut Theater Company, Chicago; capital, $35,000; incorporators, Nathan



New Universal dramas. From the left, "The Cry of Conscience," Gold Seal; "Gloriana," Bluebird; "The Place Beyond the Winds," Red Feather.

Ascher, Harry Ascher, Lewis F. Jacobson.

Unity Photoplays Company, Chicago; capital, $50,000; incorporators, I. Mumford, Lawrence McGann, Jr., and others.

The Princess Theater in Rushville, owned by Carl Pearson, was destroyed by fire. Mr. Pearson contemplates building at once.

Indiana

The Crystal Theater in Brookville has been purchased and improved by A. L. Popper and Harold Lapish.

Preston Grubbs, who recently purchased the Jefferson Theater at Jeffersonville, has extensively improved the interior and opened it to the public October 21 under the name of the Star.

The Orpheum Theater at Gary has installed a new machine.

The Colonial Theater, a new motion picture theater at 129 North Michigan street, South Bend, was opened October 20. Frank E. Chapman is manager.

A reel of film took fire in the Cozy Theater at Anderson and caused considerable excitement. However, the crowd filed out orderly.

Iowa

Beginning November 1, the Sprague Theater in Osage will be under the management of Fred Birum, owner of the Lyric. Mr. Birum will operate both theaters, bringing the larger productions to the Sprague, as its seating accommodations are better.

J. O. Bass has disposed of his moving picture theater at Clarence.

Wood & Potter have purchased the picture theater at Twentieth and Clark streets, Des Moines.

The Orpheum Theater at Centerville has been purchased by Ted Lane and Jake Ritter.

Kansas

The people of Great Bend will be delighted with the Elite Theater, which has been thoroughly and extensively remodeled. The seating arrangement, entrances and exits and the lighting system have all been improved. A new Powers 6-B machine and a new screen have been installed, while the decorations are tasty and pretty. A very fine program of pictures are shown and Mr. Nelson, the manager, assures his patrons real enjoyment.

Maryland

Berman's Theater, 1 and 3 South High street, Baltimore, has been opened under the management of J. B. Fields. Many improvements have been made by the new manager and it is his endeavor to please his patrons with fine pictures and comfort.

The Gordon Theater at Baltimore and Catherine streets, Baltimore, has been opened.

Michigan

Two modern motion picture theaters are assured Muskegon.

J. R. Gardner has opened a new theater at Farwell, seating 300. It is known as the Royal.

Mrs. Wade B. Smith has purchased the People's Theater in Petoskey from the Cory-Sorden Theaters and will operate it as a moving picture theater.

Minnesota

Frank W. Ball of Northfield has purchased the Star Theater at Farrington from Mrs. William Nixon.

A. F. Krueger of Kimball has sold his moving picture equipment to Frank Nemec of St. Cloud.

Missouri

Mrs. J. H. Hughes, one of the successful women operators of a motion picture theater in Kansas City, has disposed of the Eastern Theater on Lister avenue.

Montana

Charles Koerner has sold his interest in the Lyric Theater at Havre to his partner, Frank Needham.

Slustrap and Peterson have purchased the Princess Theater at Culbertson.

Nebraska

The Oak Theater at Oakdale has been purchased by George E. Bowen and Cloyd Lawrence of O'Neill.

The Orpheum Theater in Red Cloud has been sold.

New York

Improvements are being made by Manager William J. Reilly to the Star Theater in Newburgh.

Weiss Phota Play Amustment Company, Inc., Manhattan, $3,000 to $5,000.

Exhibitors Trade Review, Inc., edit, print, publish magazines concerning motion pictures, 15,000 shares $10 each, 4,500 shares no par value, carry on business with $172,500; C. M. Rosenthal, L. F. Blumenthal, L. A. Ochs, 218 West Forty-second street, New York.

Carmen Producing Company, Inc., Manhattan. Theatrical and motion pictures; capital, $25,000; incorporators, G. Creatore, C. De Marinis, 57 West 119th street, New York City; F. Gerth, Fort Lee, N. J.

The Globe moving picture theater in Buffalo has been opened by M. Under.

A new stage setting has been installed at the Elmwood Theater, Buffalo.

North Dakota

Harry Mohr of Bowbells closed a deal for the lease of the opera house at Flaxton and plans on putting on a moving picture show twice a week.

Shields & Weaver have opened their new picture theater, the Isis, at Edgeley.

The Palace Theater at Mandon will shortly be opened.

Ohio

Clifford Friend of Lancaster has purchased the Superba Theater in Delaware, formerly owned by Charles Sears.

Pennsylvania

Plans are in progress for a motion picture theater at Thirty-third street and Columbia avenue, Philadelphia, one story, brick, seating capacity 1,000; C. J. Gootz, architect, for P. N. Gary.

Extensively remodeled and redecorated the Bijou Theater in Belle Vernon has been opened. A fine program of feature pictures are being offered.

Ground has been broken for a modern moving picture theater and business block combined on the present site of the Colonial Theater, at Beaver Falls.

Texas

The Pearl Theater Company of San Antonio, capital stock $10,000. Incorporators, C. J. Crabb, E. Werner and E. F. McCarty.

Wisconsin

The board of education has presented the Washington school, in the First ward, West Allis, with a moving picture machine. Pictures will be shown one afternoon and one night each week during the winter. The afternoon performance will be given for the benefit of the school children, and the evening will be reserved for adults.

AUSTRALIAN NEWS

By BLENNER HASSETT

Special Representative of MOTOGRAPHY.

The Boomerang Theater, the £10,000 structure, has been officially opened by the mayor of Randwick, the suburb in which it was erected. A great number of guests were present by invitation. The opening feature was "Tennessee's Pardner" (Lasky Famous-Players).

A few of the principal American features showing at the different theaters at present include: "Honor Thy Name" (Kay-Bee), "Little Meena's Romance" (Fine Arts), "The Man Who Could Not Kill His Conscience" (Vitagraph), "The Hand of Peril" (World-Brady), "The Battle of Hearts" (Fox), "The Foundling" (Famous Players), "Lovely Mary" (Metro).

"The Mutiny of Bounty," produced in Australia by Raymond Longford for the Cricks and Jones organization, has been released in Sidney. Not in the history of the industry in Australia has there been a picture that has come up to the standard of this production. The main plot of the story deals with the adventurous journey of two thousand miles in an open boat by Captain Bligh and a number of the "Bounty" crew, across the ocean. The great majority of the locations were secured in New Zealand, famous for its excellent beauty spots. The whole play with good photography scored a decided hit. "The Mutiny of the Bounty" had its premiere at Hoyt's Theater, and being endorsed by the educational department as a fine historical subject, 2,000 school children were given the liberty of witnessing the initial screening.

The Frazer Film Company, film distributors, film hirers and manufacturers in this country, have started the production of an animated news gazette. Bert Segerburg, a professional cameraman, has charge of the Sydney studio department affairs, whilst a cameraman in every state will forward his "negs" to head office for distribution.

Messrs. Vogel and Howell, representing David Howell's of Australia and The Co-operative Film Service of New Zealand, have made arrangements whereby these two companies will distribute Ivan productions in Australia and New Zealand. The first two Ivan productions to be shown in this territory will be "Faded Flower" and "Her Surrender," prints of which have already been shipped to this territory.

These pictures will be first exhibited about the first of November in both Australia and New Zealand.

NO CHANGE IN GENERAL

General Film Company has made preliminary announcement regarding its fall and winter program in which it is stated there will be no change in its releasing plans; that Selig, Essanay, Lubin, Vitagraph, Kalem, Knickerbocker, and Biograph productions will be identified as heretofore with General Film Service. The George Kleine and Thomas A. Edison interests with the General Film Company remain identically the same as before. The exact make-up of the program will be announced in a few days.

This means that General Film Company feels that the best interests of exhibitors will be conserved in pursuing the same lines laid down when the present administration, under the direction of President George Kleine, took hold of the reins. The same predominating policy of presenting distinguished satrs in short length pictures will prevail. This announcement, coming from General Film Company's advertising and publicity department, will no doubt be welcomed by exhibitors. The preliminary statement by General Film Company concludes with this paragraph:

"General Film Company purposes to do in the future as it has in the past—lead. It blazed the way, maintained always a commanding position, served faithfully the best interests of exhibitors, won the public's confidence, produced pictures abreast of the times and made it possible for exhibitors to earn liberally in proportion to their investment. A program of variety, quality and consistency such as is furnished by General Film Service is responsible in a large degree for the unquestioned popularity of moving pictures today, and there is no reason to change this policy.

"Noted stars in short length productions will be a feature of our fall and winter program. Exhibitors everywhere have indorsed this policy by subscribing to General Film Service and business with the General Film Company has increased steadily. It is a permanent growth due to the excellence of our service. There will be improvements of course in the service where improvement is deemed essential and exhibitors will always have the assurance that they are offering a program unequaled by competitors.

"There will be no change in General Film Company's numerous branches covering the United States and Canada and our customers will be served with the same promptness and regularity that has always characterized General Film Service. There will be no waste of printer's ink in conducting a campaign based on braggadocio but an effective comprehensive advertising campaign calculated to best serve exhibitors has been decided upon. We pledge that General Film Service will be best and we will keep our pledge."

According to Albert E. Smith, of Vitagraph, a director of the General Film Company, more than 6000 theaters are now using General Film Service. This is probably a greater number than is served by any other distributor.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

STAGE SCENE 6,000 FEET BELOW GROUND

A company of motion picture players headed by Vivian Martin, recently filmed several underground scenes at the famous Empire mine in Grass Valley, California. Some of these scenes were photographed 6,000 feet below the ground under extreme difficulties.

This is the first time in the history of motion pictures that scenes were ever filmed at this depth. They were made for Miss Martin's photoplay, "The Right Direction."

In speaking of the undertaking one of the officials of the Pallas Pictures, said, "These mines are among the most famous gold mines of the world. When I studied mining engineering thirty years ago, these mines were quoted as the deepest in the world, namely 750 feet below the ground. They are now over 6,000 feet deep on the incline and have steadily produced gold from the time of their discovery. They lie near the famous old Idaho mine in Grass Valley which produced seventeen million dollars from the grass routes down. We were most fortunate in securing permission to use these mines and expect to get the most wonderful backgrounds in these scenes ever displayed in views of this nature."

DANISH ACTOR STUDIES U. S.

Benjamin Christie, the noted Danish actor who is seen in the stellar role of "Blind Justice," a seven-reel production of the Dansk Biograf Company of Copenhagen, Denmark, a feature which he wrote and directed as well as played in, is probably as high an authority on the technical points of picture-making as any in the world. While in this country, in the interests of "Blind Justice," he is making a profound study of American producing, with a view to embodying it in a work he is writing which embraces the methods and criticises the faults and sets forth the merits of studios in England, Germany, France, Austria, Italy, Russia, yes and Japan!

So far the assiduous Mr. Christie has visited two or three studios every day and viewed from four to five features as an average. Next to Russia, where the censorship rule is simple, consisting of "Go as far as you like," Mr. Christie says he is inclined to think American censorship singularly fair and open minded.



Valkyrien, or the Baroness DeWitz, is one of those late fall bathers. And it's natural for she played with the breakers on the coast of Denmark when she was only a little tot. The Danish beauty was formerly a Thanhouseran, is now suing Fox for breach of contract, and may organize a producing company of her own in the near future.

DAINTY ACTRESS DUCKED

Yvette Mitchell, dainty lead in the company directed by P. C. Hartigan of Universal City, had an unexpected "ducking" one day recently while the company was making exteriors in Laurel canyon, Hollywood, for the play "Lord Helpus Investigates."

Miss Mitchell was standing by a tree close to the bank of a small stream when Ernest Shields, opposite whom she plays, in hurrying out of a scene accidentally ran full force into her and she fell head first into the water. Eugene Walsh, one of the members of the company, unhesitatingly dived into the stream after Miss Mitchell and brought her safely back, not much the worse for her rather sudden wetting.

The Herald Film Corporation announce that both the Loew and Proctor Circuits, after seeing "The Prima Donna's Husband," immediately booked the same for all their theaters.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, NOVEMBER 18, 1916 No. 21



Margarita Fischer
POLLARD-MUTUAL STAR

The Greater VITAGRAPH



A TRIUMPH OF ARTISTRY-

MARC MAC DERMOTT
AND
NAOMI CHILDERS
in

"THE PRICE OF FAME"

A Five Part VITAGRAPH Blue Ribbon Feature

Written and Directed by Charles J. Brabin

A Drama of A Man Who Built His Success on the Weakness of His Brother, Showing the Most Remarkable Double Exposure Effects Ever Obtained With Marc Mac Dermott in a Dual Role



VITAGRAPH
V-L-S-E INC.

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 12

Wilfred Lucas and Constance Talmadge in

"The Microscope Mystery"

Fine Arts

A photoplay that will grip and hold to the end

There is mystery, humor, love, violence, retribution. The situations unfolded are an endless chain of surprises and the climax leaves satisfaction.

Fine Arts will not often excel this production while Wilfred Lucas and Constance Talmadge leave nothing to be desired in telling the story of "THE MICROSCOPE MYSTERY."

Charles Ray, supported by Margery Wilson and Margaret Thompson in

"The Honorable Algy"

Kay-Bee

A King's ransom in jewels, a renagade English Lord, another of a different stamp, who wins fortune in America, but leaves his heart with little "Pat" back in old England; these all combine in making a story of appeal and intensity, a typical Triangle Kay-Bee; and the interest is but heightened by the presence of Charles Ray, Margery Wilson and Margaret Thompson.

KEYSTONE COMEDIES

There are two, brimming with snap, fun and cleanliness



A pre-screen view into "Less Than the Dust," the first Artcraft Pictures production, in which Mary Pickford stars.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, NOVEMBER 18, 1916 No. 21

Chicago Branch for Association

JOHN R. FREULER ELECTED HEAD OF NEW SECTION OF NATIONAL ORGANIZATION

AS a part of its plan to be really representative of every phase of the industry in every important center in the country, the National Association of the Motion Picture Industry on November 3 took the preliminary steps toward the organization of a Chicago branch of the Association. This branch is to be known officially as the Chicago advisory executive committee.

Because of the fact that President Freuler of the Mutual Film Corporation is one of the most prominent film men in the central west, the organization meeting was held in his offices on State street and he was by acclamation elected chairman of the Chicago committee. Present at the meeting were more than a score of the representatives of various ramifications of the film industry. Mr. Freuler appointed a committee which is to evolve a basis and ratio of representation for the five classifications of membership in the National Association. The members of this committee are: Mr. Freuler, chairman; Watterson R. Rothacker, president Industrial Motion Picture Corporation; Joseph Choynski, Newberry Theater; Donald Bell, Bell and Howell Equipment Company; Isaac Von Ronkle, Blue Bird representative, and John Bowman, manager, Chicago office International Film Service.



John R. Freuler, prominent film executive, who heads Chicago branch of National Association.

Frederick H. Elliott, executive secretary of the National Association, spoke at the gathering and discussed the plans and purposes of the organization, and also indicated the broad field of co-operation and activity opened to the Chicago organization.

While the general purposes of the National Association extend to every interest of the industry it was clearly indicated that the censorship evil, in both state and national aspects, would be the object of first attack, with Ohio and Pennsylvania first on the list.

"Very frankly, I have waited until this time before deciding to join the National Association," said Mr. Freuler, "until I could be convinced that the organization would be genuinely representative, and until I could be sure that it had a chance to accomplish some of the things which must be done for this industry. Now that the Mutual and I are in this organization I want to do the utmost to make it a success, to make it efficiently serve all of the interests it is designed to aid and protect. We need everybody's co-operation and if we do not get it we can not hope to accomplish much. We must have a majority of those in the industry."

Among those who attended the meeting were:

John R. Freuler, president Mutual Film Corporation, Chicago; Frederick H. Elliott, executive secretary, National Association; George K. Bird, Brayton Mfg. Co., 6 North Michigan avenue, Chicago; O. F. Spahr, Enterprise Optical Mfg. Co., 564 West Randolph street, Chicago; Mr. Green, manager, Kleine Optical Co., 166 North State street; John F. Bowman, International F. Serv., Inc., 207 Wabash avenue; W. Dunham, president, Sunbeam Motion Picture Co., 208 South La Salle street; A. C. Roebuck, Sears Roebuck & Company, Chicago; W. R. Rothacker, president, Rothacker Film Mfg. Co., 223 West Erie street, Chicago; J. P. Seeburg, J. P. Seeburg Piano Company, 209 South State street; Maurice A. Choynski, Newberry Theater; director in National Association; Donald J. Bell, president, Bell & Howell Co.; Louis H. Frank, exhibitor; Oma M. Lawrence, Evening *Post*, Chicago; I. Van Ronkle, manager, Bluebird Photoplays, Inc., Chicago; Joseph Trinz, Lubliner and Trinz, exhibitors, 510 Westminster building, Chicago; Arthur E. Curtis, MOTOGRAPHY; Joseph Hopp, 179 West Washington street; H. Schoenstadt, 4930 Grand boulevard; Robert McKnight, *Examiner*, Chicago; W. D. Hildreth, Chicago manager, *The Billboard;* Alfred Hamburger, exhibitor, 207 South Wabash avenue; Terry Ramsaye, publicity director, Mutual Film Corporation, Chicago.

The work of organizing a third branch of the National Association has already been begun in Los Angeles. David Wark Griffith, Thomas H. Ince and other prominent film men of the coast have pledged their support and before long California will be a strong association center.

In the meantime continued work of organizing and admitting new members has been going on in the east. The Author's League, containing 1,400 members, has applied for a charter and the General Electric and Westinghouse people have applied for membership. It is also probable that the Western Electric in Chicago will make an application.

In order to raise money to promote the work of further organization the National Association will shortly issue a unique feature film, to contain the cream of all the past film love scenes, comedy scenes, thrillers, and so on. These scenes will be furnished by the various producers gratis and exhibitors have stated that such a feature should return the Association thousands of dollars.

EASTERN DIRECTORS ORGANIZE

Motion Picture Directors Form Association for Uplift of Silent Drama and Better Mutual Understanding

The Motion Picture Directors' Association of New York will be the name of the new organization which is being formed among the motion picture directors of the east, following the example set by the Pacific coast. Murdock MacQuarrie of Los Angeles came to New York to establish the organization on the same basis as the association of the west. This organization will be a secret one. It is not a labor union nor has it any great industrial grievances to mend. Its object will be the uplift of the silent drama and the better mutual understanding between various factors in the business.

With Mr. MacQuarrie came Burton King of the Metro Company, Charles Giblyn of Selznick, Travis Yale of the World, and Dell Henderson of the Famous Players, all delegated as recruiting officers for the New York fraternity.

Among those invited to the formative session and who are in full sympathy with the movement were Eugene Moore, Thanhouser; Fred Sullivan, Thanhouser; J. Gordon Edwards and K. Buel of the Fox Films; Ed Middleton, Harley Knoles, Harry Davenport and Emil Chautard of the World; Maurice Tourneur, Paragon; William F. Davis and Tefft Johnson of the Fox Films; Albert Chapellani, Clara Kimball Young Film Corporation; Herbert Brenon of Brenon Films; David McKensie, Pathe; Theodore Marston, McClure; Ralph Ince, Vitagraph; Laurence McGill and Howard Hansel of the Arrow; Jack Ridgley of Edison; Sydney Drew and Edward Laurence of Metro; Lucius Henderson, Laurence Marsden, George Baker, Metro; Joe Smiley, Oscar Eagle, Joe Kaufman, Frank Crane, William Humphreys, Jack Adolphi, Jack Vincent, William Haddock, Edwin August, Jack Noble and Edwin Carewe of the Metro; Edgar Lewis, Frank Purcell, Sidney Alcott, Robert Vignola and J. Searle Dawley of the Famous Players. O. A. C. Lund, Barry O'Neill, Fred Thompson of the Vitagraph; Ned Finlay, Edward Jose, George Fitzmaurice, Paul Scardon, William Quirk, O. J. Van Deusen, H. McRae Webster, Louis Gasnier of Pathe; Joe Totten, Allen D. Ware, William Night, Metro; King Baggot, Earl Metcalf, Harry Saulter and Webster Cullison.

Illinois Exhibitors Meet

As suggested at the October meeting of the Illinois Branch of the Exhibitors' League of America, the second open meeting of this body was held in the League's regular meeting rooms on the second floor of the Masonic Temple, Chicago, on November 3. Coffee and sandwiches were served gratis.

The most important action taken at the meeting was the election of Joseph Hopp to fill the vacancy in the League's executive committee caused by the fact that Fred Hartman, the former incumbent, has been called out of the city by his business interests.

A number of announcements were made, most important among them being that the work of getting the two local motion picture operators' unions to work in harmony was fast drawing to an end and that the two locals would in the near future amalgamate. Nothing was said regarding whether it will be Local 110 or Local 157 which will be absorbed.

More than 75 exhibitors were present, among them some of the biggest showmen and chain owners in the city.

Virginia Foltz, who in private life is the wife of Leslie D. Martin, wealthy real estate man of Los Angeles, has joined the film colony at Universal City.

Paul Scardon is finishing the final scenes of "The Little Brown Sparrow," a heart throb drama for release on Greater Vitagraph's program.

Screenshine

By Mel Ody

NOT so very long ago a prominent exhibitor (we won't give his name away) on Madison street, Chicago, bought a new car. It is an Elgin, so we suppose you have to wind it up in front to make it go.

The car was wound up too tight once, or something (the car we said) and as a result the nervous flivver sailed into a mail box, trimmed off the iron post, leaped at a drug store window and blew a front tire. Mr. Miller had to borrow another rubber from M. Reelfellow Watkins.

Harry claims that he wasn't driving the car when the accident happened. He blames it onto I. Shootum Lockwood, the cameraman.

At any rate, nobody's driving the car now. The main spring's busted.

INAGIN GONEAGIN

The following more or less notables breezed into the Airy City and out again last week: Thomas Meighan, swapped by Lasky to Famous Players; Alan Forrest, Anna Little's husband, who says he has left American and is going to rest at home in Cleveland; Sol Lesser, film salesman; George Fawcett, film actor; Hunter Bennett, Mutual man. And Max Linder, the German-Frenchman, is on the way from France.

George K. Spoor, big chief up at the Indian Head camp, probably got his idea for "screentime," in designating the size of pictures, from Screenshine. The sly rascal.

SERIAL CAUSES LOSS

Wallace MacDonald, who is working in a new Pauline Frederick picture for Famous Players, insists that Boonton, New Jersey, a town of no size located about an hour from New York, is fully sixty years behind today, and offers the following as convincing argument: One morning at breakfast in the village hostelry he noticed that the other man at the table had two eggs with his bacon while he had only one. An egg is worth at least an inquiry at the present price, so the next time the waitress came out of the kitchen he asked for an explanation. "Oh," she answered, without flickering an eyelash, "He didn't take any cereal. You did!"

A DOG-GONE GOOD INTERVIEW

"Well," said we, with great originality to Edna Mayo, last week, "Well, tell us something about yourself."

"Oh," she said, "Tell them what a good actor my dog is."

WAY TO SUCCESS IS THROUGH THE STOMACH.

Know how the daily change of program originated?

George Gotshall of the Bijou Dream says the fact that people eat lunch every day started it.

"They used to drop in here to rest and snooze during the noon hour," says George, "and finally they noticed we were running the same reels more than once. They asked for a change of diet and we gradually got into the habit of serving them something new every day."

So there you have something for your little encyclopedia.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs. The theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request MOTOGRAPHY will gladly furnish the opinion of men who have run the feature in question. Simply address, MOTOGRAPHY, Chicago.)

"IN THE HEART OF THE HILLS, with Mabel Trunelle, (K. E. S. E.)—Patrons commented very favorably on this picture which also played to excellent box-office receipts."—O. W. Koppelman, Regent Theater.—*Catering to wealthy and highly critical class of people.*

"LOVE AND HATE, with Bertha Kalish, (Fox)—A clever picture well put together. All in all a good show."—Harry Miller, Boston Theater.—*Downtown house.*

"Clunes' ROMONA, an excellent box-office attraction but that's all."—O. W. Koppelman, Regent Theater.—*Catering to wealthy and highly critical class of people.*

"SINS OF THE PARENT, featuring Gladys Rockwell, (Fox)—A high class production well up to the Fox standard.—Harry Miller, Boston Theater.—*Downtown house.*

"A SISTER OF SIX, with Bessie Love, (Triangle)—A very good picture liked by everybody."—E. D. Dlouhy, Vitagraph Theater.—*Neighborhood house, catering to the better classes.*

"ATTA BOYS LAST RACE, with Dorothy Gish, (Triangle)—This picture seemed to satisfy almost everybody. Box-office receipts satisfied me.—Harry Miller, Boston Theater.—*Downtown house.*

"Patrons really enjoyed THE PRINCE CHAP, featuring Bessie Eyton, (K. E. S. E.)—Business was good."—O. W. Koppelman, Regent Theater.—*Catering to wealthy and highly critical class of people.*

"FIFTY-FIFTY, featuring Norma Talmage, (Triangle)—A very good picture and a better drawing card."—Martin Saxe, Knickerbocker Theater.—*Patronage consists of the middle and upper classes.*

"THE INTRIGUE, featuring Leonore Ulrich, (Paramount)—While this picture is nothing wonderful, it went over with my public."—L. A. Cuneo, De Luxe Theater.—*Catering to a critical type of audience.*

"THE MAN WHO STOOD STILL, with Lew Fields featured, (World)—This picture gave us and our audiences perfect satisfaction.—S. Trinz, Covent Garden Theater.—*Neighborhood house, catering to the better classes.*

"THE HIDDEN SCAR, with Ethel Clayton and Holbrook Blinn, (World)—A good picture which played to excellent houses."—E. D. Dlouhy, Vitagraph Theater.—*Neighborhood house, catering to the better classes.*

"THE BRAND OF COWARDICE, Lionel Barrymore featured, (Metro)—The picture as a whole is fair. Very attractive six sheets. The story is a bit disconnected. Business great."—Harry Miller, Boston Theater.—*Downtown house.*

"THE GATES OF EDEN, with Viola Dana, (Metro)—Star as usual, good. Story great. Business big. This is one of the most popular young screen stars in the business today.—Harry Miller, Boston Theater.—*Downtown house.*

"THE SCARLET OATH, with Gail Kane, (World)—A fair picture which brought only a fair business. The picture was liked by those who saw it."—E. D. Dlouhy, Vitagraph Theater.—*Neighborhood house, catering to the better classes.*

"A DIPLOMATIC SERVICE, with Francis X. Bushman and Beverly Bayne, (Metro)—A fair picture well liked by patrons. Stars as usual the attraction."—E. D. Dlouhy, Vitagraph Theater.—*Neighborhood house, catering to the better classes.*

"A CORNER IN COLLEENS, with Bessie Barriscale and Charles Ray, (Triangle)—A very pleasing comedy drama. Wonderful picture for a Sunday show."—E. D. Dlouhy, Vitagraph Theater.—*Neighborhood house, catering to the better classes.*

"THE LIGHT AT DUSK, with Orin Johnson, (Bluebird)—This picture is much better than the ordinary run of stuff. It took well with my audiences."—George Madison, Logan Square Theater.—*Audiences contain people of every type.*

"We played Clara Kimball Young in THE COMMON LAW after two other theaters in this neighborhood had played it and we packed the house for every performance."—L. A. Cuneo, De Luxe Theater.—*Catering to a critical type of audience.*

"THE MAN WHO STOOD STILL, with Lew Fields, (World)—Brady might have selected a more fitting vehicle for this actor but I don't know where he would have gotten it. It is a knock-out."—Harry Miller, Boston Theater.—*Downtown house.*

"THE SCARLET OATH, with Gail Kane, (World)—Russian revolutionist story, old stuff, done over in the same old way. Patrons liked it, so why should I kick."—Martin Saxe, Knickerbocker Theater.—*Patronage consists of the middle and upper classes.*

"THE OCEAN WAIF, with Carlyle Blackwell and Doris Kenyon, (International)—A very fine picture. Running it on election day may account for the slump in box-office receipts. As a whole very good."—Harry Miller, Boston Theater.—*Downtown house.*

"ROMEO AND JULIET, with Theda Bara, (Fox)—A toss-up as regards the opinion of patrons, there were as many remarked that they were disappointed as said that they liked it."—E. D. Dlouhy, Vitagraph Theater.—*Neighborhood house, catering to the better classes.*

"Prudence the Pirate, with Gladys Hulette, (Pathe)—This picture is entirely too light for a grown-up audience, it however would make a fine Saturday afternoon attraction."—L. A. Cuneo, De Luxe Theater.—*Catering to a critical type of audience.*

"The Prince of Graustark, featuring Bryant Washburn and Marguerite Clayton, (K. E. S. E.)—A very good picture, which was well received by my patrons. An excellent box-office attraction."—George Madison, Logan Square Theater.—*Audiences contain people of every type.*

"Somewhere in France, featuring Louis Glaum, (Triangle)—A very good picture, an excellent drawing card, although it is rather deep for some people. As a whole perfectly satisfactory.—Martin Saxe, Knickerbocker Theater.—*Patronage consists of the middle and upper classes.*

"The Torchered Heart, with Virginia Pearson, (Fox)—A picture built around a story full of heart interest matter which seemed to keep the audience spellbound, holding interest to the very last."—O. W. Koppelman, Regent Theater—*Catering to wealthy and highly critical clas of people.*

"American Aristocracy, with Douglas Fairbanks featured, (Triangle)—Is one of those pictures on which you can't go wrong. As a whole a very good picture which played to good business at this house.—S. Trinz, Covent Garden Theater.—*Neighborhood house, catering to the better classes.*

"A Corner in Colleens, featuring Bessie Barriscale, (Triangle)—As a picture with an Irish background this is the best of its type I have ever seen. All in all this is an exceptionally good feature which pleases.—S. Trinz, Covent Garden Theater.—*Neighborhood house, catering to the better classes.*

"The Dawn of Love, with Mabel Taliaferro. (Metro)—This picture in itself is of slight importance and might have been a failure if Mabel Taliaferro's wonderful personilaty did not predominate."—O. W. Koppelman, Regent Theater.—*Catering to wealthy and highly critical class of people.*

"The Light that Failed, featuring Robert Edeson, (Pathe)—If they had followed the story more closely and had gotten its full possibilities, this picture would have been a cracker-jack, as it is it can only be classed as fair."—Martin Saxe, Knickerbocker Theater.—*Patronage consists of the middle and upper classes.*

"The Sultana, with Ruth Roland, (Pathe)—This is one of Pathe's hand-colored features and this fact coupled with a strong star made this a good drawing card. Patrons with a few exceptions seemed to be perfectly satisfied."—George Madison, Logan Square Theater.—*Audiences contain people of every type.*

"Her Father's Son, staring Vivian Martin, (Paramount)—This as a whole makes a pretty picture with an excellent story but its drawing power is not up to the Paramount standard. Blame it on a name which means nothing until you have seen the picture."—L. A. Cuneo, De Luxe Theater.—*Catering to a critical type of audience.*

"Romeo and Juliet, with Theda Mara featured. (Fox)—There seemed to be a divided opinion amongst my patrons regarding this picture. I think that if the laws of average were resorted to, this picture would get about an even break in opinion for and against it.—S. Trinz, Covent Garden Theater.—*Neighborhood house, catering to the better classes.*

"The Ragged Princess, featuring June Caprice, (Fox)—If Fox did not have little Jane Lee in this picture they might as well have eliminated it altogether. As it is, this picture went over for only one reason, the high class work of this miniature star, her funny pranks keeps a house in an uproar all the time."—Martin Saxe, Knickerbocker Theater.—*Patronage consists of the middle and upper classes.*

"A Sister of Six, featuring Bessie Love, (Triangle)—Unfortunately this star has but little drawing power, people however seemed to enjoy the pranks of the clever Triangle kids and the success of the picture is largely to the credit of the kids. As a whole only a fair picture."—Martin Saxe, Knickerbocker Theater.—*Patronage consists of the middle and upper classes.*

"A Diplomatic Service, featuring Francis X. Bushman and Beverly Bayne, (Metro)—Continuity in this picture is sadly disregarded, which really is the only complaint one might make against it. The drawing power of the picture can not be questioned considering who is featured.—S. Trinz, Covent Garden Theater.—*Neighborhood house, catering to the better classes.*

"A Corner in Colleens, with the popular Bessie Barriscale featured, (Triangle)—If there was one of my patrons who after seeing this production did not think he or she had gotten his or her money's worth they were ashamed to admit it. The subtitles in this picture are really wonderful, there is a punch in everyone and a person cannot help but like this production. It is five reels of the cleanest comedy I have ever seen."—Harry Miller, Boston Theater.—*Downtown house.*

"In the Heart of the Hills, staring Mabel Trunelle, (K. E. S. E.)—In view of the fact that this star has appeared in so many 'Moon Shiner' pictures and this type not being in popular demand by picture followers, the name of the picture led many to believe it another of this type, and resulted in a considerable loss of patronage. Manufacturers cannot be too careful in selecting titles for their products."—L. A. Cuneo, De Luxe Theater.—*Catering to a critical type of audience.*

The following comments on the Artcraft-Pickford picture, "Less Than the Dust," from leading New York theaters that had just started week runs of the feature.

The Strand (New York): "The new Pickford feature is playing to the usual capacity business. The picture is taking well with the people. We turned them away on Sunday."

Broadway Theater: "Surpassed previous records on any previous Pickford picture Sunday. 'Less Than the Dust' surely pleases."

Glynne and Ward's Century Theater, Brooklyn, says: "We couldn't accommodate the crowds on Sunday. It's a fine picture."

Give the Children a Good Time

J. A. SHAFFER, FROLIC THEATER, CHICAGO, SUCCESSFUL CHILDREN'S EXHIBITOR

By B. F. Barrett

IN a neighborhood which contains a Home for Incurables, a Home for the Aged, a park, a hospital and a large university, most managers of motion picture theaters would feel that they did not have much to draw from for a special matinee for children, and yet J. A. Shaffer, manager of Ascher's Frolic Theater, Chicago, is running one of the most successful kiddies matinees in the city, and has been running these special performances for two years with an average weekly attendance of between four and five hundred.

This record undoubtedly shows good management but it also shows good judgment and a knowledge of psychology. Mr. Shaffer is an exception from another angle also. Almost every exhibitor who is running a children's program admits that the ladies of the neighborhood came to him and asked that he start this special performance and that is the way he began, but Mr. Shaffer says no one ever asked him to have these matinees for the little folks he just started them himself.

When Mr. Shaffer was asked what he considered the keynote of his success with these kiddies entertainments his answer was, "Giving the children a good time." He then went on to say, "The children come to my theater because they want to come and not because their mother has told them they must come. They know there is a party for children every Saturday afternoon at the Frolic Theater and all their friends will be going and naturally they want to be there too. They know they will have a good time and see some pictures which they will like and can understand. They also know they will not be expected to keep the same kind of order they do in the school room, they can walk around if they get tired, can talk to their friends and do just as they please, and there will be hundreds of other children there to do it with them. The success of these matinees for the kiddies does not rest so much with the pictures which are shown as with the atmosphere of the theater. Children are very sensitive to impressions and the minute they enter this theater on Saturday afternoon they catch the spirit of good time that pervades the place. And because they are not forced to come but come of their own free will I have very little of what might be called disorder in the house. They are not quiet and they are not still for if they do not care especially for some one film—and of course I have to show a variety to please all—they go over and sit down by some little friend and have a chat. Sometimes they will change their seats twelve times or more during the afternoon—but they are enjoying themselves and that is what they came for. When the comedy is flashed on the screen, however, all moving around and talking ceases, and laughing begins instead. They do love comedies and they get much more out of them than the older people because their sense of humor is very keen—and it is easy to laugh when there are so many other children to laugh with you.



The attractive and well-designed program cover for the Frolic's youngster matinees.

"If the people who are advocating special pictures for children would forget the educational part and try to give the children a good time they would accomplish their end much quicker. Older people do not care to go to the motion picture theater to be educated they go for amusement, so why deprive the children of this same entertainment and force education upon them under the guise of pleasure?"

Every Friday at noon programs of the Frolic Theater advertising the children's matinee are distributed not only at the neighborhood school but to all schools in a reachable radius. A reproduction of the attractive cover design of these programs is given on this page. On the back of the program is a message to the parents which reads: "Mothers and fathers are invited to bring the young ones to our Special Matinees on Saturday Afternoon. It is our aim to furnish entertainment of the kind that will appeal to all children and please the grown-ups as well. Special care will be given the children who may come alone. Nothing objectionable will be shown and parents may place implicit confidence in the quality of entertainment the kiddies will see. The Children's performance will start promptly at two o'clock. The Frolic Orchestra will be on hand to furnish the music."

In the distribution of these programs to the school children Mr. Shaffer gives an example of this good judgment which has brought him success. These programs are not handed to the children as they come out of school because they come surging out in great crowds and are in such a hurry to get away that a large proportion of them would not receive the notices at all. Instead the programs are handed out as they come to school in the afternoon. Then they walk along in small groups and are in no hurry. Every one gets a program and they have time to talk over the show and make their plans for going together the next day.

Mr. Shaffer claims: "The reason why so many exhibitors have made a financial failure of these special entertainments is that they are afraid to charge enough. They ask five cents admission and you cannot make a success of these shows at that price. I charge ten cents for every person entering the house, even the three-year-olds, and although the children are admitted at the matinees every other day for five cents and only have to pay five cents in the evenings they come and put down their dime willingly for their own matinee.

"Another reason why managers make a failure of these matinees is that they do not go into them with any enthusiasm. They are afraid that the special performance will spoil their Saturday night business. But they are very much mistaken here for instead of spoiling it they make the night's attendance larger. My daily records show that before I started these matinees the evening attendance was smaller than it is with them, and added to

this is the fact that the afternoon audience is about twice as large, and I am collecting ten cents from everyone there. This by way of encouraging the exhibitor who is afraid to start these matinees because of the probable financial deficit.

"Another mistake which exhibitors make is the time at which they show this special program. Saturday morning performances are almost never a success in any neighborhood theater. A downtown house running a breakfast matinee for children is different because it has the whole city from which to draw, but the community house cannot get the children out in the morning. To set aside an hour before the regular afternoon matinee is also a mistake, I believe, because it means the child must be there at just such a time or lose the show. This keeps many children away who would otherwise come but cannot get ready by one o'clock. With my program the whole afternoon is devoted to the little folks and they can come any time they please, but at the same time I show the regular feature which I am going to run at night so that I have a large attendance of grown people also. The children are allowed to stay to the whole show if they want to but most of the mothers tell them to leave when the big picture is shown, so they get only the special films planned for them. If the feature is one which the children will enjoy I run it first so that they can see it, and also it gives them all time to get in to be sure they see the smaller reels which are planned for them. If the feature does not especially appeal to the child I run the special films first and then they have had enough and are ready to leave before the feature is shown. Very few of them care to sit through a five reel play after they have already had four or five reels of pictures they really like.

"There is one feature which will always appeal to the children and bring a full house and that is a child entertainer. I don't know just why it is but the children love to watch another child perform. Very often I have a child come and sing or dance and the afternoon on which this is advertised always means a big crowd. They do not care to have older people come and tell them stories or try to entertain them but they do love to watch other children.

"Another thing the children love is to have something to take home with them. They do not care how small or inexpensive it is but it appeals strongly to feel that they have been given something which they can take with them. It means an extension of their good time after they have left the theater. At the first matinee after the people had returned from their summer vacations I wanted to regain their steady patronage for the winter so I added an extra attraction to my program in the form of a Punch and Judy show. The children, of course, were delighted with this, but what really pleased them the most was the little whistle which I gave to every child as they came out of the theater. The toys did not cost anything at all to speak of and yet the very fact that I advertised they would be given away brought out a great crowd, and the children went away feeling they had received more than their money's worth. My program was so long on this afternoon that I could only run it once, and it was amusing to hear so many of the grown people express their disappointment because they arrived too late to see the Punch and Judy performance. I really think they felt worse than the children who missed it."

When Mr. Shaffer was asked, "What about the supply of films for children's programs? Do you find that it is hard to secure those which are suitable?" he replied in a most emphatic manner: "The exhibitor who says that he does not run children's programs because it is so hard to find films suitable for such an entertainment is simply making an excuse—and a mighty poor one at that, as anyone knows who has looked into this matter at all. I have been running children's programs for two years and have had no difficulty whatever in securing all the films I want—and I don't use the same ones over and over again, either. Also, I know that there are plenty of films right here in Chicago to run my shows for two years more with films which the children will like. The trouble with the exhibitor is he don't know what the children will like or he is afraid to plan a really good program for them for fear the women of the neighborhood who have asked him to run these shows might not like what he chose. And right here I would like to say that if the women's clubs and Parent-Teacher Associations would not try to drive the exhibitor, but would allow him to co-operate with them instead, they would obtain the desired results very much quicker. The women do not seem to look at this matter from the standpoint of the child; neither do they look at it through the eyes of the showman. Here is a man who probably has been running a motion picture theater for five years and making a success of it. The ladies will go to him and ask that he start a program for the kiddies, but they will allow him no voice in the matter whatever. They are not willing to listen to his superior knowledge, and together work out a real program, but instead, they come with their own ideas, which must be carried out in their own way, and the exhibitor is helpless and hindered and makes a failure of what, with the co-operation of the women, he could make a great success.

"Speaking of the number of suitable films there are, there is another point which should appeal to the exhibitor along this line, and that is the fact that you do not have to show all the very latest releases to the little folks. There are many old films which they like even better, and, of course, there is no comparison in the cost of a latest release and an old film. For example, I showed last week one of the first pictures that Charlie Chaplin made and the children were just as wild about it as they would have been over his latest. With this great saving on films and the stated price of ten cents admission, there is no reason why any exhibitor should say that children's matinees are always a financial failure.

"From my own experience, I would give the following advice to a fellow-exhibitor who wants to make a success of these special performances for the kiddies—plan your program from the child's viewpoint, give the youngsters a good time, make the atmosphere of your theater on Saturday afternoon one of happiness and freedom, be sure that the kiddies have some good laughs, and you will not have to ask the aid of the parents to make the children come to your special matinees—instead they are liable to run away from home to get there."

Library at Studio

An appropriation of $5,000 has been set aside for the installation of a bigger and more complete library at the Ince-Triangle studios in Culver City. There always has been a research department at the disposal of the Ince authors and directors, but the general expansion of the literary staff has necessitated a commensurate expansion of the book-shelves. Miss Florence Vincent has been placed in charge of the work of selecting the volumes to be purchased and is now engaged in combing the big book-stores of Los Angeles.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, *Chicago.*

Good Music Aids Chicago Chain

A GREAT many elements enter into the successful exhibition of motion pictures, much depending on the exhibitor being fully conversant with the likes and dislikes of his patrons and supplying their wants irrespective of what these wants may be.

The exhibitor is now sometimes compelled to take the picture regardless of whether it is good or bad.



The Vitagraph, one of the Lubliner and Trinz houses in Chicago.

While a picture may be of a type in general favor at a theater, as a whole it may be a poor picture and must be run or a heavy financial loss experienced.

On occasions of this sort is where the music in a theater becomes an important factor. The mind of the ordinary human is susceptible to outside influence and can be swayed, proper methods being properly applied.

If a poor picture is being shown, an effort should be made to influence the major portion of an audience's attention to the music and away from the picture. More emphasis should be put on the music, which will naturally help out the picture by diverting attention to some extent.

The foregone is not an expression of opinion from an exhibitor, but the experiences of the writer who in his daily work comes in contact with a great number of exhibitors who often have very "poor opinions" of various pictures and express them to me. I have often a few days later attended performances at one of the Lubliner and Trinz houses and was really entertained when everybody else who had seen the picture at some other theater labeled it "poor." This started me on a search for a reason and the foregone paragraphs mirror my conclusions.

These also are, I think, the reasons why not one of the Lubliner and Trinz houses has been a "lemon." The accompanying illustration is a picture of the Vitagraph, one of this organization's theaters, situated on one of the busiest business streets in Chicago and in a hot-bed of competition. The greater portion of the competition is and has been running at a loss while this house has made money right along and is still doing so.

The theater seats one thousand persons. The latest approved ventilation system has been installed, fresh air being pumped into the house through the ceiling and the consumed air is exhausted from under each seat, through these same channels the house is heated in winter. The music at this house is supplied by a splendid pipe organ and a six-piece orchestra. Matinees, starting at two o'clock, are played each day. A feature and one and two-reel comedies make up the program of this house.

The resident manager, E. D. Dlouhy, makes it a point to become personally acquainted with his patrons, making an effort to determine what they think of the picture they have just seen. This helps him in a great many ways and gives him an idea on how to approach his clientele the next time he advertises the coming of a picture of a similar type.

Utilizing a Parish Fair

By Peter Trocchiano

Manager Pastime Theater, St. Francisville, Louisiana.

In connection with a Parish fair which is running in our town for three days I have arranged a contest voting scheme whereby the patrons of my house who attend my show each of the three nights of the fair are entitled to vote on the best picture shown on those three nights.

A special announcement card headed "$10 in Gold Given Away at the Pastime Theater" was sent out. This card carried a picture of Nance O'Neil in colors on the back so that it was sure to be saved by anyone receiving it. The announcement read in part:

We have booked for Thursday, Friday and Saturday productions of the following companies: Metro, Fox and Mutual. For convenience in the contest the pictures will represent the three above-mentioned divisions of the fair, i. e.: Metro—automobile; Fox—champion bull under two years old; Mutual—baby. Those patronizing our theater for these three shows will each be given a coupon, and upon presentation on Saturday night the holder of each coupon received will be entitled to one vote for each, provided you present coupons showing attendance at all three shows.

Cast your vote for the production you like best and it will count for the divisions as above named.

The votes as cast will award the prize as follows: If the Metro picture receives the greatest number of votes the ten dollars in gold will go to the winner in the "decorated auto contest," if the Mutual picture wins the ten dollars will be given to the winner in the "best baby contest," and if the Fox picture wins the winner of the "best bull contest" will receive the money.

This contest is causing much comment among the people of the town and it is expected that our theater will be packed each of the three evenings.

Special Lighting and Music in Seattle House

Special from the Liberty Theater, Seattle.

"The Old Folks at Home," Rupert Hughes' story, starring Sir Herbert Beerbohm Tree, was the screen classic that admirably lent itself to the unusual lighting and musical effects that are the "hobbies" of J. G.



Stage of the Liberty, of Seattle, showing the interesting "boxes" on either side, from which were worked unique lighting and scenic effects.

von Herberg of the Liberty Theater, Seattle, and his publicity manager, "100% Fullerton." The very title suggests a quaint, homely and picturesque "Way Down East" homestead.

On each side of the Liberty screen are boxes, in which were employed the lighting effects. The theater was completely darkened, as the familiar strains of "Home, Sweet Home" were heard on the giant unit orchestra. At the end of the first bar, the left hand box was lighted up, revealing an old homestead in the soft glow of the sunset. This quickly deepened to twilight when the windows of the house were illuminated. From twilight the scene darkened to night, the stars coming out one by one, the moon, a crescent, casting its pale beams down the walk faintly revealing the quaint old picket fence in the foreground.

At this point a dim red light was noticeable in the right hand box made to resemble an old-fashioned sixteen-framed window. This strengthened gradually showing "the old folks at home" seated before the fireplace, the glow of which faintly suggested the outlines of the room. It takes much longer to tell of the staging than it did to operate, for all this was done while the organist played "Home, Sweet Home." The effect produced on the audience was dramatic in the extreme, for in spite of the tears it brought, the applause was instantaneous and prolonged.

The title strip of the picture was flashed on the velvet curtain, which was raised in time to frame the author's announcement. To heighten the staging effect our Mr. Fullerton rearranged the screen story so that the picture play opened on the Coburn homestead, showing the interior of the kitchen with its homely domestic characters. The cookie-stealing episode produced a hearty laugh, proving a very satisfactory safety valve for the emotions of the audience stirred up by the music and staging. The action introducing Sir Herbert Tree immediately followed this scene and from there on the story was the same as sent to us.

Unusual business greeted this picture play and so many comments and compliments were received on it, that Mr. Wallace, our organist, held over the effect another day for his Sunday noon concert, and played a request number of "Home Sweet Home" with the above mentioned lighting effects.

The photograph accompanying this is a flashlight and only shows the bare scenes, as the lighting effects cannot be shown in a photograph. We have removed the scrim curtains which were placed in front of the scenes to soften the details and lend perspective, so that the photographer could get a sharp and contrasty picture.

Large newspaper ads, 12 inches deep on four columns, were taken to give publicity to the above bill. A Keystone comedy was also run. The prices were, matinees, ten cents; evenings, fifteen; children, five cents.

"Health, Happiness and Satisfaction"

The Victoria Theater of Buffalo, singles out the vital desires of every human being and makes a direct appeal to them in the following editorial which appeared on a recent issue of that house's splendid program. The theater that means "health, happiness and satisfaction" should have a very important place in its community and do a good business. At any rate, the following contains an advantageous angle of appeal:

LOOKING AHEAD!

Health, happiness and satisfaction are milestones along the VICTORIA road to perfect entertainment.

Just look ahead!

There they loom before you as does a brook to the thirst-parched traveler in the wide desert.

When you are morose, pessimistic and in the grip of mental fatigue—you are thirsty for the diversion that the VICTORIA is proud to provide.

Just look ahead!

In the future, the very near future—the VICTORIA will bring to you as it has in the past, the greatest motion productions of the picture world. Famous actors and actresses await their turn to appear before your gaze at the VICTORIA.

"The Scarlet Crystal," a feature in five reels, is being picturized at Universal City.

Likes Exhibitors' Opinions

MOTOGRAPHY:

On page 260 of the issue of October 14 of ——— the criticism of "Her Double Life" (Fox) says "A five-reel melodrama with a crude plot. It is not very interesting. The story is poor and there is no particular able acting in it."

Well, the writer had the extreme pleasure of seeing this picture at the Boston theater, Chicago, and I consider it one of the best features I ever saw. If I were alone in that opinion it would be different, but I note in MOTOGRAPHY that Manager Moore of the Orpheum, Chicago, says it's great and he seems to be holding down his job pretty well, and we note in MOTOGRAPHY, page 855, October 14 issue, that Mrs. Quinn of Rock Island traveled nearly 300 miles to re-book it, so can only conclude that the critic?!?? who reviewed that subject for the other publication is either incompetent or was drunk when he saw it or he took into consideration the fact that Fox does not extensively advertise in his paper.

We have never run a Fox Feature, but have seen some dandies lately, and we like fair play. We like the idea of criticisms from showmen instead of trade journal critics.

Please publish this over our signature.

P. S.—Also note in your issue Jack Haag of the Bandbox, Chicago, says, "Great picture. Broke all records."

[illegible] Strand Theater, Evansville, Ind.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

WHEN you run a picture containing Owen Moore do you always advertise him as Mary Pickford's husband? Manager Weil of the Castle, one of the leading downtown houses of Chicago, does. And he says it means that he gets bigger business than the name of Moore alone would draw. At any rate he held them out with "The Kiss" last week.

The guests of the Waldorf-Astoria Hotel in New York were entertained, while awaiting the presidential returns, election night, by a film exhibition.

A number of Chicago theater audiences were pleasantly surprised last week when the "Reel Fellows" rushed Richard Travers from house to house to advertise their ball.

E. E. Levin has accepted a position as manager of the Kayancee Film Corporation, Minneapolis. Mr. Levin was formerly manager of the Commercial Motion Picture Company of the same city.

R. O. Proctor, formerly manager of Metro in Chicago, has gone to Kansas City to take charge of the Metro branch in that city. F. M. Brockwell, formerly with the Famous Players, has taken Mr. Proctor's place.

J. A. Steinson, who for the past eight months has covered parts of Texas and Oklahoma for the Dallas Vitagraph-V. L. S. E. office, has just been made resident manager of the Vitagraph-V. S. L. E. exchange in New Orleans.

Guy L. Wonders, manager of the Wilson Theater, Baltimore, Maryland, was appointed a member of the Committee on Fire Prevention Regulations and Insurance of the National Association of the Motion Picture Industry.

The Greater Vitagraph Company has installed a piano in its projection room at 1600 Broadway and provided a musician to get the melody out of it with the idea of making things congenial for the trade paper critics who review its productions.

Four reels of film, entitled "Fighting with the Allies," were stolen from the offices of the Wolverine Film Company of Detroit last week. Efforts to trace the feature have failed and any copy of the picture offered for rental or sale is done so illegitimately.

The Marigold room of the Bismarck Gardens, Chicago, which recently installed a picture screen, has of late been creating a lot of interest in a local civic film, "A Tale of One City," which reveals Chicago's problems and the ways in which they can be solved.

It is reported that A. H. Woods will in the near future begin the construction of a new "legitimate" house in Chicago's downtown district. It is expected that the new theater will seat about 1,600 and will represent an investment of more than a million dollars.

Thirty proprietors of neighborhood theaters in Detroit, Michigan, are making arrangements to form an association of neighborhood managers and owners with a view to getting together occasionally and talking over matters that directly concern outskirt theaters.

Thomas Smith, adopted son of Capt. John Smith, the oldest Indian in the United States, purchased a motion picture outfit from W. R. Vincent, manager of the Lyric Theater, Cass Lake, Minnesota, and will take the outfit to Bena, where he will open a motion picture theater.

For two years the Ohio board of censors has refused to permit the film "Hypocrites" to be shown in the state because of the nude figure of "Truth" and some religious subjects which were objectionable. This film has changed hands and has been cut so that it has recently been passed by the censors.

Pittsburgh, Pa. (Special).—Manager Harry Davis of the Grand Opera House has adopted the European custom of naming the proscenium boxes for stage celebrities, and has invited the patrons of his house to vote for their favorite film stars, the six winners to be afterward honored in this manner.

The latest film publication to make its appearance is *The Screamer*, a live little eight-page sheet issued every Saturday by the "Scream Club" in Los Angeles. Clarke Irvine is the father, editor and bill-payer. The price of the paper is announced as "1 boost." The mailing fee is one dollar per year.

Downtown Chicago theaters are running the following bills for the week of November 6: La Salle, Mary Pickford in "Less Than the Dust;" Band Box, "The Unborn;" Studebaker, "20,000 Leagues Under the Sea;" Castle, Mary Pickford in "Hearts Adrift;" Colonial, "The Birth of a Nation;" Ziegfeld, "The Last Man."

By Aerial Mail Service, Chicago to New York via New York Times aeroplane, came to Mary Pickford a prediction that her new Artcraft picture, "Less Than the Dust," would be the biggest winner of the season. This greeting came from Jones, Linick and Shaefer's La Salle Theater, where the play is booked for two weeks.

In an address before three thousand delegates to the national convention of the Diciples of Christ held in Des Moines, Reverend Charles M. Fillmore of Indianapolis recommended the use of motion pictures in Sunday schools, to prevent the children seeing undesirable films at theaters and to induce larger attendance at the church schools.

A new motion picture theater will result from the remodeling of the old Isis Theater in Salt Lake City, Utah, according to announcement made October 18. It will be known as the Deseret Picture House. It will cost $68,000 and have a seating capacity of 1,000. The officers of the management are H. S. Sims, president; H. S. Auerbach, vice-president, and Levi N. Harmon, secretary-treasurer.

Willimantic, Conn. reports that Frank Kattelinia, of Fall River, Mass., has leased the entire building on Main street containing the Bijou Motion Picture Theater and will open it soon under the name of the "Star" with the name theater dropped out. The Bijou has been closed for several months. Extensive alterations have been made in the exterior and interior of the house.

Senor Carlos Castro Ruiz, the Chilean consul general, presented to S. L. Rothapfel, manager of the Rialto Theater, New York, six reels of motion pictures, which give an illuminating and entertaining idea of Chilean scenery, industries, cities and people. Manager Rothapfel is selecting and rearranging the pictures and will exhibit them at the first opportunity.

The Strand Theater, New York, is showing Mary Pickford in "Less Than the Dust," and Ditmar's "Living Book of Nature." On the musical program are Grace Hoffman, soprano, and Jan Rubini, violinist. The concert orchestra, under the direction of Carl Edouarde, will play an operatic overture and also incidental music appropriate to the subjects shown on the screen.

William Koenig, president of the Motion Picture Exhibitors' Association of the Northwest, requested the city council license committee to grant no more licenses for motion picture theaters in Minneapolis as the theaters now cover the city well and more of them in certain districts will work a hardship on those already there. The council refused to grant any of the applications for licenses or for transfers in compliance with his request.

Owing to the increased cost in running the picture houses in San Francisco it is very probable that admission prices will be raised generally throughout the downtown sections. The present prices in the better houses are ten and twenty cents. There are but very few nickel houses in the city. The St. Francis Theater has already increased its prices to fifteen and twenty-five cents, the prices in vogue in the best houses in Los Angeles and many other cities.

With Greece figuring so much in the headlines of the newspapers, Burton Holmes' travel picture for the Paramount is timely. This is the fortieth of the weekly trips around the world. Some of the features of the trip are a visit to the ancient Eleusis, a glimpse of Grecian peasants dancing, a ride through the Corinthian Canal, views of Athens with the king's palace, the public square, the Acropolis with the ruins of the Parthenon, and pictures of the late King Edward of England and King George of Greece leaving the English church in Athens.

There are various opinions amongst exhibitors in England as to the value of certain forms of advertisements, but the majority pin their faith to a big display of window-bills. There are some who look upon the expenditure of an advertisement in the local press as a doubtful investment. The result of this form of advertising is not always easy to trace, but it is being forcibly driven home to most exhibitors that those houses freely using the newspapers in conjunction with a good poster display are the people kept busiest at the pay-box.

All the Mazamas living in New York are expected to attend The Rialto this week. A Mazama (Mexican for mountain goat) is a person who belongs to the club of that name and in order to be eligible for membership he has to have climbed to the summit of a mountain boasting at least one living glacier. At the club's annual encampment in August this year the club members were photographed by Robert C. Bruce, as part of the series of motion pictures he took in the Three Sisters country of the Cascades, 6,200 feet up. The picture is a marvel of scenic beauty and is presented as one of the features on the bill at The Rialto, under the title of "The Mazamas and the Three Sisters."

Smith Lord, the English exhibitor who is noted over there for his advertising catch lines, is now using the following:

The only two articles necessary to show good pictures are "willingness" and "capability"—and we at Cross Lane keep a big stock of both.

You are forbidden to read this bill—unless you are prepared to pay the penalty, *viz.*, the price of a seat for yourself and friend.

We shall blot out this week's bill with the next, but we cannot blot out the memory of the good things we are showing—nor do we want to.

The quantity of leading men and women living in Horton is wonderful; you can see them leading their friends to Cross Lane Picture Palace for an evening's enjoyment, such as they themselves are used to.

The chief attraction on the Rialto program for the week is Douglas Fairbanks in "American Aristocracy." The Rialto Orchsetra, under the direction of Hugo Riesenfeld, will render the overture to "William Tell," with elaborate light effects specially devised by Mr. Rothapfel. As a separate orchestral number, enhanced by scenic embellishment and a color harmonies, the Intermezzo and the Barcarole from "The Tales of Hoffman" will be offered. Hans Kronold, the cellist, will be the individual star of the musical programme. Hilda Goodwin will sing an aria from "Romeo and Juliet." The educational feature will be a selected scenic and Mr. Rothapfel will provide his usual distinctive accompaniment to the topical digest, edited from a variety of sources. A Keystone comedy will complete the program.

Central Film Enlarges Force

Although he recently enlarged his offices Harry Weiss, general manager of the Central Film Corporation, finds that he will need still larger quarters to handle Illinois, Indiana, Wisconsin and Kentucky on the Clara Kimball Young Productions, released under the Selznick banner. Out of four hundred fifty-five theaters in Chicago one hundred sixty-seven are showing Mr. Weiss' productions.

Mr. Weiss has made the following changes and additions to his force. Sidney J. Goldman, roadman, has been made special representative. William Weiss takes Mr. Goldman's place on the sales force handling Indiana and Kentucky territory. Phil Dunas is handling Wisconsin and Illinois. Mae Holzman and Lillian Simon have been added to the inspection department and William Hackett as night shipper. Earl Tuch and A. Larson have been added to auditing department. A twenty-four hour service has been inaugurated, giving the exhibitor day and night service.

A five-reel feature photoplay starring Ruth Stonehouse has been commenced at Universal City by Director Raymond Wells.

Captain Leslie T. Peacocke has under production at Universal City "The Vegetarian" in one reel, with Eileen Sedgwick, Eugene Walsh, Al McKinnon and Viola Lind in the cast.

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If Your News Dealer Will Not Supply You—Please Notify Us

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Make the League Represent All the Exhibitors

MOST exhibitors agree that organization is a necessity. Theoretically they like the idea of an exhibitors' association. Practically, when they have one, they don't join it—at least not in very encouraging numbers.

The Motion Picture Exhibitors' League of America is popularly supposed to represent the will of the exhibitors of this country. The tasks it undertakes are assumed to bear the stamp of approval of the exhibitors as an industrial unit. And that assumption is justified by the fact that no exhibitor is barred from membership except for some extraordinary reason. They are all welcome. The League was made for them. It should have ninety per cent of them as its members. The distressing fact is that it has but five per cent of them.

The total membership of the League is less than seven hundred and fifty. That is one member for every twenty motion picture theaters. When the League expresses an opinion or takes action in any direction as the official voice of the combined exhibitors of America, every one of its members carries the burden of twenty men. The fact that the other nineteen might not approve of the measure does not signify, for the nineteen are not members and the one is.

That fifteen thousand motion picture theater men should be willing to let themselves be impersonated by one-twentieth of their number is deplorable. And that is exactly what happens when a big industry is represented by a small membership in its association. The things the League says are bound to be hailed as the utterances of the entire exhibiting body. The things the League does are bound to be regarded as "of, for and by the motion picture exhibitor."

This condition is not the fault of the League, or of any of its officers, or of any of its members. It is the fault of the non-members; of those fourteen thousand odd exhibitors who are too indifferent to the unification of their power to get together, even when the way is made clear for them.

It is common to hear the non-member of an association declare "I will not join because I don't like the way they run things. When they change their ways I will come in." The protest is so familiar we seldom stop to think how illogical it is. The members of an association are really the ones who "run things." They appoint directors and officers who will conduct affairs as they want them conducted. Staying out of an association never made it change its ways to suit the one who stayed out, and never will. The only possible way to get improvement is to get inside and fight for it. The man on the outside has no right even to ask for a change of methods.

Yet the man outside the association, the non-member, cannot shirk his responsibility or avoid the consequences of his indifference. He is assumed to stand behind everything the League says and does. The League speaks and acts for him, since he is unable to speak and act for himself. He may not agree with it, but he is powerless to say so. As a non-member he is a nonentity. He is merely one of the fifteen thousand that constitute "the voice of

the exhibitor." And that voice is expressed by five per cent of its strength, which assumes authority to speak for the other ninety-five per cent.

What kind of a government would we have in this country if only one million voters instead of over twenty million were allowed to express their choice? The case is more nearly parallel than the casual observer may think; for the exhibitors' association is assumed by most people to represent all the exhibitors. Under that assumption the actual members of the association gain power; the non-members lose.

There is nothing wrong with the League. It is a good organization, equipped to do excellent work. With a membership big enough to express the real sentiments of the exhibiting body, to get the approval of a consequential number of exhibitors for its activities instead of a mere handful, it would accomplish wonders.

The whole industry needs a stronger League. The exhibitors who are not members need it most of all. It is to them that we appeal for an effort to make the present association—which is as good as any that could be organized—represent a majority of the exhibiting end of this business.

Every motion picture theater man ought to join the League and help to run it the way he thinks it should be run. As a member he can protest the things he does not like, and vote for the people he does like. As a non-member he can do neither, but must permit the weight of his profession to be used in any manner the actual members see fit to use it.

The National Association's organization work will be completed shortly, and the officers and committees of the Association will have some time which can well be given to the assistance of the League. "Class 2" is bound to be the most difficult division of the Association, so far as securing members is concerned. The exhibitors are not only slower to appreciate the benefits of organization than the other classes, but they are inclined to suspect the sincerity of those who take active part in such work. Therefore we are sure the League organizers would welcome the assistance of the whole Association in converting that five per cent membership into ninety-five per cent.

Motography Announces a Projection Department

E. C. SCOBEY, secretary-treasurer of Motion Picture Machine Operator's Local No. 194, I. A. T. S. E., and formerly associated with the Central Film Service Company at Indianapolis, Ind., has joined MOTOGRAPHY'S editorial staff as conductor of a department for projecting machine operators. Mr. Scobey is known personally to such a large proportion of the operators in this country that it is unnecessary to emphasize the fact that he is peculiarly fitted for the editing of such a department. It is sufficient to say that with the help of the publishers he will endeavor to make it the best Projection Department ever offered to the operators.

A department of this nature, however earnest and hardworking its editor may be, cannot reach its full usefulness without the co-operation of the operators for whom it is intended. Co-operation, in this case, merely means asking questions and discussing problems. The more questions the operators send in, and the more difficult the problems they discuss, the better Mr. Scobey and MOTOGRAPHY will like it.

Mr. Scobey, in accepting charge of the new department, expressed the opinion that his friends, reading this announcement, would probably take fiendish delight in flooding him with their hardest and most unsolvable problems, just to see him "get stuck." Privately, we hope they will do just that. We don't believe it is possible to "stick" him on any reasonable question. If they can make the Projection Department look like an examination for a post-graduate degree, they are welcome, we're sure.

MOTOGRAPHY'S Projection Department will first appear in the issue dated December 2, which goes to press November 21. Therefore, all questions to which answers are desired in that issue should be sent in as soon as possible. All communications for the Projection Department may be addressed simply to Motography, Chicago, Ill. All questions will be answered in the earliest possible issue subsequent to their receipt.



Frank Borzage is an Arizona gunman in "Immediate Lee," and Anna Little plays opposite him as a snappy little dance hall girl. This new American-Mutual is one of the topliners for the week of November 7.

New Kolb and Dill Comedy

ANNA LITTLE AND FRANK BORZAGE IN FIVE-REEL FEATURE

THE American studios come to the fore in the Mutual schedule for the week of November 7 and furnish as headliners the comedians Max M. Dill and William C. Kolb, and Frank Borzage and Anna Little in five-part features.

Kolb and Dill, who were noted on the speaking stage before their debut in motion pictures under the Mutual banner will appear in a five-reel Mutual Star Production, "A Peck O' Pickles." This vehicle served the comedy duo in their most recent appearance on the stage. This is the fourth Kolb and Dill production filmed by the Mutual Company. It was directed by T. N. Heffron.

The story opens in a camp in the Civil War days of 1860. Into the camp come Mike and Louie (Kolb and Dill) with their million-dollar lottery winnings. They are suspected as spies and are set on picket duty. They find that the muskets interfere with their walking, so discard them. They are then placed on the firing line and to keep them from running away the captain has a target painted on their backs. The comedians see a way out of this difficulty, however, and leave back to back. Mike and Louie are then transported in their dreams to the year of 1960. Here they meet with many surprises and you may be assured that the things they see do not surprise them any more than they will those who see the production.

The supporting cast in "A Peck O' Pickles" includes May Cloy, Josephine Clark, Marie Van Tassel, Burdell Jacobs and Frank Thompson. There are also several companies of U. S. coast artillery men in the battle scenes.

Frank Borzage and Anna Little are starred in the five-reel Mutual Masterpicture "Immediate Lee." Both Borzage and Anna Little have won laurels for their splendid portrayals of western characters. Borzage directed his newest picture.

One of the notable characters appearing in "Immediate Lee" is Old Jim, "Big Bill" Russell's Chinese cook. He has proved himself to be a true comedian, in the part of the cook for the cowboy's camp.

Frank Borzage is cast as "Immediate Lee," noted as a terrible gunman of Arizona. In the cow country the terror of the country meets a beautiful dance hall girl and falls in love with her. After a typical western courtship he wins her consent and they have a "genteel wedding," in fact so genteel that one of the guests who is caught chewing tobacco, swallows it, while another one sticks his in his boot.

Among the noteworthy scenes in this production are the big western dance hall, turned into a church for the marriage of "Immediate Lee" and his dance hall sweetheart, great stockyard scenes and the vast Arizona ranch.

Jack Richardson, noted for his "villainy" is the heavy villain. Others in the cast are William Stowell and "Chick" Morrison.

A two-reel Mutual drama, "The Turn of the Wheel," will be released on Monday, November 6th. This is a story of love and the "eternal triangle." It is of the "sure fire" type.

The second release of "Tours Around the World" from Gaumont, is scheduled for Tuesday of this week and there are many beautiful bits of scenics shown in it. The cameraman succeeded in getting some of the best pictures of battle scarred countries ever filmed. One of the



The noted Deutschers, Kolb and Dill, in their latest American - Mutual comical film, "Peck o' Pickles."

notable characteristics of this scenic is that there are scenes of the historical spots in Europe shown, which have since been destroyed and these pictures are all that is left to show what was once a beautiful city or the centuries old buildings destroyed.

A four-reel Film D'Art production, chock full of thrilling romance and splendid emotional characterizations by the well chosen cast, will be released on Thursday.

"Her Sun Kissed Hero," a one-reel Cub Comedy, featuring Neal Burns and Betty Compson, is the mirth provoker scheduled for Friday. This is a clever production and Burns, as the love sick youth, and Betty Compson, as the cause of his illness, do some very satisfying work.

Edna Payne and Norbert Myles are cast in the leading role of the two-reel production, "The Bad Samaritan," to be released on Saturday.

The Mutual Weekly, which secured scenes of all important events happening the world over, "See America First," the beautiful scenic, on the same reel with Kartoon Komics and Reel Life, the one-reel magazine film are all "up to the minute."

Paddy McGuire, that bungling, stumbling, but far from grumbling comedian, supported by the regular comedy cast, including Arthur Moon, Gypsy Abbott, the versatile dark-haired comedienne, and Margaret Templeton, are cast in the two-reel Vogue comedy, "Lost, Strayed or Stolen," to be released on Sunday.

Paddy McGuire takes the part of the new butler, Arthur Moon is the broker and Gypsy Abbott is happily cast as the receiver of the thousand-dollar note, or the broker's wife.

"WAR BRIDES" OPENS BROADWAY

First Production of Brenon Film Corporation Released by Selznick to Open on November 12

Following the announcement that Lewis J. Selznick, Carl Laemmle and Herbert Brenon have taken a long term lease of the Broadway Theater, New York City, changed the policy of the house and will present only big features at advanced prices for the future, comes the announcement that "War Brides" will be given its initial presentation at the Broadway Theater on November 12.

"War Brides," Brenon's first production for Selznick-Pictures with Nazimova making her first appearance on the screen, is also the first photodrama Brenon ever has made in which he was absolutely free to carry out his own ideas from beginning to end. Being president of the Herbert Brenon Film Corporation, he allows Director Herbert Brenon to do just about as he pleases, and this harmonious association of employer and employe has resulted in the production of a photodrama which will surpass anything he ever has done in the past.

"War Brides" marks a distinct climax in Brenon's career, which may be divided into three sections. His first successes can be classified as photodramas of plot. Two other of his biggest directorial efforts, "Neptune's Daughter" and "A Daughter of the Gods," displayed a desire to reach out beyond the mere story and indulge in fanciful ideas with spectacular settings.

In "War Brides" he has created distinctly a photodrama of emotion, and has eliminated all spectacles except those which are necessary to drive home the story.

"War Brides" will introduce Nazimova to the screen in the same role in which she made her greatest stage success. The scenario was based upon Marion Craig Wentworth's play. One of the unique features of the production is that it is a play about war without showing battles. It deals with the background of war and not with the fighting front. Yet, while not pretending to be a portrayal of conflict, one scene was built for this production which probably surpasses anything done on this continent to show actual war conditions. This was a huge trench, four stories deep, in which the life of the soldiers is shown, and the sudden and unexpected manner in which whole companies may be killed without even seeing the enemy.

Nazimova as Joan, the widow of a young officer, and Gertrude Berkeley as the officer's mother, have two roles which for emotional intensity probably never have been equaled on the screen.

TWO YEARS FOR MOROSCO

November Ninth Marks Second Anniversary—Has Helped Materially in Advancement of Industry

The Oliver Morosco Photoplay Company reached its second anniversary on November 9. Two years is not a long time to become established as one of the most important factors in such a gigantic industry but from its inception in the motion picture industry this company took its place in the first rank of feature producers and today the name of Morosco in motion pictures holds the same prominent position for quality and progressiveness as it does in the theatrical world.

The Oliver Morosco Company has been responsible for making possible the appearances on the screen of many internationally famous stars of the stage and has established many new ideas in the way of novel effects, settings and studio stagecraft. In the west coast plant productions are staged with a thoroughness rarely noticeable elsewhere. It is the company's policy to insist upon exact reproductions both as to sets and furnishings, of the things they portray.

Among the most prominent stars who have been presented on the screen by the Oliver Morosco Photoplay Company are Anna Held, Lenore Ulrich, George Beban, Kathlyn Williams, Myrtle Stedman, Fritzi Scheff, Rita Jolivet, Vivian Martin, Constance Collier, Lois Meredith, Elsie Janis, George Fawcett, Cyril Maude, Blanche Ring, Charlotte Greenwood, Sydney Grant, and others of equal fame. Among its releases are included such well known successes as "Pasquale," "The Heart of Paula," "Peer Gynt," "Kilmeny," "Help Wanted," "The Tongues of Men,' and "The Code of Marcia Gray." As a result of such plays on the screen the paraphrase, "a typical Morosco cast," achieved in the "legit" has also become current in speaking of Morosco photoplays.

The election of Cecil B. DeMille to the presidency of the Oliver Morosco Photoplay Company, as announced recently, speaks well for the further advancement of this brand of screen plays as well as the industry in general. Mr. DeMille, one of the four organizers of the Jesse L. Lasky Feature Play Company, has evidenced on the screen since the inception of that company, the fact that he is a master of photoplay production. That the future output of the Morosco studios will be unexcelled is unquestioned.

First Aid to Theater Men

BY S. L. ROTHAPFEL

HAVE you ever taken the time to stand in the center of your lobby and turn slowly around so that you could see it from every angle and try to view your poster display from the same critical viewpoint that it will be tested by the fastidious patrons of your theater? Are you making your lobby as artistic and attractive as possible? Are the posters and advertising matter neatly and artistically arranged and at the same time put up with a view of obtaining the most effective advertising? Are your posters in front of the house carefully placed and judiciously chosen?

All the small points about the entrance to your house should receive just as careful and thoughtful attention as the show on the inside. A lobby in which the posters are simply stuck up anyway, as if they had been arranged hurriedly, hanging off at the corner or every one at a different angle, does not look very prepossessing and will not give the desired impression to the person who is visiting your theater for the first time, of a well regulated, carefully managed theater. Do not allow yourself to drift into a careless attitude toward these small points in the management of your house, for in many cases it is the little things which do more harm than the big ones.

87—Although not a regular subscriber I get a copy of your magazine every week and without any flattery can say it is the BEST magazine for exhibitors on the market today. Having read article after article on various subjects I take the liberty of asking a few questions, or to be more brief, one question. Why all the foreign subjects made by producers in America, American actors being used? Have you ever heard of one of these costume plays being satisfactory? Do they ever please the patrons? And last but not least do they ever make money for the exhibitor? Why do these excellent directors devote weeks and weeks of painstaking efforts to produce a picture that is a work of art but does not please the public, does not make the exhibitor a cent, in fact I have never, in eight years as an exhibitor, run a costume play that I did not lose on. If I didn't lose on the night of the costume play I heard so many uncomplimentary remarks I lost quite a bit of the good will of my patrons.

Your communication is very interesting and I believe you feel as the majority of exhibitors do throughout the country, yet I must tell you that, in my opinion, you are all wrong. Some of the prettiest and most successful things I have ever done have been costume plays. Simply because they are in costume should not condemn the picture. Take the biggest successes in recent years, "Cabiria," "Quo Vadis," "Pompeii," "Julius Caesar," in fact most of the big specials are costume plays. While I admit some of them have been failures (some deservedly and others not), I think it depended more on the presentation and exploitation of handling these pictures than upon the pictures themselves. A very specific instance of this was in the presentation of "Macbeth," with Sir Herbert Tree, at the Rialto Theater. We gave this much thought and it started off, in spite of the very best press notices, to very poor business, yet at the end of the week it passed normal business of a theater and we could easily have run the picture a week or two longer, but not wishing to break the policy of this house I took it off. The picture was later attempted at a Broadway theater and failed miserably merely because of its exploitation. I would not condemn the costume play if I were you, but rather perhaps the way it is exploited and presented. You might just as well condemn all the old masterpieces and literature, and say that they people don't want to read them but would prefer Chambers and Oppenheim and the more modern authors, which perhaps is true in the majority of cases, yet there is a wonderful charm in the old stories, as for instance in "Don Quixote" (which picture would have been a success if it had been well done).

I might quote you again that "Cinderella," with Mary Pickford, during my regime at the Strand, held the record of that house for some time. I might also state, and it is a good time to state it, don't be too much concerned over the remarks that you might hear. Did you ever stop to think what a small percentage of people really talk out loud, and I might say that those people who talk out loud and would see the costume play would not like it, but how about the rest of your audience. This is a matter for a little thought, friend exhibitor. Think it over. If I can help you any more, let me know.

85—Can you tell me just what these song publishers nights are that they have in motion picture theaters? Do the publishers send the people to sing the songs and do they offer the prize or does the manager offer that? Also do they send the slides of the songs to be thrown on the screen, or does the manager have to make them himself? Is it necessary to give a prize to the one who sings the best or is this optional? How much admission do you charge for these entertainments and do you think they are popular for a change?

I haven't any sympathy for this kind of entertainment and I could not tell you any more than what you already know, except that I would use my head and be as good a showman as possible, but I would never allow my house to be used for "song-plugging." It may be a means of getting you more money, and if it is you are perfectly justified. I am not in a position to say what I would do, as I do not know your conditions, but if I were running your theater I would not, under any circumstance, turn my place into a song-boosting establishment.

86—Can you tell me what states enjoy the privilege of Sunday shows? Is this regulated by the state or the cities? If this information will take too much space in your columns will you please be kind enough to tell me where I can secure the information.

I am afraid that it is almost impossible to secure this information because every state and every city in that state is liable to have a different ordinance covering this point. I think you will find that in most cases this is governed by the towns in which the motion picture theaters are located. If there are some special cities about which you desire to secure this information I would suggest that you write to the city clerk of that town and ask him if there is any ordinance covering this Sunday closing proposition. You can readily obtain the information you desire from this source.

87—I notice that you are conducting an information de-

partment in MOTOGRAPHY and therefore perhaps you will be willing to give me some information which I very much desire about films. I have some commercial films the surface and sprocket teeth of which are in very good condition, but the film, due to age, I suppose, is rather stiff and inclined to be brittle. Could you tell me of some way in which I can soften the film and make it more flexible.

The best thing I could advise you to do is to send this film to some one who makes a specialty of renovating films. This is the safest and best way, although if you would place your film in a humidor with a little water and glycerine it may accomplish the result that you are after. In fact films should be kept in a humidor when they are not being used in a machine. It preserves them and keeps them from becoming brittle.

88—I am endeavoring with the aid of the principals and teachers of the schools in this and the surrounding small villages to plan out a course to consist of five or six feature shows on which I can sell course tickets to the scholars, at a slightly reduced rate. Such shows must of necessity be educational and they desire something along the line required by Regents, in the English and grammar courses, or strictly historical. I have been able to find the following—"Julius Caesar" (Kleine); "Silas Marner" (Mutual); "Macbeth" (Triangle); and I wish if possible you would advise me as to where I can obtain two or three more in the same line. I would appreciate it very much if you would do this in the columns of your department. Wish to thank you for the help I get through the columns of MOTOGRAPHY, and especially for the editorials. I always make it a point to show them to the editor of our local paper, especially the articles on censorship and the liquor question, and as he is interested in both and especially the latter, he has since begun to help me a lot, especially as one of the local pastors is a little narrow minded as regards all moving pictures.

This is a very worthy movement and I will help you all I can if you will get in touch with me. I would avoid as much as possible the dramatic start in this kind of thing, although the subjects that you have mentioned are all very good. Make up your program of travelogues, industrial pictures, microscopic studies, natural history studies and you will find that you can give them an hour and a half (and I would not make the performance any longer to begin with) such as to awaken interest of even the most skeptical. Later on I would use a dramatic subject like those that you have mentioned, but not to begin with, because you will find that these subjects are very rare and no matter how well done they are there will be some who will find objections. On the other hand, no one can object to the other subjects I have mentioned and they will become interested. After they are interested they will not be so ready to object to something that may be a little bit off. You see my point I am sure. All of the big film companies and several private concerns have all of the educational pictures that you could wish for. For example the Paramount Company releases the Burton Holmes travelogues and the Paramount Pictographs—the-magazine-on-the-screen, which is made up of educational, scientific, and nature subjects. The Mutual Company has Reel Life, a screen magazine, which gives many educational and nature pictures, and the "See America First" travelogues. Pathe has travelogues and also educationals and these firms also have News Weeklies. There are any number of one-half and one reel subjects which are put out by these companies which would be very valuable in a course of this kind, and if you will write to them they will be very glad to furnish you a complete list of their educational films.

A list of longer subjects which I think of just now are the two films of "Romeo and Juliet," put out one by Fox and the other by Metro, "Ramona" (Clune), "20,000 Leagues Under the Sea" (Universal). The General Film Company has for distribution "Stonewall Jackson's Way," 3-reels, historical; "Martin Chuzzlewit" (Dickens), 2-reels; "Prague Athletic Games," 2-reels, scenic; "The Life of Abraham Lincoln," 2-reels, biography; "Uncle Tom's Cabin," 2-reels; "Washington at Valley Forge," 1-reel, educational; "Battles of Bunker Hill," 1-reel, historical; "The Boer War," 5-reels; "Coming of Columbus," 3-reels, historical; "From the Manger to the Cross," 5-reels, narrative; "General Wolfe or the Conquest of Canada," 5-reels, historical; "How Washington Crossed the Delaware," historical; "Lincoln the Lover," 1-reel, biography; "Molly Pitcher," 1-reel, historical; "Pied Piper of Hamlin," 1-reel; and "Rorkes Drift," 2-reels, Zulu war.

Pathe can furnish "An Intimate Study of Bird Life" (Parts 1 and 2); "Joan of Arc," 2-reels, historical; "The Wonders of Bird Life," 3-reels; "Uncle Sam's Money Shop," 2-reels; Universal Outdoor Sports," 2-reels.

Mutual has for distribution, "Cricket on the Hearth" (Dickens), 2-reels; "Home, Sweet Home," 6-reels from poem; "Joseph in Egypt," 4-reels; "The Land of Liberty," 1-reel, immigration; "Robin Hood," 4-reels, legend; "Enoch Arden," 4-reels; "David Copperfield" (Dickens), 7-reels.

Universal can furnish, "Robinson Crusoe," 3-reels; "Samson and Delilah," 6-reels; "The Spy" (Cooper), 4-reels; "Washington at Valley Forge," 4-reels, historical; "Williamson Submarine Picture," 6-reels.

Other films which might be of use to you are "Christmas Carol" (Dickens), 1-reel, Cosmofotofilm; "In the Land of the Head Hunters," World, 8-reels, Indian lore; "William Tell," Green Features, 5-reels, legend; "Little Lord Fauntleroy," McEnnery Features, 4-reels; "Life and Works of Richard Wagner," Meester Film, 4-reels; "Joseph and His Coat of Many Colors," Sawyer, 6-reels; "Life of Shakespeare," Trans-Oceanic, 6-reels; "Lady of the Lake," Warners, 3-reels, poem.

These do not constitute all the films there are which you could utilize for this program but gives you some idea of how many there are for you to choose from.

Here's Something New

At 1476 Broadway, New York, Joe Lee has established a purchasing and advisory service. State right buying and distributing is his specialty. For the past four years he has acted as New York representative of Louis B. Mayer, who controls the New England rights of "The Birth of a Nation;" "Cabiria," etc. Mr. Lee also acts as advisory buyer for the American Feature Film Company, Boston, Mass.; the Consolidated Feature Film Company, San Francisco, Cal.; the Master Producers Photoplay Company of New England, and others.

Reed Heustis, publicity representative for the Fox Film Corporation on the Pacific Coast, is the author of the scenario for the new film which Gladys Brockwell began recently. Mr. Heustis has been with the Fox forces for some time and has written the story for a genuinely dramatic photoplay, already in work by Director Oscar C. Apfel.

Flickers From Foxland

JUNE CAPRICE, STUART HOLMES AND WILLIAM FARNUM AT WORK ON FEATURES

SLEEPING on a circular bed may not sound very appealing to everyone, but Stuart Holmes, the William Fox Star, who made villainy a fine art, claims that it is most luxurious. Mr. Holmes possesses such a bed, as round and soft as a pancake, and says he had it made in this form because he is superstitious and never felt really happy as long as he had to take a chance on getting out on the left hand side of bed. Mr. Stuart's hobby, beside his acting, is sculpture. He is really a serious student of the plastic art.

Virginia Pearson Jokes Copper

Virginia Pearson is still laughing at a fat policeman who was playing an extra part in one of her plays and mistaking her, in rags and tatters, for another extra asked all kinds of personal questions about Miss Pearson, who appeared to be his ideal, and showed his utter contempt for the "extra" because she did not say more flattering things about the star. After the scene was completed and Miss Pearson's maid enveloped her rags in a gorgeous crimson coat and led her to a road monster perhaps the copper understood some things that had seemed queer to him before.

William Farnum Walks on All Fours

If the ardent admirers of William Farnum's physique would have one like it he claims that it can be accomplished if they will follow his example of walking on all fours, for this is a part of his system of keeping in trim. Mr. Farnum recommends including in your physical training such stunts as crawling about on all fours; holding the body rigid, resting it in this state on the toes and hands; lowering the head and shoulders to the floor by bending the arms and raising them to the original position by straightening the arms.

University Student Writes for Theda Bara

To James W. Adams, a young University of Pennsylvania student, belongs the honor of having the first play he has ever written accepted by William Fox for his star, Theda Bara. Mr. Adams is only 23 years old. Comparatively few writers have had such good fortune as Mr. Adams in having a first story accepted.

At Work in Fox Studios

June Caprice has completed her fourth photoplay for William Fox and begun on the fifth. With a single exception Miss Caprice's supporting cast will be entirely new to the Fox pictures.

Stuart Holmes has also started work on another photoplay.

Jane and Katherine Lee were in Pittsburgh last week appearing personally at the showing of "A Daughter of the Gods" at the Pitt Theater. This picture is proving as great a success in Pittsburgh as in New York and Philadelphia.

William Fox's film version of "Romeo and Juliet" is also drawing huge crowds. So great were the numbers clamoring for admission at the Empire Theater in New Orleans the management established "midnight matinees." These "matinees" began a half hour before midnight and lasted until one in the morning.

The state capitol at Sacramento, California, was turned into a studio by Director Frank Lloyd's company.

William Farnum, the star of the production, acts the part of a United States Senator, and many of the scenes are supposed to be laid in the senate chamber.

Permission was obtained from the state authorities to film these scenes in the capitol. Among those who will appear in the photoplay, as a result, are J. S. Chambers, controller; George Radcliff, state gardener; L. B. Mallory, secretary of the state board of health; State Purchasing Agent McMillan, and a score of state senators.

Last week the second annual convention of the William Fox district and branch managers and department representatives was held at the Hotel Biltmore for three days.

Mr. Fox was present at every session and announced, personally, the policies which will be established on the first of the year. W. R. Sheehan, gen-



Above is one of the many impressive scenes from Fox's "A Daughter of the Gods," starring Annette Amphibia Kellerman, now slipping over the screen of the Lyric, New York. At your right is one of the very few circular beds in captivity with its master, Stuart Fox Holmes, luxuriously lounging upon its mohair back.

eral manager of the corporation, presided. Ernest Reed, of London, general representative for Mr. Fox in Europe, was brought from England to attend the convention.

TY COBB IN FILMS

Sunbeam Motion Picture Corporation Features the Noted "Georgia Peach" in Six-Part Feature Called "Somewhere in Georgia"

Displaying the same interest and energy that made him the greatest baseball player the world has ever known, Ty Cobb is now at work on a six-part



A certain baseball player named Ty Cobb, and Elsie McLeod, in "Somewhere in Georgia."

super-feature for the Sunbeam Motion Picture Corporation. The film, which will be called "Somewhere in Georgia," is nearly completed, and Wilbur Dunham, president of the Sunbeam company, states that he is entirely pleased with Cobb's work.

"I have not been in the least bit disappointed," said President Dunham, "with Mr. Cobb's work in the studio. On the contrary I have been somewhat surprised by this great ball player's ability to act. I knew when we engaged Ty Cobb that the exhibitors throughout the country would be pleased with my selection, if only from a box office standpoint. But aside from the wonderful drawing power of Ty Cobb, let me say that he is some actor."

Director Ridgwell, who has charge of the picture for Sunbeam, is also pleased with the work of the "Georgia peach." In the cast are many well-known screen favorites including Elsie MacLeod, Ned Burton, Harry Fisher, Will Cobbett, Eddie Boulden and others.

The story is based upon actual incidents in the life of Tyrus the Great, enriched by the fertile imagination of Grantland Rice. Ty starts out as a bank clerk in a town "Somewhere in Georgia," becomes involved in the meshes of a villain in the person of the cashier who is Ty's rival for the affections of the banker's pretty daughter. He leaves his home town misunderstood and unappreciated, only to bloom forth as a star on the Detroit baseball club, where he is the means of saving the girl's father from financial difficulties.

Clever character work and rapid-fire comedy are furnished by the versatile Ty and his devoted backer and admirer, "Bill," the village storekeeper. The story gathers momentum until the girl's brother has been made the victim of a dastardly frame-up by the cashier, whom the girl has been forced to accept to save her father and brother from threatened disgrace, when a ball game between the home town team and their ancient rivals opens the way for the boy to clear himself. Then comes Ty's big sacrifice to please his old friend, "Bill"; the cashier's scheme to prevent this; a corking fight where Ty is subdued only by superior numbers but which he manages to repay in kind by knocking out his captor; his commandeering of a mule team to get to the game; then holding up a motorist when the old mule proves too slow; arriving at the grounds just in time to make a spectacular run and save the day for the little old town "Somewhere in Georgia." After which he neatly turns the tables on the cashier, gets the girl and winds things up in a manner satisfactory to baseball fans and picture fans alike.

Know a Beauty? Tell "Ruby"

"Ruby" of the film industry, known in private life as Leon J. Rubinstein, has emerged from a Rip Van Winkle business sleep and is sleuthing throughout the country with an idea of putting some "pep" in the motion picture business.

At first there was an air of mystery regarding "Ruby's" business, but when he arrived in Chicago last week, after much coaxing he confided that he is on a still hunt for the most beautiful young woman in America. He wants to make a film star out of her wherever she may be. He wants a handpicked beauty, none of those winners of beautiful photograph contests for "Ruby."

Starting at Boston several weeks ago in the interests of the Ella Wheeler Wilcox Photoplays, Inc., "Ruby" has traveled across the eastern half of the country in quest of his beauty. He acknowledges that he has seen some, but he doesn't want to make any mistake, so he is going right through to the coast on his search.

When "Ruby" picks his beauty she will be used in the filmization of the stories by Ella Wheeler Wilcox.

In the meantime if anyone knows a real Venus, make it known, or if any young woman thinks she may be classed as "the most beautiful," she can get in touch with stardom by writing Leon J. Rubinstein, in care of MOTOGRAPHY.

New Comedienne at Keystone

Alice Lake is the newest addition to Mack Sennett's group of comediennes at the Keystone studios. Miss Lake joined Roscoe Arbuckle's company during its sojourn in Fort Lee, New Jersey. She made a decided hit in Arbuckle's last production at the eastern studio, "A Reckless Romeo," and Sennett wired her to accompany Arbuckle and his group of players on their return to Los Angeles. It is not known at this time whether she will continue to play leads in Arbuckle's company, but she will be a permanent as well as prominent personage on the Keystone "lot" hereafter.

"Mary Keep Your Feet Still," is the latest Universal five-reel photoplay featuring Ella Hall.

Greater Vitagraphs for Three Months

"SCARLET RUNNER" TO RUN IN CANADIAN HOUSES AND NEWSPAPERS



Marguerite Bertsch, author and director of Vitagraph Blue Ribbon Features.

THE executives of the Greater Vitagraph Company have a sense of satisfaction that they have lived up to their promise of better and better pictures in the announcement of the features which they have ready for release during the months of November, December and January.

The first-run exhibitors are already showing "The Devil's Prize," a five-part drama written and directed by Marguerite Bertsch, in which Antonio Moreno and Naomi Childers are starred. This was released on November 6.

On the thirteenth of November Marc MacDermott makes his second appearance as a Greater Vitagraph Star in "The Price of Fame," in which he plays a dual role. Naomi Childers plays opposite Mr. MacDermott, and a great deal of credit for the excellence of the production is due to Director Charles Brabin.

"The Dollar and the Law," written by Irvin S. Cobb, directed by Wilfrid North, featuring Lillian Walker and Walter McGrail, will be released November 20. This production has the endorsement and backing of the American Bankers' Association and the good work that this organization is doing through its membership will materially increase the receipts wherever this feature is shown. It is possible for exhibitors to go to their local banks and secure their whole-hearted co-operation in playing this feature because it teaches an invaluable thrift lesson. It also affords the first peep into the Bureau of Printing and Engraving at Washington which was photographed by special permission. The Hon. Wm. G. McAdoo, Secretary of the Treasury, plays no inconsiderable part in this production.

E. H. Sothern will make his second screen appearance in "An Enemy to the King," on November 27. Edith Storey is featured with Mr. Sothern. This is a seven-part drama, and was directed by Frederic Thompson.

On the fourth of December Peggy Hyland and Antonio Moreno will be starred in "Rose of the South," a story of Civil War days written by Arthur Train.

"The Enemy," a powerful preachment against drink, that originally appeared in fiction form in Hearst's magazine, written by George Randolph Chester and Lillian Chester, will be released December 11. Peggy Hyland is starred in this production supported by Evart Overton and Charles Kent.

On December 18, "Whom the Gods Destroy," written by Commodore Blackton and Cyrus Townsend Brady, will be released. The stars are Alice Joyce, Harry Morey and Marc MacDermott. Mother Maurice, Charles Kent, Thomas R. Miller and Logan Paul are the remaining members of the cast.

"Ninety and Nine," written by Ramsey Morris, directed by Ralph Ince, featuring William Courtenay and Lucille Lee Stewart, will be released on Christmas day.

On the first day of the New Year Greater Vitagraph will present Earle Williams in a five-part production entitled "The Soul Master." This was written by James Oliver Curwood and directed by Marguerite Bertsch.

Lillian Walker is featured in "Indiscretion," for release on January 8. Miss Walker will be assisted by Walter McGrail, Tom Mills and Mother Maurice.

On January 15 "The Little Brown Sparrow," from an original synopsis by Paul West, picturized by A. Van Buren Powell and directed by Paul Scardon, will be released. Antonio Moreno and Peggy Hyland are the stars, supported by a cast which includes John Robertson, Julia Swayne Gordon, Bobby and Helen Connelly, Jack Ellis, Mildred Platz and Mrs. Costello.

Three Vitagraph stars, Edith Storey, Antonio Moreno and William Duncan, will appear in "Money Magic," on January 29. The story is by Hamlin Garland, and is being produced by William Wolbert.

"Scarlet Runner" Bookings in Canada

Joseph Partridge, who has just returned from a trip through Maritime Provinces, Canada, reports that things are very dull in Toronto because of the terrific drain upon resources of the city by the Mother Country. He however signed up the Toronto *World* for the "Scarlet Runner" serial and also closed the Strand Theater for the serial. In Montreal he found the exhibitors apparently unaffected by the war and signed the Imperial Theater as a first-run customer for the "Scarlet Runner," and also placed the serial in the Montreal *Star*. Mr. Partridge also conducted the pre-



Scene from "The Price of Fame," a Blue Ribbon for November 13, featuring Marc MacDermott and Naomi Childers.

liminary work necessary to the opening of a sub-branch office in St. John, N. B.

McFarland Made Factory Superintendent

Richard W. McFarland, who was the New York representative of the Lubin Company at one time and later assistant treasurer of the V. L. S. E., can now be found at the Vitagraph studios in Flatbush. Mr. McFarland has been given the important responsibilities attending the office of factory superintendent.

BIG FOX CONVENTION

District and Branch Managers and Department Representatives Gather in New York for Second Annual Meeting

Announcement of new policies in the production and release of photoplays by the Fox Film Corporation was the outstanding feature of the second annual convention of the William Fox district and branch managers and department representatives which was held at the Hotel Biltmore, New York, October 28, 29 and 30.

William Fox, president of the Fox Film Corporation, was present at every session and in person announced the policies which will be inaugurated immediately after the first of the coming year. Winfield R. Sheehan, who is general manager of the Fox corporation, presided at all the meetings.

An innovation which had been previously announced but which was definitely outlined by Mr. Fox was the release of comedies of which one two-reeler a week will be given to the public, beginning in January. To prove his contention that only the best in comedy will be released by the company, Mr. Fox took the entire convention to the Academy of Music Sunday afternoon where the first of the new pictures was shown to the audience without previous announcement. The manner in which it was received by the large house convinced the delegates that Mr. Fox was right.

A second Fox production that the delegates received enthusiastically was "A Daughter of the Gods," which they saw at the Lyric Theater. The delegates were also shown the newest big Fox production, "The Honor System," at the Academy of Music. This picture has not yet been released.

Ernest Reed of London, England, general representative for Mr. Fox in Europe, addressed the convention Tuesday. He told of the great success of Fox productions in the British Isles and declared that Britain offers a practically unlimited field for Fox features. Glowing reports were read from representatives in Continental Europe, Austral-Asia and South America.

Following are those who were present at the convention:

District Managers—Harry Leonhardt, Western; Paul C. Mooney, Central; C. L. Worthington, Eastern.

Branch Managers—O. P. Hall, Atlanta; Harry P. Campbell, Boston; J. E. O'Toole, Chicago; Joseph Kaliski, Cleveland; Harvey B. Day, Cincinnati; George C. Reid, Dallas; N. D. Thompson, Detroit; Albert W. Eden, Denver; E. H. Wachter, Kansas City; Field Carmichael, Los Angeles; S. N. Robinson, Minneapolis; J. L. Evans, New Orleans; Jack Levy, New York; Lester Sturm, Omaha; George Dembow, Philadelphia; C. W. Eckhardt, Pittsburgh; W. J. Citron, San Francisco; E. R. Redlich, Seattle; Joe Levy, St. Louis; G. R. Jermain, Syracuse; C. F. Senning, Washington; Mitchell Granby, Toronto; Maurice West, Montreal; Richard Wernick, New Haven; Nat Beier, Newark.

Home Office—Herman Robbins, assistant to Mr. Sheehan; Lewis S. Levin, assistant to Mr. Sheehan; Edward Waldo, auditor; Ewan Justice, publicity department; H. J. Roberts, development department; M. J. Horn, assistant to Mr. Robbins; George Buck, requisition department; Fred W. Lange, foreign department; Morris Greenberger, contract department; Sam Shapin, booking department.

Thomas W. Brady, New York exchange; G. A. Gray, publicity department; J. F. Durham, publicity department; A. B. Bernd, publicity department; G. B. Spiero, publicity department; Sol Wurtzel, secretary to Mr. Fox; Ernest Reed, London, England.



Fifty Fox exchange managers and other officials [illegible] New York [illegible] the center back [illegible]

Otto to Produce for Mutual

Henry Otto, former director with American, Universal and Metro companies, has gone to the Pollard Picture Plays Company to alternate with Harry Pollard in the production of Margarita Fischer pictures to be released through Mutual.

Mr. Otto will alternate with Harry Pollard in the production of Miss Fischer's Mutual dramas, so there will be no time lost between productions.

Mr. Pollard is at present cutting and assembling "Miss Jackie of the Navy," to be released November 30, and preparing for "A Night at Tarquin's," Miss Fischer's fourth production, while Mr. Otto has started the direction of the beautiful Mutual star in "The Butterfly Girl."

"The Butterfly Girl" is particularly colorful and adapted to Miss Fischer's charms. It is the story of a ragged orphan raised to the nomadic life of the fair vender, who at last comes in to her own.

Director Joseph De Grasse is producing at Universal City a five-reel feature, "The Piper's Price."

George M. Cohan Joins Artcraft

"LESS THAN THE DUST" BOOKED FOR LONG RUNS

MARY PICKFORD is no longer the only star of the Artcraft Pictures but now has a famous companion in George M. Cohan, who long has withstood all offers to appear in the films. For several weeks Walter E. Greene, president of Artcraft, has been promising that Mary Pickford would soon have a companion in the Artcraft circle, which he describes as the foundation of a system "to handle the headliners in motion pictures." Certainly George M. Cohan is a headliner in the amusement field.



George M. Cohan, the latest important territory annexed by Filmland.

Perhaps the most interesting feature of the preliminary announcement of the formation of the George M. Cohan Film Corporation is the statement that in addition to his services as producer and player Mr. Cohan is to devote much of his time to original writing for the screen. That in itself is a pronounced boon to the industry.

Work on the first production of the George M. Cohan Film Corporation will begin at once. Mr. Cohan will of course appear as the star and the vehicle will be one of his most successful plays. The selection will be made from the group which includes "Little Johnny Jones," "45 Minutes from Broadway," "The Governor's Son," "The Miracle Man," "The Yankee Prince," "George Washington, Jr.," "The Talk of New York," "Seven Keys to Baldpate," "Hit the Trail Holliday," "The Man Who Owns Broadway," "The Little Millionaire," and others.

Walter E. Greene, speaking of the arrangements for the George M. Cohan productions, said:

"Every one within the motion picture industry has a very definite conception of the great potency of Mr. Cohan as a popular idol. Every motion picture exhibitor throughout the United States is asked more frequently why he does not show pictures either written by Mr. Cohan or in which he appears, than any other of the hundreds of questions which the picture fans delight in asking. The reply that he has always refused to act has never been entirely satisfactory to them.

"It is of course a matter of extreme satisfaction to me and my associates that Artcraft can announce that the George M. Cohan pictures will be distributed through our exchanges to all parts of the United States. With the Mary Pickford and George M. Cohan productions it looks like a busy year for Artcraft."

Bookings on "Less Than the Dust"

Spreading out from New York City, where five theaters are this week presenting Mary Pickford's new est production, "Less Than the Dust," Artcraft Pictures Corporation points to a total of nearly 80 theaters which have booked the new superior Mary Pickford pictures for runs of from one to three weeks. The New Grand Central in St. Louis, and Clune's Broadway in Los Angeles are the houses where the forthcoming series of Pickford pictures are to run three weeks. In nine cities at least one theater has arranged for engagements of two weeks each. In another, two theaters under the same management will have "Less Than the Dust" and its successors one week apiece. Ohio and Massachusetts lead their sister states in a tie for first honors, each having nine theaters on the honor roll.

Both the La Salle and the Bijou Dream in Chicago will run "Less Than the Dust" for two weeks. The other 14-day houses are the Stillman, Cleveland; Majestic, Detroit; Strand, Denver; Columbia, Portland, Oregon; Coliseum, Seattle; and Portola, San Francisco. In addition to the Stillman the Metropolitan and Knickerbocker are week stands in Cleveland. Ohio's other representatives are the Strand, Akron; Dome, Youngstown; Pastime, Columbus; Majestic, Dayton; and Temple, Toledo.

Canada, in which the Mary Pickford invasion is rapidly assuming considerable proportions, furnishes to the total the Regent in Toronto, the Dominion in Winnipeg, and the St. Denis in Montreal.

Prominent Men at Trade Showing

Among the prominent men in the motion picture industry present at the trade showing of "Less Than the Dust" in New York, were Adolph Zukor, Jesse L. Lasky, Walter E. Greene, B. P. Schulberg, Whitman Bennett, Marcus Loew, B. S. Moss, John J. Murdock, Denis O'Brien, J. J. McCarthy, James Logee, Walter J. Moore and Daniel Frohman. There was general regret that Mary Pickford could not be present to witness her new triumph, but she is hard at work on her second Artcraft production, striving to finish her work on location in time to reach New York to experience the novelty of having half a dozen premieres all at once.

Lasky Produces "Oliver Twist"

The Jesse L. Lasky Feature Play Company states that December 11 will be the release date for its elaborate adaptation of Charles Dickens' famous novel, "Oliver Twist," in which Marie Doro is starring. Not only is "Oliver Twist" one of the most successful and most popular works of England's greatest novelist, but the fact that Miss Doro is to play the title role of this Paramount Picture gains added significance from the fact that she scored one of the most distinguished triumphs of her stage career in the Liebler all-star presentation of the play during the Dickens Centenary in 1912.

At that time Miss Doro was accorded remarkable praise by the critics who declared her Oliver to be sweet, pathetic and appealing. This is the third time that Miss Doro has appeared on the screen in adapta-

tions of plays in which she created a sensation on the stage, the Famous Players having already presented her in adaptations of "The Moral of Marcus" and "Diplomacy." The wonderful success which she enjoyed in these previous performances justifies the producers in having great expectations for this third similar endeavor.

Though Marie Doro is the star of the production, an announcement emanating from any other source than that of the Lasky Company, whose casts are normally notable, would undoubtedly term the adaptation an "all star" presentation, as the names of such great stars as Hobart Bosworth, Tully Marshall, James Neill and Raymond Hatton are found among the supporting cast.

STARS IN "WITCHING HOUR"

C. Aubrey Smith, Marie Shotwell, Robert Conness, Jack Sherrill, Helen Arnold and Etta DeGroff Play Principal Parts

William Sherrill, head of the Frohman Amusement Company, feels that he has an exceptional film in "The Witching Hour." "Seven reels of mighty dramatic action" is the way he typifies the production. Every effort has been made to perfect this production.

Not once during the entire seven thousand feet does Director George Irving resort to sensationalism, as the term applies to pantomime.

Drama and yet more drama is the principal tenet and the production of the famous Thomas classic involved more actual mental and physical labor than any three former Frohman productions.

Rehearsals of scenes that lasted throughout an entire day before the camera clicked.

Securing of various properties which coincided with the original author's ideas of what would constitute a gambler's art collection and sets which required the advice of numerous interior decorating experts.

The necessity of handling the leading role in a peculiar manner caused Mr. Sherrill to assign this to C. Aubrey Smith. Mr. Smith is one of the foremost intellectual forces on the screen. His remarkable grasp of the infinite, his virility, and his broad understanding of what a director desires, irrespective of his own interpretations of a role, makes him one of the really happy mediums of silent acting.

The casting of "The Witching Hour" demonstrates to what extent an independent producer must go to attract a market.

C. Aubrey Smith, Marie Shotwell, Robert Conness, Jack Sherrill, Helen Arnold and Etta De Groff are the principal factors. Mr. Smith, Miss Shotwell, Robert Conness and Mr. Sherrill have enjoyed the distinction of starring in former successful features, while Miss Arnold came to the screen, selected by authorities because of her extreme fitness.

The four immediately principal roles are difficult ones and the supporting cast generally excellent. One of these was selected to play a minute role because he had played the original part in the stage production and was intimate with every detail and could act in an advisory capacity with Mr. Irving.

Ruth Ann Baldwin is filming "Juan" at Universal City, with the principal parts being played by Claire McDowell, little Elizabeth Janes and George Pearce.

MUTUAL RELEASES "CHARITY?"

Film Exposing Misuse of Charitable Funds Written by Linda Griffith, Who Also Appears in Play

"'Charity?' is destined to arouse as distinct a national sensation as 'Damaged Goods,'" is the opinion of John R. Freuler, president of the Mutual Film Corporation. The theme of "Charity?" is the abuses and misapplications of charity funds, and has a basis of common interest in practically every great American community.



Linda A. Griffith, wife of David Wark

To the motion picture exhibitor this production offers in addition to its attraction as a sensational photodrama, the merit of being the work of Linda A. Griffith—Mrs. David Wark Griffith—and Frank Powell. Mrs. Griffith herself appears in the film, in interpretation of her own conception of the drama. The other members of the cast are well known to motion picture audiences. They are Creighton Hale, Sheldon Lewis, Elizabeth Burbridge, John Dunn and Veta Searl.

"Charity?" is open for booking to exhibitors on November 27 and President Freuler calls the attention of the exhibitors to the extra promotion possibilities of this picture because of its timely release which affords an opportunity to interest charity workers and leaders of charitable enterprises in this production coming as it does when newspapers and charity organizations are carrying on their Thanksgiving and Christmas charity campaigns.

"Charity?" will be shown to social workers and to motion picture exhibitors at private showings in New York, Chicago, Boston, Dallas, San Francisco and Minneapolis before release date.

Kerrigan and Universal Part

J. Warren Kerrigan no longer is connected with the Universal, and the company alleges that he left during the making of a five-reel feature in which he carried the male lead. His contract had expired but Vice-President H. O. Davis states that an agreement had been made by which Kerrigan was to complete the picture, "The Mysterious Mrs. Musselwhite," which was being directed by Lois Weber. A re-filming will be necessary.

Rupert Julian is directing and playing "Scrooge," in Charles Dickens' "A Christmas Carol," which is being produced in five reels at Universal City.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Treat the Public Fairly

BY MARY GRANT

This paper was read before the Photodramatists' Club of New York City. Mary Louise Farley, secretary of this club, has kindly offered to MOTOGRAPHY *the exclusive publication of the papers which are prepared for that organization.*

WHILE so much complaint is being registered by producing companies against censorship, it seems to me they are proving the necessity of just that thing, though along another line than usual. I refer to a matter that seems to me if it were continued much longer will bring forth a righteous protest from the public against the companies. It is the matter of screen adaptations from books.

A couple of weeks ago I went to see the screen production of Mary Johnson's famous novel, "Audrey," which featured Miss Pauline Frederick. Miss Frederick's acting was splendid, as it always is; but, as is usually the case, the play was not a thing like the book, proving no adaptation at all, simply a photoplay with the same name as the book. The idea of obtaining permission to use a book, advertising the play as taken from the book, and then showing something that is nothing like the book except in name! Staff writers leave out characters, make up characters, change the plot, change the ending and change anything else that happens to suit them, throwing to the four winds all precedences or intentions of following the book. A book is not changed when dramatized for the legitimate stage. What is the idea of changing it beyond all originality for the screen? Why not change the name, too? When a story is twisted and turned and added to and taken from until it is another story altogether, then why still keep the name? Is the name used to draw the public, to "get the play over"? I have not yet seen a screen play taken from a book that held to the standard of the book. It seems intolerable presumption on the part of a staff writer to think he is improving the story by changing it.

When I went to see "Audrey" I went with many trepidations and misgivings, for I feared that Mary Johnson's truly dramatic ending of her book would come to a weak, hackneyed conclusion in the screen play. I saw just what I feared I would see—the overdone, happy ending on which the motion picture companies have so surfeited the public. No matter what has gone before, the moving picture play always ends with the supposition that "they were married and lived happily ever after." One of the finest characters in that fine book was not mentioned at all in the play; the character of a father was left out and a brother added; not to mention the many other changes that helped to spoil the play. Why? If a book has to have all those changes to make it "suitable to the needs of the screen" they had better let it alone. "Audrey" is a very beautiful book but a bauble was certainly made of it when it was put into pictures. I realize that some situations in a book are impossible to depict properly in pictures but does the story necessarily have to be so distorted? Truly, I do not think the public is so ignorant as the motion picture directors and others think it is. I suppose they excuse the ending they make of these plays by saying that "it is what the public wants." I think that if they try intelligent methods on the public they will find to their surprise that the public is able to grasp them, aye, and appreciate them, too. I am only voicing the opinions of some that go to make up the public. I have always held the company that produced that play in high esteem, but it would seem they fell short of their standard when they allowed that play to pass on.

If the moving picture business expects to prove useful to the public and meet its needs it can never do so by false representations. A person goes to a play to see what has been advertised, not to be subjected to a sad disappointment. If he is not familiar with the story and does not know what he is going to see, he is given a grossly erroneous idea of the story. The truly artistic plot has been sacrificed for the sake of a series of sensational scenes. Where is he benefited? There is too much slack judgment and elastic imagination as to what the public wants. What it does want is the thing that is true and it wants art, and those are the things it will always gladly accept. I know the motion pictures are abundantly capable of giving those things, for they have given them before.

Another book that was torn to pieces beyond possible recognition in its screen adaptation was "The Trail of the Lonesome Pine." If I had seen the play before the title I would have seen not one single thing in it that would have connected it with the book to my mind. It would have meant simply a photoplay to me, and a very poor, trite one at that. Other beautiful books that were dramatized for the screen but changed were Hall Caine's "The Bondman," Bret Harte's "Tennessee's Partner," the opera "Madame Butterfly," and others I could mention but which would only mean a repetition of what I have said before.

If producing companies continue to put on such plays and dare to call them by their book names I can foresee the doom of adaptations, for I do not think the public will continue to accept, without protest, such unfair methods nor the authors submit to such garbling of their books. For it is unfair to the public, and it is cheating the author. Isn't it?

Mutual Seeks "The Greatest Story"

"WHERE is the world's greatest scenario?
"I want to see it."

This challenge to the million strong army of scenario writers comes from John R. Freuler, president of the Mutual Film Corporation and engineer of

big things in the motion picture industry—items like Charles Chaplin's $670,000 contract and the million dollar photonovel "The Diamond from the Sky," with its $10,000 prize scenario sequel.

"This is not," warns Mr. Freuler, "an invitation to everybody who merely thinks he can write to dash off a script and mail it to me.

"I am not interested in any ordinary scenario. It has got to be a drama so big I am forced to buy it and translate it to the public in film form.

"The photoplay art is now eld enough to begin to produce the craftsmanship of the master hand. There are millions of poor scenarios, thousands of fair ones, a few hundred good ones, just a few excellent ones. In those I am not particularly concerned.

"Where is the big, masterful writer of a wonder-script?

"The art that has produced a Charles Chaplin, David Wark Griffith and a Thomas H. Ince has failed, so far as I have been able to discover, any personality relatively so dominantly capable in the field of motion picture writing.

"Are we to be forced to admit that the greatest work in this literature of the picture will have to come from those who think only in terms of the camera? I do not think so.

"The vast production of pictures has given us a great enough field of picture writing experience to let us hope for the coming of a new mastery of the photo-writers' art.

"I do not want to be misunderstood. I do not want to be believed in the position of decrying present attainments. There have been produced a number of photodramas which are entitled to a place in enduring history. I hope as modestly as may be that perhaps a few of those in which I have been interested can live to prove a share in this enduring value.

"But I hope even more that I shall have the opportunity to put motive power behind a bigger idea than any that has seen the light of the studio yet.

"Somewhere that big picture idea is to be conceived. I want it.

"The question may arise, 'What will this great scenario Mr. Freuler is asking for be worth? What remuneration can the author expect?'

"The answer is that when I wanted the world's greatest motion picture comedian I paid him his price of $670,000 a year."

Famous Players Chooses 100 Scripts

THE $100,000 offer for 100 suitable scripts, at the rate of $1,000 for thousand-word synopsis, made by the Famous Players Film Company last July, was terminated by the acceptance of the hundredth script last Monday.

The management of the company expressed itself as very gratified with the results of the record offer, having expected to obtain the hundred scripts desired in not less than a year from the time the offer was made. Within exactly three months, however, so great was the response from the authors, dramatists and scenario writers the full number of winning scripts have been procured.

In commenting upon the success of the offer, Adolph Zukor, under whose personal auspices this unusual attempt was made to induce the most important writers of the country to devote their ideas to the screen, said:

"The cries of a dearth of screen material, which have arisen from various photoplay producers for the past two years, are now entirely hushed by the amazing response to the Famous Players' $1,000 offer, and the pessimistic belief that screen plots had been utterly exhausted is exploded by the interesting novel and well constructed themes which have been received.

"We are justified in believing, from the thousands of scripts submitted and the prominent authors who have manifested an interest in the offer, that the foremost authors of the day are now giving serious thought to the screen, and that this new form of dramatic expression is considered by them to be a sufficiently important medium of communication with the public to receive their first and best efforts."

This statement was accompanied by one from Jesse L. Lasky, who, since the formation of the Famous Players-Lasky Corporation, has had direct supervision of the producing departments of both companies. Mr. Lasky explains that, while the hundred scripts will furnish a plentitude and variety of material for some time to come, the companies are anxious to receive more photoplays which reach the standard of their output. The statement follows:

"Due to the recent combination of the Oliver Morosco Photoplay Company and Pallas Pictures with the Famous Players-Lasky Corporation, we now require more screen material than ever to fill the producing requirements of these four concerns.

"While we do not feel obligated to pay $1,000 for all stories accepted in the future under the Famous Players' offer, or $1,500, which is the maximum amount in the Oliver Morosco offer for scenarios, we will in every case remunerate the author in a degree entirely commensurate with the value of his work, and if unusual or extraordinary plots are submitted, will pay more than the above mentioned sums as cheerfully as did the Famous Players for the hundred $1,000 scripts sought through its offer.

"Hector Turnbull, the head of the scenario department of these companies, is sincere in his desire to co-operate with novelists, short-story writers or dramatic authors who have not yet become associated with the motion picture, and will be glad to indicate to them the artistic and financial opportunities for creative work on the screen."

New International Manager

The International announces the appointment of Dan Horgan as manager of its branch office in Boston to succeed F. H. Vine.

Mr. Horgan, an experienced theatrical man, has been with the International, as a salesman in the New England territory, ever since the International was organized. Just prior to that time he was connected with Pathe.

Enid Bennett, the young star whom Thomas H. Ince persuaded to forsake the legitimate stage for motion pictures, has commenced work before the camera at Culver City. Production of the vehicle in which she will make her bow from the screen on the Triangle program has been begun. The play in which she is appearing is an unusual drama by Lanier Bartlett, and Miss Bennett is playing the role of a blind girl. Her supporting cast consists of Jack Gilbert, Charles K. French, Fanny Midgley, Will H. Bray, Walt Whitman, J. Frank Burke and George Elwell.

International Players Go West

MRS. VERNON CASTLE NARROWLY ESCAPES DROWNING IN "PATRIA"

THE International Film Service, Inc., is sparing no pains or expense in the making of "Patria," the preparedness serial in which Mrs. Vernon Castle is starred. Mrs. Castle and forty other members of the company will leave next week for Los Angeles, where a number of scenes will be taken. Louis Joseph Vance, author of the serial, left Saturday for Los Angeles. He will select the locations and personally superintend the taking of the pictures. Milton Sills, the leading man, and Warner Oland, the "heavy," will be among the prominent members of the party.

Many of the scenes in the later episodes of "Patria" are laid on the Pacific Coast and in Mexico. They depict the efforts of Japanese and Mexicans to secure control of American munitions plants and defenses. It is for these pictures that the trip to the Pacific Coast is being made. Several side trips *into* Mexico will be made to secure the proper settings there.

The earlier episodes of the play are practically completed and the first episode will be released on December 4.

Mrs. Castle Dives

Mrs. Castle had a narrow escape from drowning last week in Lake Cayuga, at Ithaca. Mrs. Castle, who is an expert swimmer and diver, was doing a water scene which is a part of one of the episodes of "Patria." She did not realize when she dived from the side of a steamship into the lake that the water was icy cold. The shock was so great that she became unconscious and sank. Milton Sills was on the deck of the ship fully clothed. He jumped overboard, rescued her and hurried her home. She suffered from the shock during the rest of the day, but escaped any serious after effects.

Unusual Lobby Display

Manager Miller of the Alhambra Theater, Los Angeles, had a most attractive lobby display to call attention to the International Golden Eagle Feature, "The Flower of Faith," which he showed for a week. At the entrance of the theater he erected a horse of white papier maché, mounted by a night rider. The device was beautifully illuminated by night. "The Flower of Faith" played to record business during the week's engagement.

One of the most daring scenes ever depicted on the screen is contained in "The Jockey of Death," the first of the Adventure Series of the International, which will be released on November 15. So realistic is the scene that one of the participants, Mlle. Evelyn, broke her ankle, but gamely continued until the action was completed. To escape from their pursuers Mlle. Evelyn and "The Jockey of Death" place a bundle of wood on a high wire stretched across a deep gully, each of them clasp one end, and they shoot across the wire. When the opposite side was reached they crashed against the bank with such terrific force that Mlle. Evelyn's ankle was broken. She struggled to her knees, however, and scrambled up the side of the hill, completing the scene.

In the thirteenth episode of "Beatrice Fairfax," "The Ringer," Harry Fox is assisted by a fat lady, Miss Cherrie, who has been with Barnum & Bailey for a number of years, and Major Rice, a dwarf, also formerly with the "big show."

Hart Gone to the Bad Again

William S. Hart soon will be seen in another of his famous and beloved "bad-man" roles, when he is presented by Thomas H. Ince in an unusual drama of the West, entitled "The Devil's Double," a Triangle Kay Bee play from the pen of J. G. Hawks.

"The Devil's Double" is the uncanny tale of a bestial bad-man who fought a fierce fight against temptation—and won. It recites the adventures encountered by an eccentric artist and his wife in the wild west, whither they go in search of health. They meet "Bowie" Blake, a "bad-man," and situations of an intensely dramatic nature then follow in quick succession.

Hart is seen as "Bowie" Blake and his interpre-



Two of the powerful scenes from Arrow's eight-reel production, "The Bishop's Son," starring Derwent Hall Caine, the author's son, and Marian Swayne, and based on the noted Hall Caine novel, "The Deemster. On the left Derwent Caine is tied to the post and at the right he is facing the sea.

tation of the role is declared to be among his best contributions to the screen. He is the fierce, bead-eyed gambler, until he meets the artist's wife. Then he falls in love with her and becomes a savage in restraint. In the end his better instinct asserts itself and he turns to the gentle, repentant man.

In Hart's support are seen Enid Markey as Naomi Tarleton, the artist's wife, and Robert McKim as Van Dyke Tarleton, the artist. The production was directed by Hart and photographed by Joe August, with art direction by Robert Brunton.

FILM PREMIERE IN PRISON

William A. Brady Offers First Showing of "Bought and Paid For" to Inmates of Great Meadow Prison

A premiere of a motion picture in a prison is rather an innovation but nevertheless the first audience to witness Alice Brady in "Bought and Paid For" was composed of the inmates of Great Meadow Prison at Comstock, N. Y. The librarian of the prison wrote William A. Brady asking that he furnish some films for the men and stating that they especially asked for pictures in which Alice Brady appeared. Mr. Brady replied that he would not alone give the Great Meadow men an Alice Brady picture but would make the occasion a regular "first performance on any stage" by presenting "Bought and Paid For" before them in advance to its showing anywhere else. He further invited criticisms of the play and acting, offering a reward of $50 for the best criticism, $25 for the second best, $10 for the third, and $5 each for the next three.

Miss Brady also appeared in person at the prison prior to the showing of the picture and contributed a song to this unusual entertainment.

"Bought and Paid For" was shown on Wednesday and Thursday, November 8 and 9, at Lowe's New York Theater, and was run for two days although the customary limit is one day. The many thousands of New Yorkers who witnessed the play in its original form during the long run at the Playhouse in New York will undoubtedly wish to see the story and character as transferred to the screen.

William A. Brady has given his personal supervision to the picture play in all its details. Alice Brady has the role which was acted at the Playhouse by Julia Dean. Montague Love is in the part originated by Charles Richman. Frank Craven's former character is assumed by Frank Conlan. Josephine Drake is seen in the personation first made known by Marie Nordstrom, and Allan Atwell, who was the Japanese valet in the spoken representation, retains this place in the silent performance.

William A. Brady Back From Tour

William A. Brady had just returned from an observation tour through the middle west and observes that prosperity is everywhere. "This has helped both the motion pictures and the theaters," said Mr. Brady, "but the matter that attracted my attention more than any other was the unmistakable fact that the theaters are helping the pictures and the pictures are helping the theaters. Formerly we thought the pictures were injuring the spoken play, and they probably were. But this condition has been reversed, and the motion pictures are making playgoers. Take foreigners, for illustration. In Detroit, Cleveland, Pittsburgh, Chicago and other cities whose great industrial development has attracted hosts of workmen unfamiliar with our language, the pictures naturally were first to secure great patronage. In due course a large percentage of these seekers for recreation were drawn into the regular theaters.

"Ask any of the 'regular' house managers who watch their business, in any of the cities I have named, and they will tell you the foreign born element of their patronage is very much larger than it was formerly.

"The screen drama will soon pass through another phase—the educational phase—and the sooner the better. Modern plays and stories of genuine worth are beginning to run low, and if we cannot at some time before long interest the public in the great stories of Sir Walter Scott, Wilkie Collins, Charles Reade and the other old masters, I do not know what we are going to do."

With Dorothy Phillips and Lon Chaney playing the principal roles, Director Joseph De Grasse at Universal City has about completed the picturization of "The Piper's Price," and will next film "The Wrong Side of Paradise," in five reels, with the same principals.

Here are two pre-screen views of the World-Brady production of the big stage money-maker, "Bought



Essanay Will Eliminate "Reels"

PLANS FOR KLEINE-EDISON-SELIG-ESSANAY RELEASES COMPLETED FOR YEAR

HERE'S something new. "Screentime" is to be used to designate the length of Essanay pictures hereafter. George K. Spoor, president of the Essanay Film Corporation has just announced that that company has ceased to make photoplays by reels and has inaugurated the system of putting out photoplays according to the time they take to run on the screen. As the average reel takes about sixteen and a half minutes to be thrown on the screen at a normal rate of speed, the exhibitor can readily judge the footage of the picture, if he cares to know.



George K. Spoor, president of Essanay, who has originated a new method of designating the "size" of pictures.

It is Mr. Spoor's idea that the spectators at the theater care nothing about the number of reels, but are anxious to know what is the length of time a picture will run. And with this time advertised there will be less tendency on the part of the operators to speed the picture through to save time.

There is still another and more fundamental reason why Mr. Spoor decided to disregard the reel lengths and to adopt the system of screen time.

"Since the advent of the feature into the motion picture business the public has been differentiating between pictures by length rather than by quality," said Mr. Spoor. "There are short films that are just as much entitled to the name of feature as the long ones. I have seen three-reel photoplays which were as strong as any longer feature and much stronger than many.

"It has been a question of chopping down a story to make it in two or three reels or padding it out for five or more to make a feature out of it. Essanay will not do this. The story will run for just what it is worth and no more. If the plot can be carried out in three reels and a half it will run that long, and not longer. If it is necessary to carry a footage of five thousand and five hundred feet or more it will get that footage.

"In my opinion there is a large percentage of the public that would welcome shorter photoplays. Also the exhibitor has the advantage of advertising more than one star when he has two or more short plays.

"This does not mean that I am opposed to the five or more reel feature, because I am not. Essanay will continue to get out features of five thousand feet and more, but it will make each story the length it requires to tell it and will not conform to the antiquated method of making it a positive reel length."

Year Planned in Advance

Essanay's plans for feature releases on the Kleine-Edison-Selig-Essanay program have now practically been completed for a year in advance. The schedule provides for approximately forty feature releases during the year. This means three releases a month with the exception of December and probably January, April, July and September, during which months four releases are planned.

This does not include the release of one and two-reel comedies. There probably will be a number of these presented before long. Essanay is planning in the near future to release the one-reel "Musty Suffer" comedies on this program. These will harmonize well with features of five or more reels and will make a complete evening's program for those who wish it.

Harry Watson, Jr., is already working on a new line of "Musty Suffer" comedies and the first will be announced shortly. Comedies by other great comediens also are being planned. It is the aim of this service to make it as complete as possible, and while operating strictly on the open booking system, it yet will be possible to book a complete program if desired. This will save the exhibitor the trouble of rushing from one exchange to another to book a complete night's entertainment.

Essanay plays practically are completed up to the first of January. This includes five Essanay plays in this new service up to the end of the year. They are "The Return of Eve," "The Prince of Graustark," "The Chaperon," "The Breaker," and "The Truant Soul." The latter play is the only one not yet completed. Henry B. Walthall who is featured in this play, supported by Mary Charleson, has been at work on this seven-act feature for some time and it will be completed shortly.

Essanay plays for the first quarter of next year have been mapped out. After that other features will be taken under consideration and booked from time to time, but always far in advance.

Governor Gives Views on Censors

Governor Whitman of New York made it plain when called upon by representatives of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America that all future regulations of motion pictures would depend upon the conduct of the men engaged in the industry.

The governor pointed out that as industries grew, the responsibility for the proper conduct of those industries increased to the same degree and that the men controlling the industry should be quick to realize the necessity of so conducting their affairs, that there should be no need for regulation by law. Future conduct of the directors of the industry will govern future policy with respect to regulation, he added, in emphasizing the fact that he would not bind his future action on the subject.

Congressman William M. Calder, candidate for United States senator, told the delegation that he

chose to remain a free agent at all times. He subscribed heartily to the expressions of Governor Whitman that all regulation of the industry in the last analysis depended upon the conduct of the business by those interested in it. He complimented the present system of motion picture regulation as administered in New York City by License Commissioner Bell and said that, as a Senator from New York, he could vote in the broad spirit of New York institutions.

Among those in the delegation that called upon the officials were:

Walter W. Irwin, Greater Vitagraph; V-L-S-E, Samuel H. Trigger, Tremont Theater, New York; Lee A. Ochs, president Motion Picture Exhibitors' League of America; Arthur James, Metro Pictures Corporation; W. Stephen Bush, *Moving Picture World;* J. Robert Rubin; A. S. Le Vino, Arrow Film Corporation; Fred H. Hawley, Motion Picture Directory; Frederick H. Elliott, executive secretary National Association of the Motion Picture Industry; I. N. Hartstall, Brooklyn, and T. C. Kennedy, MOTOGRAPHY.

Motography's Western Office

ALL persons interested in any way in the motion picture business are cordially invited to make free use of the Pacific Coast offices of MOTOGRAPHY, 6411 Hollywood Boulevard, Los Angeles, Cal. They are made welcome by Don Meaney, who conducts the "Motion Picture Clearing House of The Pacific Coast" and who represents MOTOGRAPHY.

Mr. Meaney is conducting a booking agency and a personal publicity bureau on a large scale, having grown in three months from one office with two employes to a suite of six handsome offices and a staff of twelve.

Only experts are employed in each department, assuring clients of the highest class service possible.

Captain J. M. Campbell, U. S. Army Veteran, formerly of Universal, has charge of the booking department. Miss Beatrice Fosdick is secretary.

Ralph H. Spence, former managing editor of El Paso *Morning Times,* is general advertising manager.

James J. Tynan, former New York, Philadelphia and Los Angeles newspaper man, is in charge of the publicity department, assisted by Eugene G. Denham, former managing editor of the San Francisco *Daily News.*

The scenario department is headed by Miss Bess Meredyth, the successful photoplaywright.

The photoplay sales deparmtent is in charge of Sam H. Comly, formerly of New York.

In addition to the above departments there are employed five solicitors who attend to the needs of all clients, looking after personal mail, photographs, etc.

Mr. Meaney exercises a general supervision over all departments, and is in constant touch with department heads. Each evening he holds council with all his associates, at which time results of the day are discussed, and plans outlined for the next day's business.

Mr. Meaney handles what is known as the "cream" of the industry.

General Gets Three Vitagraphs

During the week of November 13 the Vitagraph Company offers two single-reel comedies and a three-part Broadway Star Feature on the General Film program.

On the thirteenth comes "A Second Story Ringer," a one-reel comedy. "The Luck of Jane" is listed for the seventeeth. This funny one-part comedy was produced at the Hollywod studios under the direction of Dave Smith. A Broadway Star Feature, "The Man Who Went Sane," featuring Donald Hall, is released on Saturday, November 18.

"The Fasters," one-reel comedy, comes November 20, featuring Mary Anderson. "Justice a la Carte," one-reel, appears November 24. "Taking the Honey Out of Honeymoon," one-reel, comes out on November 27.

Wallace Reid and Cleo Ridgley, the Lasky stars, under the direction of George H. Melford, are doing "The Yellow Pawn."

Director Lloyd Ingraham and his company of Triangle-Fine Arts players are filming "The Children Pay," featuring Lillian Gish.



Don Meaney is shown in his private office above. In three months his concern has grown from one room and two employes to a suite of six offices and a staff of twelve.

You're invited to drop into MOTOGRAPHY'S western office, at 6411 Hollywood avenue, Los Angeles, when you're at the coast and Don Meaney will write a story about you. [illegible] is a corner of the editorial department of Mr. Meaney's establishment. James J. Tynan, publicity manager, is at the left, before with his assistant.

Above is a view of another of the private offices in Mr. Meaney's establishment.

FOX'S "THE HONOR SYSTEM"

Clever Booklet Issued to Advertise This Prison Problem Film—Prison Experts Have Private Showing

William Fox has chosen a unique form of advertising for his prison problem film, "The Honor System." He has issued a 24-page booklet, the cover of which is decorated with prison stripes and scenes from the prison, and the quotation "Am I My Brother's Keeper?" The book tells the story of the film, its



The "human document" before the Arizona state legislature in Fox's "The Honor System."

object, and is profusely illustrated with pictures showing the difference between the old prison methods and the "honor system." It also contains the opinions of many noted men on the prison problem.

"The Honor System," a ten-reel prison reform feature, was recently shown privately at Buffalo before the American Prison Association and it created quite a sensation. It was like throwing a bomb-shell into the camp of the prison experts. Some claimed that the film accurately portrayed prison conditions; others said that brutalities similar to those shown in "The Honor System" had not been practiced in this country for twenty years.

Warden Homer of the famous Comstock, N. Y., "Honor System" farm for convicts, and Honorable William Hunt, Commissioner of Charities for Erie county, who has charge of all penal institutions near Buffalo, N. Y., were enthusiastic in their praise of "The Honor System."

In "The Honor System" William Fox has discovered the art of introducing propaganda into motion pictures. It has been said again and again by motion picture experts that it would be quite impossible to educate along serious lines by means of moving pictures. All of the attempts to accomplish this in the past have failed. This has been mainly due to the fact that the producers have allowed too much "preaching" to creep in, while at the same time neglecting vital "human interest." The difference in "The Honor System" is that an intense love theme runs throughout the play, enlivened by engaging humor. The spectator does not realize that he is learning all there is to be learned about one of the greatest subjects of the day—prison reform, a problem engaging attention throughout the country.

WIDE SCALE OF "CIVILIZATION"

Civilization Feature Corporation Reports Rapid Bookings—Spectacle Taking Well Abroad

Nathan Hirsh, president and general manager of the Civilization Feature Corporation, New York, which holds the state rights of the production for Greater New York, Long Island and Westchester, reports that bookings for the picture have been made with extreme rapidity, exhibitors vying with one another to obtain the film.

Reports on the spectacle from Ohio state that "Civilization" was unanimously passed by the Ohio State Board of Censors without a single elimination. This is the first big spectacle which has secured the unanimous commendation of the Ohio Board, which is noted for the severity of its methods of censorship.

William J. Hanley, well known in the theatrical and motion picture business of Europe and America for the past twenty years, sailed for Spain on November 6 as a special representative of Thomas H. Ince's "Civilization." Mr. Hanley will stop at Barcelona and Madrid for the purpose of disposing of the rights to the spectacle in Spain and Portgual. From Madrid he will go to Paris and then to London to meet J. Parker Reed, Jr., general manager of the Harper Film Corporation who will make a flying trip to London to negotiate the British rights. In Madrid Mr. Hanley is to give a private exhibition of "Civilization" for the Infanta Isabella at her palace.

J. Parker Reed, Sr., who is representing "Civilization" in Buenos Ayres has sold the rights to Brazil and Uruguay.

J. C. Searcy, film magnate of the Republic of Panama, made a special trip to New York to purchase the rights of "Civilization" for Panama, Costa Rica and Jamaica.

J. Parker Reed, Jr., general manager of the Harper Film Corporation, has just selected three special representatives who will shortly leave for Cuba, Porto Rico, China, Japan, the Philippine Islands and India to close negotiations that have been pending for the rights to "Civilization" in these different countries.

Texas Exhibitors Organize

By S. G. Parker,
Special Correspondent for Motography

One of the greatest institutions of its kind is the Texas State Fair, which is held in Dallas each year during the last sixteen days of October. The State Fair has its own grounds, comprising hundreds of acres; its own buildings, comprising some very magnificent structures of steel and concrete; and it is the one great playground for the old and young in the massive state. The institution is one devoid of profits for its stockholders, the profits each year being put into improvements, new buildings, new entertainments for the following year. Around a million and a half paid admissions are recorded each year during the sixten days of frolic and pastiming.

At the Texas State Fair this year a special day was set aside as "Moving Picture Men's Day."

One of the special features of the "Day" was the meeting of the Texas Amusement Managers' Association, which spread the argument for the "get-together" idea among the amusement interests in Texas.

The exhibitors in Texas are taking their business mighty serious about now, for many of them realize that they are dyed-in-the-wool exhibitors—not "temporary" showmen.

When the Texas Amusement Managers' Association was organized some time ago, exhibitors and showmen of prominence were selected to manage the affairs of the organization.

E. H. Hulsey, of the Hulsey Theaters, with headquarters at Dallas, was elected president. George M. Blackburn, a former westerner, was selected as vice-president. The treasureship was entrusted to W. D. Nevills of the Washington and other Dallas theaters. Leon S. Gohlman of the Rex, Dallas, was made secretary. David Bernbaum, former New Yorker, now in Dallas, is the sergeant-at-arms. A board of directors was selected with George M. Blackburn, W. E. Weatherford of the Jefferson Theater, Dallas; S. von Phul of the Interstate Company, Dallas; P. G. Cameron, Crystal, Dallas; E. W. Copley, Copley's Theater, Dallas; W. D. Nevills of the Washington, Dallas, and E. H. Hulsey of the Hulsey Interests, Dallas.

To complete the organization throughout the State, none other than Robert H. Campbell, famous for his fight against State censorship measures in the State legislature, and the leader with the union men of Texas in favor of Sunday amusements—this man was made assistant to the president—and it is he who will carry the work to the remote corners of Texas, organizing "locals," affiliated with the main body.

EARLY RELEASE OF "THE CRISIS"

Simultaneous Openings to Be Held in Large Cities and a Number of Road Companies to Be Sent Out

H. A. Sherman, president of the Sherman-Elliott, Inc., which is exploiting the Selig production, "The Crisis," will, in the next issue of Motography, announce the purchasers of the territorial rights for this production.

To the thousands of exhibitors who have written Mr. Sherman asking for bookings on "The Crisis," he begs to state that he is now forwarding, and will forward, these requests to the purchasers of each territory and assures the exhibitor they will be given immediate attention.



Bessie Eyton in the Sherman-Elliott filmized American novel, "The Crisis," made by Selig.

The Sherman-Elliott Company has arranged with territorial buyers for the simultaneous openings of the ten-reel feature in San Francisco, Los Angeles, Chicago, New Orleans, Memphis, St. Louis and Jackson, Mississippi, as well as in the principal cities of the East, possibly including New York and Philadelphia and Boston on or about November 19th-24th. Each of these openings will be exploited "the Sherman way," exceptional facilities having been provided the exhibitor in the way of a most complete line of paper, photos, heralds, lobby displays, and other advertising matter which numerous selections to choose from.

In addition to these metropolitan or big town showings, a number of the state right buyers contemplate sending out road companies, a conservative estimate placing the number of "Crisis" prints actually in use by December 1 at fifty.

Territorial rights to "The Crisis" are being disposed of rapidly, practically all of the various sections of the United States having been either sold or deals pending for their disposition. Prominent exhibitors in the principal centers are identified with the companies which are requiring from the Sherman-Elliott Co., Inc., rights to the picture, and, in some instances, the bidding has been quite spirited.

Theaters Will Aid Boy Scouts

The Motion Picture Exhibitors' League of Alameda County, California, in an effort to raise $10,000 to aid the Boy Scout Movement in the Bay section, has issued the following letter to all exhibitors in the league:

The men behind the Boy Scout movement in Alameda County believe that every home should be stimulated to take an intelligent and active interest in the welfare of the Boy Scouts. To that end a plan is suggested which ought to benefit financially the proprietors of motion picture houses and give them valuable publicity.

It is proposed that November 23, or November 29, be extensively advertised as Boy Scout Day, for the purpose of raising money for the Boy Scout organization. Tickets of admission, good at any motion picture house in Alameda County, entering into the agreement, will be printed for that day, having on the reverse side the names of the theaters inviting the patronage.

These tickets will be sold by school children, Boy Scouts, Mothers' Club, fraternal and commercial organizations.

The profits from tickets thus sold will be divided on a percentage basis, fifty per cent to the proprietor and 50 per cent to the Scout committee selling the tickets. The money taken in at the box office will be divided on a sixty per cent and forty per cent basis, sixty per cent to the "House" and forty per cent to the Scout committee.

Stage Draws Keenan Back

Frank Keenan, for two years the star of the Triangle programme at Los Angeles, has returned to New York to complete arrangements for an important change in his artistic plans. His contract with the Triangle company has expired, and he will not renew it. He has several dramatic plays which he has read and accepted during the past two year, and he plans first to arrange for the production of one of these after which he will act again before the films, but only in the East, where he has a beautiful summer home, wife, daughter, son-in-law and a brand new grandson whom he has never seen.

Director William V. Mong at Universal City is filming "Lem Cooley" in two reels, and is also playing the male lead. Miss Cunard plays the girl role.

BIG AND LITTLE PARAMOUNTS

Marguerite Clark Appears in Farce and Cleo Ridgely and Wallace Reid Co-Star in Unusual Drama

Marguerite Clark, the Famous Players star, will make her first appearance in a straight farce in "Miss George Washington," which, in connection with the Lasky production of "The Yellow Pawn," in which Cleo Ridgely and Wallace Reid co-star, formulate the two features on the Paramount program for the week of November 20.

Miss Clark is supported in her production by Frank Losee, Niles Welch, Florence Marten, Joseph Gleason, Maud Turner Gordon, "Bill" Watson and Herbert Prior.

In "The Yellow Pawn," Miss Ridgely and Mr. Reid are assisted by William Conklin, Tom Forman, Olive Golden, C. H. Geldert, George Webb and Mr. Kuja.

Surrounding the features for the week will be the 41st edition of the magazine-on-the-screen, the Paramount Pictographs; the 42d weekly "Trips Around the World" with Burton Holmes, which he has been conducting personally for Paramount, this week going to British Egypt; and the Paramount-Bray Cartoon from the pen of Earl Hurd, "Bobby Bumps at the Circus."

The four feature subjects of the Paramount Pictographs include the third installment of the pictures secured by Dr. George Burbank Shattuck, Professor of Geology in Vassar College, which show some unique and interesting scenes along a number of water-ways of Alaska, and takes a cruise along the "inside passage" of the water route from Vancouver to the Alaskan shipping district at Juneau.

Another section shows submarine gardens, which is one of the greatest novelties and most remarkable achievement in motion picture photography, a series of pictures made possible by the perfection of the submarine camera, and taken at the bottom of the sea, ten miles off the coast of Florida, picturing coral reefs and sea growths, and bringing into play a wonderful amount of action through the struggle which ensues between a diver and a huge "rattlesnake of the deep." In the series of pictures, "Health First," the contribution for this week gives the latest cure for fat, in which there is shown the various ingenious devices recently invented to eliminate excessive avoirdupois from people who are too lazy to walk or take exercise, while comedy is injected into the reel in the Plastique contribution of Ashley Miller, in which he shows how Sir Isaac Newton discovered the law of gravitation.

In the Paramount-Burton Holmes Travel-Pictures of "Trips Around the World," conducted personally by Mr. Holmes, he takes the travelers to British Egypt.

Mutual to Release "The Vampire"

Under the title of "The Vampires," the Gaumont Company will release through the Mutual Film Corporation one of the most intensely fascinating detective series ever produced upon the American screen. "The Vampires" are a group of lawbreakers who have terrorized France, guided and directed as they are by a criminal of super-intelligence. The attempts of a young newspaper man to trap the gang, forms the thread of the thrilling continued story which will appear in nine weekly installments of three reels each, beginning on November 23. The popularity of "The Vampires" has been attested in Paris and in England. Louis Feuillads, author and director of "The Vampires," says that to please the general public in a detective photo novel you must give them what they do not expect.

Mr. Exhibitor: Miss Fisher

It was not very many years ago that a traveling theatrical company stopped at a small town in the middle west. They were minus a leading lady for the particular drama they wanted to put on, so the manager looked around for some one to play the role. He came across a particularly attractive and ambitious girl, whose experience in dramatics had been in local theatricals, but whose ambition reached to a far away Broadway.



Margarita Fischer, now facing American-Mutual cameras in "Miss Jackie."

The manager consulted the father of the clear-eyed beauty and gained his consent for the girl to play the role. She did with such success that her father determined to let her have her ambition, and organized a stock company for her under his own direction. This was the way that lovely Margarita Fischer, the Mutual star, popularly known as "The American Beauty," made her debut in the career which has since made her very near and dear to the great American theater-going public.

After the death of her father she continued her stock work under the direction of Walter Sanford and T. Daniel Frawley until she went to the legitimate stage. A season with Grace George closed her legitimate career and led to an excellent opening in vaudeville with Harry Pollard.

Vaudeville pointed the way to the pictures. The little actress and Mr. Pollard sampled half a dozen studios, finally landing at the Santa Barbara studios of the American Film Company, Miss Fischer as player and Mr. Pollard as player-director. For several years they remained at the American studios, where Miss Fischer was starred in some of the most popular pictures ever released on the Mutual program. "The Miracle of Life," the preachment against birth control, was the vehicle which last conveyed Miss Fischer's charm to Mutual patrons.

Last year "Fischer and Pollard" went East to produce for an Eastern concern. Now they are back

again in their own company. Pollard Picture Plays Company will release pictures of their own making through the Mutual by a special arrangement with the American Film Company.

Miss Fischer is at present working in a most delightful picture entitled "Miss Jacky," in which a United States war vessel with Miss Fischer disguised as a jolly little tar plays a prominent part.

Max Linder to Produce for Essanay

It may be the general opinion that a comedian would not make a good fighter but such is most certainly not the case with Max Linder, the photoplay comedian of international reputation, who is now on his way to America to join the Essanay Company.



Max Linder, celebrated comedian, on his way to the Essanay studios in Chicago from France, where he fought in the army for two years.

Two years ago Mr. Linder quit the stage and offered his entire personal fortune and his services to the French government when the war broke out. He was a scout both in the automobile and the aeroplane service, furnishing his own machines.

While on one of his aeroplane expeditions he was seriously wounded, so seriously that he was reported as dead. He was sent by the French government to the military hospital at Contrexville and was there for several months.

It was when at Contrexville, not yet recovered from his wounds, that President Spoor of Essanay opened up negotiations for his services. H. A. Spoor, the European representative, in London, visited Mr. Linder and made the proposition. Mr. Linder was loath to leave the service of the army but decided he could be of more use to his country in furnishing money he could earn than by re-entering the service. He has pledged a large part of his enormous salary to the cause.

"I wish my American friends to understand, however," said he, "that I have no personal animosity toward any people. It is a great regret to me as it is to every one in Europe that such a stupendous war is in progress. I am, however, a Frenchman and my heart goes out to my country."

The popularity of Mr. Linder abroad is shown in the fact that one company is negotiating with Mr. Spoor at the present time for the release of all his films in England, France, Germany and Russia. S. Hertzberg, who represents a Chinese film organization with headquarters in Shanghai, China, is now in Chicago negotiating for exclusive rights to Linder films in China and Japan.

Max Linder has signed a one-year contract with Essanay, holding an option on renewal for the same term. He will select his own scripts from material obtained for him by Essanay, and will also have the selection of his own comedy company.

ART DRAMAS' FIRST RELEASE

Their Plan Is to Make Better Pictures for Less Money Than Other Programs—Distributes for Four Companies

The Art Dramas Company, which will distribute the productions of the William L. Sherrill Feature Corporation, the U. S. Amusement Corporation, the Erbograph Company and the Van Dyke Film Productions Corporation, announces November 27 as the tentative date of its first release.

One of the officials of the Art Dramas Company, in speaking of their policy, said:

"I have been asked by several exhibitors whether we actually could make pictures of excellent quality, and still ask less for them than the other programs do. My answer is that we intend to go further than that. We intend to give our exhibitors better pictures than they get on some of the other programs. And there is no reason why we should not be able to do so.

"The producers of Art Dramas have not undertaken to make more pictures than they can do well. That means that every production will be made carefully. There will be no pictures on our program rushed out in a hurry whether it is ready or not. Every picture must measure up to our standard of quality, and also to the standard of our distributors.

"Our other great saving will be made in our method of distribution. Eliminating the middleman, as we have done, we have reduced the charge against a picture from 20% to 35%. This saving, together with our saving on the players' salaries, will without a doubt enable us to sell good pictures at a price that will enable the exhibitor to make a profit every time he shows an Art Dramas Production."

Lambert Hillyer is the latest addition to the scenario department of Triangle-Kay Bee. Hillyer is the author of many sketches and scenarios, and for the past two years has been directing his own plays. Albert Cowles, a well-known Eastern scenario writer, has been added to the Triangle staff of authors, and will in future devote his time exclusively to the construction of Triangle-Kay Bee plays.



H. B. Warner, who stars [illegible] of "Sheila," is at the left. [illegible] carries the male [illegible] of the Metro [illegible]

Big Banker's Views on Films

By David H. Beecher

Prominent Banker of Minnesota and the Dakotas.

In an attempt to keep in touch with some of the things that are making the greatest strides in the world's progress, I read carefully all the literature received from one of the largest banking institutions in New York—the Harriman National Bank.

A year or so ago I was very much impressed by a letter from the above bank which was addressed to all the bankers of this country pertaining to the motion picture industry, in which they called attention to the fact that this business, which was practically new, had taken fifth place in the industries of the world.



David H. Beecher, big banker who recommends conservative film investments.

As an investment banker who owns and has interests in twenty-three of the largest banks in the great Northwest, I am forced to admit that the art of the unspoken drama in its present stage of development surely heads the list in actual achievements. I became very much interested in the motion picture industry. A very short time afterwards I had the opportunity of investing some capital with one of the largest exhibiting companies in the West.

My experience to date has been most pleasant as well as profitable. In my first year of association with the motion picture industry, my investment ran close to $100,000.. (And today I have invested several times that amount.) I say it is a most pleasant and profitable association as my first investment was returned to me inside of three months and since that time, which covers fourteen or fifteen months, I have been in receipt of a check each week from the organization which handles my surplus capital.

For clean entertainment and as an educational possibility, there is nothing to equal the motion picture and I feel sure that the next ten years will show you the real thing. This is the opinion of a novice who knows practically nothing about the business—a sixty-year-old boy, who has had to work out his own salvation behind a bank counter in the Northwest.

The best part of my life I was too poor to travel all over the earth to see and hear all the wonderful things, and now they are brought and laid before us in such beauty and profusion as to almost stagger one, and at a price that I can take my wife and family to enjoy thoroughly.

Times have certainly changed in my short span of life. Just think of it! The tired clerk or the business man can get a high-class evening's entertainment—a real classic—to his taste for possibly 10c, 25c and for 50c and $1 can see some of the greatest productions. (Such as "The Birth of a Nation," "Ramona," "Intolerance" and "The Crisis," which I was fortunate enough to see recently at the Strand in New York.) It is my humble opinion that such a condition is a Godsend to the many struggling millions.

I see a steady demand for better and cleaner pictures and it is surely to come when master producers and great showmen get together and both endeavor to elevate the morals and the quality of the productions. This will certainly be greatly appreciated by all who are responsible for the success of this great art—the people.

Editor Joins Triangle-Kay Bee

H. R. Durant, who for two seasons directed the scenario department of the Famous Players Company, has recently been placed under contract by Thomas H. Ince and will in future provide material exclusively for Triangle-Kay Bee stars. Mr. Durant will not, however, join the colony of Triangle editors and authors on the Coast. His headquarters will be in the Longacre Building, New York.

Mr. Durant comes under the Triangle banner with a record of striking achievements. Previous to his connection with the Famous Players he was for five years editor of *All-Story* magazine. He has had five productions on the legitimate stage, is the author of over two hundred short stories and novels, and has written more than sixty features for the Biograph, Equitable, World, Universal, Famous Players and Triangle-Fine Arts. In addition, Mr. Durant was for a number of years play-reader for A. H. Woods, picking some of the biggest winners that astute manager has produced. He is the only modern American author to have a play accepted by the Theatre Antoine of Paris.

"Her Redeeming Ordeal," a two-reel drama, is under production by Director John McDermott at Universal City.



Here's Miss Burke, of Thanhouser and Pathe, in the garb of Peggy, the milk maid. You've heard of pumping a cow, haven't you? Well, that's the reason Peggy has her pumps along. Miss Burke was once an artist's model. She's a model actress now.

New Feature Producing Organization

The Anchor Film Corporation of Freeport, New York, will soon put into production its first feature offering, "The Frozen Flame," a forceful modern drama in which Grace Davison —the Cameo Girl— will portray the leading role.



Grace Davison, lead in Anchor's feature, "The Frozen Flame."

The picture will be produced under the direction of a man well known in the trade from a story written by James A. Stiles, who has gained recognition in the theatrical and newspaper world and who has been made a member of the board of directors and general manager of the new company.

The Anchor Film Corporation, with ownership to the property on which the company operates on South Main street, Freeport, will offer to States Rights buyers six high-powered dramatic productions a year.

The company has organized a superior scenario and production department together with conservative policy of management in keeping with the progress of the company's affairs. The officers and directors of the Anchor Film Corporation are: Smith Cox, president and treasurer; William G. Miller, vice president; Franklin G. Granger, secretary, and the directorate is completed by James A. Stiles and Raymond Miller.

TO TOUR FORTY COMPANIES

William Fox Plans Greatest Campaign Ever Carried on for Film or Legitimate for "A Daughter of the Gods"

Booking up sixteen hundred weeks of solid time on his production of "A Daughter of the Gods," is the gigantic plan which William Fox has outlined. It is his intention to send out forty touring companies to exploit this spectacle. There has never been a film or legitimate production handled on such a large scale before. The word "company" means a complete organization including a manager, two advance agents, a musical leader and musicians, and a crew to run the stage and the electrical and mechanical effects. The entire business will be conducted in the usual theatrical way. The so-called "two-dollar" houses will be played, with the bookings in charge of Charles A. Miller, a veteran theatrical expert.

The engagement of "A Daughter of the Gods," which began at the Lyric Theater, New York, on October 17, may last a year. The simultaneous engagement at the Chestnut Street Opera House, Philadelphia, is just as crowded. The opening at the Pitt Theater, Pittsburgh was just as successful.

The volume of business may be gathered from the fact that the aggregate advance sale of the three cities constantly fluctuates between forty-five and fifty thousand dollars. Seats are selling over the Christmas and New Year holidays in New York, and it is probable that the seat sale there will soon be extended up to March 1, 1917.

Obviously, to restrict "A Daughter of the Gods" to the three experimental openings would be to deprive most of the American public from seeing the film for a long time to come. Therefore, the quick decision to organize legitimate theatrical companies, book routes through the country, and send exact replicas of the metropolitan production everywhere.

Exchange Greets Opera Stars

Manager H. E. Friedman and J. E. Schwartzbein of the Minneapolis Pathe exchange were the first to greet Mme. Lina Cavalieri and her husband, Lucien Muratore when the two were there recently for the opening of the opera season. The Muratores were featured in Pathe's "The Shadow of Her Past," a recent release, and following the first evening's opera Manager James A. Keough of the Minneapolis Strand Theater staged a special showing of the film for the benefit of the two stars. Manager Friedman plans a big reception for the Muratores when they return to the Twin Cities later in the season for a concert. Mme. Cavalieri, through an interpreter, expressed herself as delighted with picture work.

O'Brien Joins Thanhouser

John B. O'Brien, for many years with D. W. Griffith, and later noted as Mary Pickford's director, has been signed by Edwin Thanhouser and will begin work immediately at the Thanhouser studios. Mr. O'Brien's first Thanhouser picture will be "Mary Lawson's Secret," a five-reel feature starring Charlotte Walker, to be released through Pathe.

Mr. O'Brien is perhaps best known for his Mary Pickford productions, "The Foundling," "Hulda from Holland" and "The Eternal Grind."

Here are Two Sisters in "Faith"

For the first time in their lives the two dainty little sisters, Mary Miles Minter and Margaret Snyder will appear together in a photoplay. Picture-goers the country over are now seeing them—the one fair and blue-eyed, the other dark with gold by an error in "Faith," the third of Mary Miles Minter's charming Mutual pictures. While the two charming young sisters have appeared together on the stage it has never been their good fortune to play together for the glistening, white two-dimension stage. Their features are somewhat alike, though their coloring is distinctly different. But they both have the pleasant, unassuming disposition that has made so many friends for Mary Miles Minter.



RAISE PRICE OF PARK FILMS

Uniform Scale of Prices for Filming Pictures in Public Grounds Fixed in all Boroughs of New York

Film concerns desiring to take pictures in the public parks in the boroughs of New York have for the last three years had to pay for these privileges according to any scale which that particular borough cared to make. Now a new rule has been made by the park board under which the departments of all boroughs will make uniform charges for all motion pictures taken in public parks.

Motion picture concerns desiring to stage "Oriental," or "European" scenes in Central Park will be subject to terms of new schedule of prices, as follows:

Using machine only $5, using ten actors or less $10, using ten actors with paraphernalia $15, using twenty-five or less $25, using twenty-five actors or less with paraphernalia $30, horses $1 each, automobiles $5 each.

Special rates will have to be made with the department for scenes in which the number of actors exceeds twenty-five. Permits to take motion pictures are issued for one day only and the applicant is obliged to promise to protect the grounds of the park, not to hold the city responsible in case of any mishap and to cause the public no inconvenience by reason of the taking of the picture.

Receipts in the office of the park commissioner show that nearly a thousand dollars a year is received from the granting of these privileges. The charge averages about $10 a picture.

Not all the picture-taking is thus taxed, however. News pictures, taken by one of the regular pictorial moving picture concerns, may be taken without the payment of the tax, but with the understanding that the park department is to get a copy of the picture. Hundreds of dollars' worth of films are received annually by the park department in this manner. They are used by the department to illustrate lectures on the workings of the park system.

"Lasky Lane" Remains

Lasky Lane will remain. The row of dressing rooms at the Lasky studio which has housed much distinguished dramatic talent, will not be torn down when the rest of the studio is remodeled. The original plans were to remove the lane entirely and erect a large three-story dressing room building, but when the members of the Lasky all star stock company heard of this they at once wrote a petition to Cecil B. De Mille, the Lasky director-general, and asked him to do all in his power to preserve the lane. The first occupant of any dressing room on the lane was Dustin Farnum. Then Theodore Roberts put up a small portable house. Later the dressing rooms were extended. The home of Geraldine Farrar heads one side of the line, the other side being occupied by Blanche Sweet, Fannie Ward, Marie Doro and Mae Murray. Further down the line are the studio habitations of Cleo Ridgley, Wallace Reid, Jack Dean, Thomas Meighan, James Neill, Anita King, Horace B. Carpenter, Raymond Hatton, Tom Forman and other members of the organization. After consulting with the architects, Mr. De Mille found that it would be possible to enlarge the studio and construct the new stages without disturbing the present street, consequently the residents of the brilliant lane are rejoicing.

INCE BELIEVES IN "TYPES"

Louise Glaum and Howard Hickman Co-Stars in Triangle Adaptation of Richard Harding Davis' Story "Somewhere in France"

Thomas H. Ince is a firm believer in "types." If a man has the natural appearance of a detective or a French count or a dance-hall bouncer, the producer often will give a part to him, whether he is an actor or not, in preference to one who does not as closely resemble the character. He trusts to his directors' ability to bring latent talent to the surface, and, with the aid of the natural appearance, make the character look genuine. Often he has been known to "spot" a "type" on the street and, having a particular part in mind, engage him.

Louise Glaum and Howard Hickman will soon be seen as co-stars on the Triangle program in Thomas H. Ince's picturization of Richard Harding Davis' story "Somewhere in France." The supporting cast contains Joseph J. Dowling, Fanny Midgley, Jerome Storm, George Fisher and Carl Ullman.

A new star has been added to the Thomas H. Ince constellation in the person of Enid Bennett. Miss Bennett was signed up by Mr. Ince after she had made an impression on the producer by her work in a Broadway production, and the authorial staff at the Culver City plant is now preparing the story in which she will make her debut.

Thomas H. Ince announced this week that he has acquired the motion picture rights for the production of "Sudden Jim," the novel that recently created a sensation by its publication, in serial form, in the *Saturday Evening Post*. It is from the pen of Clarence Budington Kelland and is an absorbing story of love and intrigue, enacted among the woods of Northern Michigan. Work on its adaptation for the screen shortly will be begun and it will then be placed in immediate production for release on the Triangle program.

Two of the Ince-Triangle staff authors have signed contracts to remain with Thomas H. Ince for the next two years. They are John Lynch and Olga Printzlau. Lynch has several plays now in course of production, and Miss Printzlau's initial effort is shortly to be placed in the hands of a director.



An unusual scene from Pathes' version of the powerful Kipling novel, "The Light That Failed."

REEL FELLOWS GIVE BALL

Active Chicago Film Organization Holds Second Big Annual Event at Hotel La Salle— Many Stars Shine

By the time that you peruse this, dear reader, an elaborate and successful film function will have faded from the social screen of Chicago.

The Hotel La Salle, on the evening of November 10, was the scene of the second annual ball given by the active and actinic Reel Fellows' Club of the Windy City. We say "was" because press day forces us to prophesy. Hence the fact that news this week concerning the event "are scarce." However, it is absolutely within the bounds of conservatism to say in advance that the ball was a most elaborate and enjoyable event.

Among the notables of the screen who promised their presence were Emily Stevens, now playing at the Princess; Richard C. Travers, vice-president of the Reel Fellows' Club; Mary Charleson, Jack Sherrill, Nell Craig, Bryant Washburn, Henry Walthall, Carl Laemmle, John Barrymore, playing in "Justice" at the Powers; Rosemary Theby, Harry Meyers, and a number of others.

The active preparation for the event assured the success of the ball in advance. M. G. Watkins, secretary of the Reel Fellows, with the aid of his committees, originated and executed a number of publicity maneuvers which attracted a good deal of attention. The entire Princess Pat musical comedy company was invited to attend, as were also a number of the acts in the leading vaudeville houses.

At the last general meeting of the club before the ball plans of action were discussed and committee chairmen reported. Among the prominent film men of the Windy City who were present were the following:

Richard R. Nehls, American Film Company, president of the Reel Fellows' Club; M. G. Watkins, American Standard, secretary; Richard Travers, Essanay, vice-president; F. J. Flaherty, Universal vice-president; Harry C. Miller; exhibitor, chairman entertainment committee; J. E. Willis, Monarch; R. O. Proctor, Art Dramas; Albert W. Hale, producer; E. B. Lockwood, cameraman; James S. McCullough, scenario rights; Edward O. Brooks, Mutual Chaplin department; E. Schwartz, E. S. Film Service; Jack Haag, Bandbox Theater; Mack Edmunds, Emerald Studio manager; George Berg, Unicorn; George V. Booth, Bridgeport Theater; F. W. Wild, manager C. S. Werstner and Sons; D. Russakov, Russakov Can Company.

The committees in charge of the ball were as follows:

Entertainment committee: H. C. Miller, chairman, Walter D. Hildreth, Charles E. Nixon, Dr. Max Tharek, Richard C. Travers. Decoration committee: E. A. Hamburg, chairman, E. Schwartz, J. M. Leaverton. Dance committee: Ralph O. Proctor, chairman, H. E. Belford, Harry Grampp, Ralph C. White, Myron L. Sparr, J. S. McHenry. Advertising committee: M. G. Watkins, chairman, John G. Haag, vice chairman, George V. Both, E. B. Lockwood, Neil Caward. Publicity committee: A. W. Dalh, chairman, Willard C. Benson, Paul C. Hinz, A. E. Curtis, George Berg, W. C. Estey. Executive committee: Frank J. Flaherty, M. G. Watkins, Richard Travers. Arrangement committee: E. B. Lockwood. Finance committee: Wm. J. Sweeney, chairman, officers and board of governors.

Brooklyn House Making Record

The first house in Brooklyn to run the new Mary Pickford feature, "Less Than the Dust," produced by Artcraft Pictures Corporation, was Glynne and Ward's Century Theater. This house seats 1,100 on the main floor but had to turn the crowds away from every show on the first two days—Sunday and Monday. The feature was advertised in the papers and fifty 28-sheet posters were put out. Special music features the splendid presentation of the picture, which will set a record if its present success continues. Glynne and Ward are owners of three leading Brooklyn houses.

"Masque of Life" Unusual Feature

"The Masque of Life" has certainly proved itself a box office success during its engagement at the Park Theater, New York, where it has genuinely caught the public fancy and is packing them in four times a day. It is a real spectacle obviously produced in most expensive manner. Ways have been found to weave into a vital modern story all sorts of big pageants and gorgeous ballet scenes, in addition to the purely sensational scenes. One of these is the stealing of a little baby by the chimpanzee, which, pursued by hundreds of people, climbs with its prize up a three hundred and sixty-foot chimney. Below, the spellbound crowd can be seen. The filming of such realistic scenes is a triumph of directorship.

Another remarkable incident in the picture is the burning of a lion's cage. The grewsomeness of this incident contrasts with the beauty of the allegorical and ballet spectacles. Pete, the famous monkey actor, is perfect in the important part he plays.

The feature is distributed by J. L. Kempner of Signet Film Corporation of 220 West Forty-second street, New York. The nationalized advertising campaign is being handled by Edwin Bower Hesser, chief of the Hesser Publicity Bureau of Canada, who has directed many successful advertising campaigns in New York. In the last year his bureau has handled, in addition to its large commercial business, the promotion of Metro pictures in Canada and made them the most popular brand in the Dominion. Recently taking hold of the publicity for "The Crimson Stain Mystery," he has succeeded in making it break all box office records for a serial in Canada.

Rumor Joins Selznick and Hearst

Another rumor of a film merger is afloat around New York. It is reported that Hearst's International Film Service will be combined with the Selznick distributing organization. It is believed that the arrangements are to have Lewis J. Selznick assume active control of the allied picture concerns while Hearst will attend to advertising the products through his numerous newspapers and magazines. Mr. Selznick refused to commit himself by any statement when approached on the subject of the amalgamation.

Eight Reels Missing

Memphis, Tenn., Nov. 7, 1[illegible].

Editor MOTOGRAPHY: On October 19 we shipped four reels to a party giving us the name of R. A. Jackson, at McRae, Arkansas. On October 20 we shipped four more reels. Neither shipment has been returned to us nor can we ascertain the present whereabouts of R. A. Jackson. The titles and numbers of the reels are listed below:

4593-4-5 Mustang, "Snow Stuff."
4413-14 Mustang, "Wild Jim's Reformer."
4491 Beauty, "Battle of Cupidovitch."
4412 Vogue, "Sammy's Doughful Romance."
4451 Beauty, "Cats, Cash and Cook Book."

If you can find space in your publication to mention this, together with request that any exchange or exhibitor hearing of R. A. Jackson, communicate with us by wire, we will appreciate the favor.—MUTUAL FILM CORPORATION OF TENNESSEE, *C. M. Brozen, Branch Manager.*

Current Releases Reviewed

"The Ocean Waif"

International Golden Eagle Feature with Doris Kenyon. Reviewed by Thomas C. Kennedy

A COMEDY drama is "The Ocean Waif," an International Golden Eagle Feature, and in point of the material its story is made of the play is best when the accent is on the comedy. For the melodrama which is introduced at the end is of such



Carlyle Blackwell in International's "The Ocean Waif."

familiar mold that it can only hope for dramatic effect through the sympathy the characters have aroused in the spectator. No very enthusiastic remarks are prompted by the characters as the author drew them, but a great deal can be said in their favor because of an excellent portrayal or two by the players.

Particularly attractive is Millie, who is "The Ocean Waif" and who suffers most through the situation which shows the novelist she loves on trial for a murder of which he is innocent. It is not so much what Millie does but rather the way she does it that makes her so charming a person—in other words it is the actress, Doris Kenyon, to whom credit for the success of this character is due. By nature equipped with a pretty face and an appealing personality, Miss Kenyon wisely relies on these gifts in playing the part given her in "The Ocean Waif" rather than on acting. Her acting is good, but it is better for the fact that she does not do too much of it.

Carlyle Blackwell has the leading male role. He is effective and highly satisfactory as Ronald Roberts. Ronald Roberts is a novelist who wishes to reside in a quiet place while writing a book his publisher has ordered. He goes to a small town on the Atlantic Coast. There he meets Millie, an ocean waif whose foster father has driven her from his home by his brutality. Millie seeks shelter in an old home and she perforce must keep to the garrett when Roberts takes up his residence in the house. She is found by the novelist and they both find love but there is an obstacle, this being the society girl Roberts has engaged himself to. But the society girl breaks the engagement when he is falsely accused of killing Millie's foster father. Of course, the man guilty of the act writes a confession and then kills himself. Thus are the clouds swept away and the sun permitted to shine and make bright the marriage of Roberts and Millie.

The English man-servant is a remarkably well played part and Fraunie Fraunholz gives one of his usual fine performances as Sem, who loves Millie and shoots her foster father when the latter attacks the girl.

The story leaves many things to be desired. Its main situation, that of a girl taking refuge in an abandoned house only to be embarrassed by its occupancy a short time later by a handsome young man, is good and fertile of amusing moments but even this is not strikingly novel or original. The same comments may be applied to the direction, which is not of such character as would realize the best that the material offered. A suggestion which might well be followed is that some of the titles be rewritten and those which cut into the close-up of the foster father when he decides that Millie is pretty and not really his daughter were better left out of the reckoning altogether. They only tend to make a not pleasant situation the more repelling. The production is good and the photography is fine.

"Less Than the Dust"

Mary Pickford as Hindoo Girl in First Artcraft Production. Reviewed by Thomas C. Kennedy

NEEDLESS to say, Mary Pickford is the outstanding feature of "Less Than the Dust," the first release of the Artcraft Pictures Corporation. People will pour into the theater showing "Less Than the Dust" to see Mary Pickford and not the play. Of course, once in the playhouse, these same people will demand an interesting story, good acting by the supporting cast and much realism and elaborateness of setting and production. All these essentials are to be found in "Less Than the Dust," which is a story telling of an English girl who has become thoroughly Hindoo through environment.

The picture is in seven reels, each reel being a generous one. The scenario is by Hector Turnbull, who has told the story with admirable smoothness of development. It is not a specially spirited play, nor a dramatic one. But Miss Pickford is kept well in the foreground and is permitted enough freedom by the role to bring in much delightful comedy. Naturally, she is charming in the part, and from the opening scene draws the sympathy of the spectator to Radha, the child of a Hindoo sword maker, who is later found to be English by birth.

The picture opens in India. Radha's father is a member of a group of Hindoos who are planning to revolt against the English rule. Radha desires to learn the English tongue and she studies faithfully. The girl and Captain Townsend, commanding at the post at Sapatu, become fast friends. On the night of the revolt Radha, though forced to aid the rebels, saves the captain's life.

Townsend returns to England on receiving word that his uncle is seriously ill. The uncle makes the captain his heir, explaining that his own son has disgraced the family name. The sword maker is sentenced, with other leaders of the revolt, to five years imprisonment. Ramlan feels it his duty to tell Radha the truth about her birth. Radha's father, a Captain Brooke, was a victim of a drug and her mother entrusted the child to the care of the sword maker. Radha is sent to England by the Babu and makes her claim to the estate of Edward Brooke, the uncle of Captain Townsend. According to the will left by Brooke, Townsend would be justified in the eyes of the law if he refused to grant



Mary Pickford as the Hindoo maiden in "Less Than the Dust."

Radha her share in the estate. The girl goes to a "finishing" school and when a real English lady, she marries the captain.

The story has been given an elaborate production. It is, come to think of it, quite novel to see Mary Pickford

in a production on so large a scale. Many spectacular scenes are introduced, not the least impressive of these being long, sweeping views of the streets of Sapatu at the time set for the revolt. John Emerson paid great attention to the spectacular, and rightly so, because these opportunities were bound to prove more fruitful of pleasing effect when they reached the screen than any of a dramatic nature the story presented. If cut down to less than seven reels the story this picture unfolds would undoubtedly be strengthened, but then many really appealing scenes would be lost to the spectator.

In the heroic role, David Powell acquits himself most commendably. He is reserved and makes Capt. Townsend a convincing character. Mary Alden, Mario Majeroni, Cesare Gravina and Francis Joyner are effective.

Radha is a good role for Miss Pickford to appear in. Radha's strictly Hindoo propensity for driving a sharp bargain enables the star to secure many laughs from the audience. Perhaps the most effective comedy situation is that in which Radha, with a few kicks, mixes up the shoes of the natives who are bathing in the sacred pool and who give her the chase for entering the pool wearing her shoes. Owing to the distance of the view recording this bit of action, it takes a moment for the spectator to catch the situation, but the delay detracts little from the real humor of the incident. "Less Than the Dust" is not a gripping story, but it is a rather good vehicle for Mary Pickford, and it is so well produced that the picture may be counted upon to appeal to all and delight the Pickford fans.

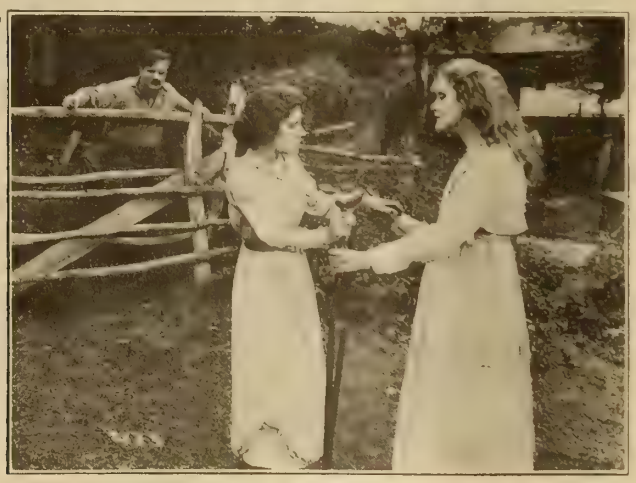
"The World and the Woman"

Jeanne Eagels in Gold Rooster Play Produced by Thanhouser. Reviewed by Thomas C. Kennedy

FAITH is the theme selected by Phil Lonergan for his latest scenario produced by Thanhouser and released on Pathe's Gold Rooster Program. "The World and the Woman" deals with this subject in just such a manner as did "The Miracle Man" which George M. Cohan produced on the speaking stage a few seasons back. In the concrete of course this picture story is vastly different from the stage play mentioned, and the variance does not merely consist in the healer being a woman instead of a man, for the plot is not similar nor is its development; only the story tells of a woman with a past who is suddenly gifted with a power to effect miraculous cures through faith.

This subject is handled in a rather interesting manner; it is, however, a story carrying little conviction. It is a serious play containing too many concessions to the popular, or supposedly popular, taste for hectic melodrama. But while this may take something from it when considered in its serious phase, the story retains its interest throughout. There is much action of a lively nature. It is this that makes "The World and the Woman" a good Gold Rooster offering.

Jeanne Eagles, featured as the woman, will please generally. She has the attractive appearance and likable personality necessary to gain sympathy for the girl who reforms when given the



Jeanne Eagels in "The World and the Woman."

opportunity and whose faith becomes so great that she is able to inspire faith in others and thus relieve them of their ailments. Then a cad whose advances to the girl are spurned, in retaliation tells the country people of her past and thus they are turned against the girl who has done so much for them. She affects one more cure in time to save the young man who made her an outcast and in the closing scene he and she agree to marry and lead lives of happiness and usefulness.

Eugene Moore directed the production. The scenes are vivid, but many of them are not realistic. The New York cafe at which the wealthy bachelor entertains is the means of introducing many entertaining and colorful scenes. The outdoor locations are good, but in most cases the photography does not measure up to the standard.

Boyd Marshall has the heroic role and plays it well. Thomas Curran, Grace De Carlton, Wayne Arey, Carey Hastings and little Ethelmary Oakland also appear in the cast.

"Boots and Saddles"

Picturization of Stage Success Offered by B. S. Moss. Reviewed by Thomas C. Kennedy

A FIVE-PART film version of Eugene Walter's drama, "Boots and Saddles," is offered by B. S. Moss. "Boots and Saddles" was a stage success and in its transfer to the screen much of the play's virtue has been retained, though of course some



The Moss screen version of "Boots and Saddles."

changes were necessary. But changes and all "Boots and Saddles" is not in the least inept material for film presentation, in fact, the action laid in the Mexican border country offered splendid opportunities to the producer.

The picture was produced by the Horkheimer Brothers and enacted by a cast of experienced screen players. Lillian West, for instance, does full justice to the part created on the stage by Charlotte Walker. The production of the piece, without being particularly elaborate, is entirely adequate. The settings are convincing and the photography, as is usual with productions of the Horkheimer Brothers, is crystal clear and of sharp outline. Such photography as this goes a long way toward making for the complete satisfaction of the spectator.

"Boots and Saddles" is the story of a woman who, though engaged to a worthy and prosperous young man, becomes infatuated with a hypocrite who poses as a helper of the needy. English is so hard hit by Lucy's marriage to Ferris that he enlists in the regular army under the name of John James. He is sent to a post on the border. Some few months later Lucy and her husband come to Las Vegas. Ferris has been sent by a friend of Lucy's to superintend the work at his mine. This position was offered to Ferris by Briscoe because the former has contracted many gambling debts and Briscoe wishes to spare Lucy the pain that a knowledge of her husband's actions would bring.

Ferris is thoroughly dishonest. He is not long at the mine before he takes to gambling and appropriating the company's funds. He attempts to make off with the payroll but is held by his two crook associates. They send him into the house, masked, to get the money bag. Lucy, in fright, shoots and kills the masked man as he enters. This commotion brings soldiers from the post and with the troop is English. The latter faces a court martial in his endeavor to keep Ferris' perfidy a secret and thus spare Lucy. But Lucy speaks up and in the closing scene these two true lovers embrace.

The Mexican border scenes are no doubt of more or less timely interest and the title builder grasped an opportunity to

boost preparedness when he inserted a spoken title by English's superior officer, who says: "We need a bigger army of men like you but not a better one," or words to that effect. Speaking of titles reminds one that occasionally a scene is interrupted to set forth some views on love or the futility of trying to efface a memory or something.

R. Henry Grey is the heroic John James English and Robyn Adair the evil George Ferris. Norman W. Luke, Charles Dudley, Gordon Sackville, George Theilen and Claire Glenn also deserve honorable mention. "Boots and Saddles" in all probability will prove a quite popular attraction.

"A Lass of the Lumberlands"

First Two Episodes of Signal Serial Featuring Helen Holmes. Reviewed by G. Harris.

BOTH situations and background of this new Signal-Mutual serial are out of the ordinary. The company which supports Helen Holmes under the direction of J. P. McGowan has turned its talents to an unhackneyed theme in an almost untouched field, the lumber industry of the northwest. While one is tempted to speak first of the wonderful beauty of the locations in the heart of the redwood forests, remarkably well photographed, this does not mean that this is the only feature to be praised, for those familiar with the pictures produced by this company need not be told that thrills and adventures crowd upon each other. This production equals preceding ones in dangerous exploits.

If the remaining thirteen chapters equal the first two, and there is little doubt they will, "A Lass of the Lumberlands" should have a much wider appeal than the ordinary film serial for the reason that it contains several elements of popularity. It has the danger and action which made "The Girl and the Game" and the Helen Holmes star features so popular; it contains a beauty and an out-door atmosphere which will attract many not to be won by "thrills" alone; it has a popular star; and it deals with an interesting subject well away from the usual screen theme.

The supporting cast of players includes Thomas Lingham, Katherine Goodrich, William Behrens, Will Chapman, Paul Hurst, George Wischussen, William Brunton, Florence Holmes and Leo Maloney. The story, in which opportunity is taken to show a number of exciting events, follows:

Chapter One: "Dollar" Holmes is a hard-hearted, ruthlessly ambitious owner of timberland. He desires to build up a fortune and wishes a son to inherit his wealth. Holmes, when a forest fire destroys much of his timber, tricks the Indians who own the adjoining territory, out of their property and fulfills his contract. As a reward he is made a member of a lumber corporation.

When Holmes' wife presents him with a daughter instead of the longed-for son, Holmes is bitterly disappointed, and his harshness makes the woman fear for her life. At last she leaves their home, taking the baby. In crossing the river she is thrown into the stream. She is rescued by a logger, but Holmes is lead to believe that she is drowned. She is glad to



Helen again has a background of adventure.

allow him to believe this. Holmes, after murdering the leader of his Indian rivals, goes to the city where he is appointed a director of the firm. Believing his wife dead, Holmes marries the daughter of the president of the company.

Chapter Two: Twenty years later Holmes' son, returning from college is shipwrecked. He is rescued by Helen, the daughter believed dead. Not guessing her identity, Holmes, out of gratitude, appoints her to a position in a station on his railroad. Here Helen, whose sympathies are with the small owners, fights against Holmes' methods of robbery. The feature of the episode is a race between Holmes' men in an automobile and Helen by locomotive and canoe to reach the recorder's office and file a claim to land.

"The Devil's Double"

Triangle-Kay Bee Drama in Five Parts Features William S. Hart. Reviewed by George W. Graves

THERE is no doubting the big drawing-power of William S. Hart. His characterizations maintain a high quality which seldom varies and they have an equal attraction for children and grown-ups. Because of the consistent quality of W. S. Hart pictures, satisfied audiences realize that they are not taking such a long chance when they "take a chance"



William S. Hart and Enid Markey in "The Devil's Double."

on a good evening's entertainment at a house placarded with posters of a Hart subject. "The Devil's Double" is a typical William S. Hart picture, that is, it has thrills, colorful atmosphere and splendid character delineation. Mr. Hart is cast as "Bowie" Blake, a brusque, callous-souled faro dealer in a western town, whose destiny is shaped the moment Tarleton, a monomaniac artist, and his patient wife arrive at the place. Tarleton, who has long been looking for a suitable model for his masterpiece, "Lucifer, Son of the Morning," recognizes in Blake the ideal subject he has been seeking.

Blake angrily refuses to humor the artist, but the latter's wife, realizing that disappointment means her husband's death, pleads with Blake, her goodness and purity affecting him like magic. Soon after "Bowie" Blake has begun to pose, the doctor decrees that Tarleton, to preserve his life, must move to a higher altitude. The "bad man," who has begun to feel strange emotions since his association with the first good woman come into his life, agrees to move also, and the odd triangle departs for the mountains.

But Blake finally loses control of himself and insults Naomi. Stung at her scathing denunciation and mortified at his own weakness, he sorrowfully "hits the trail," leaving the woman alone with her husband in the mountain cabin. A solitary ride through the night, however, serves to readjust his thoughts, and realizing the peril of Naomi, left with no one but her feeble-minded husband, turns about, resolved to take his medicine. Blake arrives at the cabin just as two desperadoes are casting lots for the possession of Naomi. They have already shot the unfortunate artist and slashed his masterpiece. Blake makes short work of the two and carries the senseless woman to a cave in the mountains.

Fright having affected her mind, Naomi is like a child, remembering none of the past. But an accident finally restores her memory, at which time Blake, forgetting his good resolutions, immediately claims the girl as his own. Then Naomi exerts her pure womanly influence and thereby helps the man in the towering battle which he suddenly realizes must be fought. Having conquered his passion, Blake takes his "dream woman" back to town, where there is a parting

of the ways, but a future development of happiness is indicated.

Enid Markey gives a spirited and realistic rendition of the artist's wife in one of the finest roles she has yet interpreted, while Robert McKim, with the aid of being physically appropriate for the part, depicts nicely the emotions of the artist. J. G. Hawks is the man at the bottom of things, for without a good story even Mr. Hart's interpretation would be flat and impotent. As a live picture of the West, the exhibitor can count on "The Devil's Double" for something entirely worth while to himself and his patrons.

"Bought and Paid For"

Alice Brady in World Drama Released November 13. Reviewed by Genevieve Harris

THE screen version of the George Broadhurst stage play of the same name makes a photodrama of real merit. Harley Knowles directed the production, which is in five reels, at the Peerless studio for the World program. It should be an excellent box office attraction since the stage play was well advertised and many who had not the opportunity of seeing the original will hasten to see the film version. Judge on its merits as a picture play, the offering is sure to please audiences of every grade. It is dramatically constructed, interest holding at every point. It has all the elements of popular appeal, an interesting love story, dramatic situations with emotional appeal, characters which win sympathy, and a generous supply of really fine humor, handled so that it enhances rather than detracts from the dramatic value of the situations.



Stafford protects the girl from annoyance.

The acting of the four principal players is unusually good. Alice Brady does full justice to her role and will win the sympathy of her audiences. Montagu Love is excellent as Robert Stafford, while Frank Conlan as James Gilby will find favor with every audience. Josephine Drake as the sister, Fanny, is also thoroughly satisfactory. The photography and settings are very good. The exhibitors at the trade showing of this film in Chicago paid it the unusual compliment of applause.

The Story: The mother of Virginia Blaine (Alice Brady) dies just as the girl finishes school. Virginia goes to live with her sister, Fanny, who is married to James Gilby, in moderate circumstances and content to be. She obtains a position as telephone operator in a fashionable club where she meets and arouses the interest of Robert Stafford, a man of wealth.

Virginia marries Stafford, although she is not in love with him. He gives her every luxury his wealth can buy and also showers favors on her sister and brother-in-law. The end of a year finds Virginia in love with her husband but deeply grieved at his indulgence in liquor. While Fanny and Gilby rejoice at their rise in fortune, Virginia is unhappy. After a scene which is the "big scene" of the photoplay as it was on the stage, in which Stafford, under the influence of drink, breaks open the locked door to his wife's rom, informing her that his money had "bought and paid for her," Virginia leaves Stafford's home. She determines never to return until Stafford promises to refrain from strong drink. And Stafford is likewise determined never to promise.

Virginia goes back to work. The story is brought to a happy conclusion when Gilby, moved by sympathy for Virginia and also by his own desire for his former large salary, leads Stafford to believe that Virginia has yielded. There is a reconciliation in which Stafford on his own initiative gives Virginia the promise she desires.

"The Prince of Graustark"

Five-Reel Essanay Production Released November 6. Reviewed by Genevieve Harris

THIS production, released through Kleine-Edison-Selig-Essaney, is a sequel to the "Graustark" film made some time ago by this company and featuring Francis X. Bushman and Beverly Bayne. In the sequel, Bryant Washburn and Marguerite Clayton have the chief roles.

This picture version of the George Barr McCutcheon story forms a pleasing entertainment. It is light and the action is brisk. The story is clearly told, in a fashion which holds the interest to the end. Fred E. Wright, the director, has succeeded in maintaining the element of suspense in the play. The ending will be a complete surprise to those who have not read the book.

The details of the production are in the main commendable. The part of the story dealing with events in Graustark and calling for fancy costumes and palatial settings is least well done, but fortunately these scenes are few and one can forget them in favor of the truly beautiful exteriors in the American part of the story. The locations are of unusual loveliness and are excellently photographed.

The story permits the introduction of some unusual entertainment features when the prince is feted at the home of the millionaire. This character, Blithers, well played by Ernest Maupain, provides much excellent comedy throughout the story. Bryant Washburn and Marguerite Clayton are very well cast as the hero and heroine of the story. The balance of the cast comes up to requirements.

The play, while not of the absorbing type, is nevertheless enjoyable and has a touch of novelty. The audience at the Orpheum theater, where the picture was shown first in Chicago, seemed very responsive to its appeal. Perhaps the two young girls, about twelve or thirteen years of age, who were seated next the writer, enjoyed the play most of all. They admired the prince, laughed at the comedy, and were especially amused by Blithers. The offering in fact is excellently fitted for a children's or young people's program.

The Story: The kingdom of Graustark needs thirty millions to satisfy a Russian loan. The ruler of Dawsbergen, the adjoining principality, will advance the money if the Prince of Graustark will marry his daughter. The prince, who has never seen the princess, refuses and instead goes to America to make the loan there. In America, a millionaire, Blithers, decides that the prince shall marry his daughter, Maud. Learning the prince's mission, he offers to advance the fortune. Maud, however, refuses to meet the prince and when Blithers plans a wonderful entertainment for the prince, Maud runs away from home and



And the right girl was really the princess.

sails for Europe. In the meantime, the prince has met the right girl. He suspects that she is Blithers' daughter.

After getting the money, the prince returns to Europe and in Graustark he again meets the girl he has fallen in love with. Blithers also comes to Europe and arrives in Graustark. After

several complications, the truth is revealed, but the mysterious girl is not Maud Blithers. She is the princess of Dawsbergen and the prince is able to fulfill the wish of the state as well as his own by marrying her.

"What I Said, Goes"

Three-Reel Essanay Drama Released November 11. Reviewed by Genevieve Harris

THE light, brisk fashion of presentation makes this offering very acceptable. The pleasing work of Gertrude Glover is an outstanding feature. This actress, who has always appeared to advantage in the small roles assigned her, in this play has a chance to show her real cleverness. In the story, she takes a position in the office of her father's manager, to whom she is engaged, keeping her identity secret. Without resorting to absurd make-up, with the aid only of a severe style of costume and hairdress and large spectacles, she so changes her expression and bearing that the deception is sufficiently plausible for the story. This abrupt change of character will probably prove the most amusing feature of the story.



A new girl in the office.

Richard Travers has the leading man's role, which he plays with spirit. Fred Malatesta, Thomas Commerford and John Cossar complete the cast. The story is entertaining, though not very convincing. The photography is good. The various complications, quick action and touch of humor combine to bring the play to a good standard of entertainment value.

The Story: Dorothy Manners (Miss Glover) is warned against her fiance, Frank Esmond, general manager of her father's offices. She determines to learn the truth for herself. She leaves home presumably to visit her aunt, but in reality she goes to a boarding house in the city and, having completely altered her appearance, she seeks employment in her father's office. At the same time, Dick Mason, son of her father's rival, quarrels with his father and leaves home. He obtains a position in Manners' office and makes good. Also he falls in love with Dorothy. Dorothy learns that Esmond is not to be trusted at the same time that her father learns of his dishonesty. He is about to give Dick the position as manager when Dick's father relents and calls him home. Dorothy also returns home. Mason has supplanted Esmond in her affections. Later the business of the two companies is consolidated and Dorothy and Dick married.

"The Temptation of Adam"

Three-Reel Selig Drama Released November 13 Reviewed by Genevieve Harris

WHILE this story is artificial and lacking in life-like qualities, it contains situations which are effective enough in a theatrical fashion to interest some audiences. Kathlyn Williams is featured and her name has a drawing power which will increase the value of this offering. Her role of Rose Addison gives opportunity for a certain emotional force in which Miss Williams is seldom lacking, but it does not call for or allow the finer quality of expression which this player is capable of.

The progress of the story is brisk. Only the main events leading up to the important situation are shown, but these cover a long period of time. The climax of the play is formed by the scenes in which Rose Addison entraps Adam Cavanaugh, for whose crime her husband is imprisoned, into a confession of his guilt. This situation has proved interest-compelling in scores of plays and it will undoubtedly win many audiences in this particular play. While, judged by more critical standards, the story is unreal and its characters unconvincing, it will satisfy many patrons for the very reason that it follows the lines they expect, even to the final placing of the blame for the tragedy on the shoulders of the socially ambitious wife.

Al Green is the director of the play, from a story by Louis V. Jefferson. Camera tricks of double exposure are utilized frequently with good effect. The players include Guy Oliver as Cavanaugh, Eugenie Besserer as his wife, and Vivian Reed as his daughter. Charles West, Al W. Filson and Frank Clark complete the cast.

The Story: Adam Cavanaugh, a theological student, instead of becoming a churchman, marries Dorothy Blaine and goes into business. Many years later, when their daughter is ready to make her debut in society, Cavanaugh finds himself hard pressed for money to supply her demands and those of his wife. He yields to a temptation to steal funds his partner, Addison, is holding in trust. Addison is accused and convicted of the theft. Addison's wife, Rose, suspects the real criminal and determines to force him into a confession. She convinces him of her admiration for him and disgust with her husband. When Cavanaugh has become infatuated with Rose she wins a confession of his guilt, a confession overheard by his wife and daughter and also by a dictograph in the next room. So Addison is freed and Cavanaugh is imprisoned.

"Immediate Lee"

Five-Reel American Drama Released November 16. Reviewed by Genevieve Harris

THIS western drama, written by Kenneth B. Clarke and directed by Frank Borzage, who plays the title role, has much to recommend it. It is in many respects typical of its class, but in acting and in many points of presentation it is among the best. Its story is not unusual and although there are three distinct threads of plot, the material does not fill five reels without obvious stretching. The play begins briskly and there is much excitement in the first four reels. The last reel is very slow, and although the characters will have won the sympathy of the audience, the detailed presentation of the wedding preparations will, we fear, seem long drawn out after the swift action preceding.

To say that the photography is good and the western atmosphere well presented is almost unnecessary when one knows the skill the company possesses in this field. And in addition, the acting of the two leads, Frank Borzage and Anna Little, is especially fine. Borzage makes Immediate Lee a real and magnetic personality, while Miss Little as Beulah, the dance hall girl, plays with skill a role of a type unusual for her. Jack Richardson has a "heavy" role of the sort he plays so well. Others in the cast are Chick Morrison, Harry McCabe, George Clark, John Smith and Charles Newton.



Lee wins a girl and an enemy.

The story gets under way quickly. The introduction of the

hero is done in an original manner. The three threads of plot depict the capture of cattle rustlers, the revenge of Lee upon his enemy, Hurley, and the appealing love story between the cowboy and the dance hall girl who determines to "go straight." It is safe to say that the picture will please a large majority of patrons in any grade picture house.

The Story: Immediate Lee, who bears this name because of his swiftness with his gun, is discharged as manager of the E-Bar-E ranch. The reason is that the owner of the ranch is secretly in league with a band of cattle rustlers and fears that Lee is too honest for his purpose. Lee becomes suspicious and determines to discover the real malefactors.

Hurley is an important member of the gang of rustlers. He and Lee are enemies and one evening in a dance hall, Lee, in a spirit of mischief, wins Beulah, the prettiest of the girls, away from Hurley. Unwittingly, he wins the girl's real affection and she determines to lead a better life. As a revenge for the prank, Hurley waylays Lee and disfigures his face. Lee is cared for by the town doctor, a good-hearted man who, to aid Beulah in her good intentions, appoints her as nurse for his patients.

After Lee's recovery, he tracks the terrified Hurley relentlessly. Much of the story deals with his playing on the fears of his enemy. When at last he is about to kill him, Beulah intercedes, but for Lee's sake, not Hurley's. Hurley escapes, but is later killed in a battle which defeats the gang of rustlers. Lee and Beulah are married, the former dance hall having been transformed into a church for the ceremony.

"Extravagance"

Metro Drama Features Mme. Petrova. Reviewed by Thomas C. Kennedy

THE most convincing note in "Extravagance," a Metro offering written by Aaron Hoffman, is Mme. Petrova, as Norma Russell, a young woman who is without any sense of money values. Norma is a spendthrift and yet as Mme. Petrova interprets the part she is not a woman who is irresponsible in regard to finance



Hall is worried over Dundore's accusation of the night before.

but one who seems by nature equipped to be surrounded only by luxuries.

"Extravagance" is an episodic story. In situations it is far from bankrupt, but it is without coherence and consequently without that element known as continued interest. The opportunities furnished Mme. Petrova are not marked and the star is required to be very much herself rather than the character the author wrote about. The star has a big following and so it will be found that the bigger part of the regular picturegoers will not give any evidences of disappointment by "Extravagance."

Both Norma and her father are spendthrifts. She breaks her engagement to a young man who has gone to South America to seek his fortune so as to save her father and herself from financial ruin by marrying a banker. The banker holds her father's note and as the day of its expiration dawns it appears as there is no happiness in the future for Norma. But the young man arrives and he brings back from South America enough money to pay the note and win Norma. The banker pretends nobility of character and congratulates Norma. Then he looks about for a means of ruining her husband, and he finds them. The husband is sent to jail but Norma remains loyal and through a scenario she writes and has produced the plot laid by the banker is exposed and the husband released from prison and cleared of the charge against him.

The story, as has already been said, is episodic. It could have ended any time after Norma's marriage to the man she loves and the ending would have been as strong as it is at present. Burton L. King directed the production. The settings are good, in fact the production leaves nothing to be desired. Mme. Petrova's supporting cast is made up of H. Cooper Cliffe, Mahlon Hamilton, Arthur Hoops and J. W. Hartman.

"The Masque of Life"

Five-Part Drama Produced by Signet Films. Reviewed by George W. Graves

THIS is plainly a foreign picture, produced and acted in a foreign manner. Miss Rita Jolivet's interpretation, however, is an exception to the foreign type of acting and she expresses herself well to an American mind and, with her emotional acting she has a sympathetic role which calls for a number of real "thrillers," the most daring of these being the climbing of a high factory chimney hand over hand on a flimsy wire rod. Mr. Revelle also carries his part forcefully.

The two prominent things about "The Masque of Life," are its hair-raising thrills and the elaborate and artistic pantomime to which the last half of the picture is devoted. In the form of a novelty nothing could be more refreshing than the acting of Pete Montebello, the famous chimpanzee, who is the cause and center of the picture's leading thrill. Pete acts before the camera like a veteran. He provides both amusement and heartbeats.

The plan shows plainly that both time and money had a large part in its production. The story is constructed in a novel manner and it is also suspenseful. The audience at the Park theater, New York, where the picture is showing, seemed pleased with the monkey's work, thrilled at some of the spectacular feats enacted in the course of the story and charmed by some beautiful bits of scenery.

The picture begins with a brief prologue enacted by living puppets in a theater of Marionettes. After this the story begins, showing how the young Prince George falls in love with Evelyn, a circus performer, but while preparing to leave with his sweetheart for another country where they plan to marry, he is advised of his uncle's death, persuaded by his advisers that he must not disgrace his country, and that marriage with Evelyn is impossible. Their arguments convince the Prince, and the poor girl waits in vain. She tries to return to her father, the circus owner, but he will have none of her.

Later the report goes abroad that Evelyn is dead, but in reality the unfortunate woman is living in solitude with her baby and Pete, a chimpanzee who is her sole friend. The young mother is unsuccessful in keeping her baby alive. A sensational part of the story occurs when Pete takes it into his head to kidnap King George's child (for George has submitted to a marriage of diplomacy) and climbs with it to the crater of a high factory chimney. The whole town is in an uproar, but only one person is plucky enough to venture the rescue—and this person is Evelyn. She makes a sensational rescue, afterwards having a sad meeting with the King.

Evelyn is taken back by her father, and together they rebuild the almost defunct circus. The girl composes a vivid pantomime which is played before the King when the circus again visits the capital. At the royal performance Evelyn's father discovers the relations between his daughter and the King, and tries to kill the latter. Evelyn prevents the assassination by stepping in the path of the bullets bound for George's bosom. In the commotion the circus catches fire, and the shock and horror of it all is sufficient to result in the queen's death. Realizing where his love lies, George renounces his kingly seat and returns to the girl who has sacrificed so much for his sake.

Playing the leading role and also directing, Douglas Gerrard is filming "The Organ Grinder" at Universal City.

Review Pulls Bookings

MOTOGRAPHY, Chicago:

The very favorable review of my film "The Lure of Alaska," in MOTOGRAPHY, is responsible for many enquiries from exhibitors in various parts of the country, as to bookings.

Dr. Leonard S. Sugden, J. P., Pond Lyceum Bureau, New York.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE



Metro's "In the Diplomatic Service" is full of dramatic punch. Francis X. Bushman and Beverly Bayne have the salient roles.

Metro Produces "The Sunbeam"

Mabel Taliaferro Stars in Production. Bushman and Bayne in "Romeo and Juliet" Scoring a Triumph

"THE SUNBEAM," with Mabel Taliaferro as star, will be the Metro Wonderplay release for November 27. This was produced by the Rolfe Photoplays, Inc., from the joint product of Shannon Fife and June Mathis. Edwin Carewe directed the play, which is a beautiful one of love, poverty and riches.

Miss Taliaferro, as Prue, is supported by a distinguished cast including Gerald Griffin, the veteran "globe-trotting actor," who plays Rutherford; Raymond McKee, who plays Prue's youthful sweetheart, Danny; Gladys Alexandria, a recruit from the dramatic stage, formerly leading woman in "The Miracle Man," and Mrs. Breyer, who plays Granny. Mrs. Breyer was for ten years associated with Denman Thompson's "Old Homestead" company. Underworld characters are played by Louis Wolheim, Eddie Reddway and Daniel Bertona. "The Sunbeam" has been given a lavish and careful production.

An enthusiastic audience greeted Francis X. Bushman and Beverly Bayne, Metro stars, at the Cumberland Theater, Brooklyn, when they appeared in person at the showing of "Romeo and Juliet," in which they play the title roles. At the completion of the picture Mr. Bushman and Miss Bayne and Helen Dunbar, who accompanied them, were introduced to the audience and made brief speeches of thanks for the ovation tendered them. "Romeo and Juliet" has broken all records at the Cumberland although the prices were raised, and the manager intends to book a return engagement at the earliest possible date.

Francis A. Mangan, manager of the Cumberland, had the house appropriately decorated for the occasion and increased his orchestra to sixteen pieces to play the beautiful score arranged especially for the great production, by Irénée Bergé and Samuel M. Berg. Soloists sang the duet from the balcony scene in the famous Gounod opera.

Prominent in the support of Julius Steger in "The Stolen Triumph," a five-act Metro-Rolfe feature now being produced under the direction of David Thompson is Marie Reichardt, one of the best known character women of the legitimate stage.

In "The Stolen Triumph," Miss Reichardt has a role which brings into play all her talents for natural character portrayal.

New Texas Exchange

D. J. Byars, formerly interested in the Central Feature Company of Waco, Texas, and W. H. McCullough, president of the Central Exchange Texas National Bank, have organized a new film exchange, which will be known as the Central Film Service Corporation. This company will operate in the states of Texas, Oklahoma, Louisiana and Arkansas, with headquarters at the Preatorian building in Waco. Mr. Byars made a special trip to New York and concluded negotiations with the B. S. Moss Picture Corporation, whereby the Central Feature Service will become exclusive distributors of all Moss productions in the states of Texas, Oklahoma, Louisiana and Arkansas.

The first Moss production to be released by this new concern in this territory will be "One Day," sequel to Elinor Glyn's "Three Weeks," which has never been exploited in this territory. Immediately following the release of "One Day," "The Power of Evil" and "Boots and Saddles" will be released.

Universal Program for November 13

The Universal feature for the week of November 13 is "Liberty," the fourteenth two-reel episode entitled "A Modern Joan of Arc."

On November 13 will appear Roberta Wilson, in "The Heritage of Hate," a five-reel Red Feather drama; Eddie Lyons and Lee Moran co-star in "Knights of the Bath Tub," and a one-reel Nestor comedy.

November 14 is the release date of "Honor Thy Country," a Gold Seal three-reel patriotic drama, and a special Victor, "A Case of Beans."

The L-Ko two-reel comedy, "A Million Dollar Smash," will be released on November 15, together with No. 46 of the Universal Animated Weekly and J. Warren Kerrigan, in "The Torment," a special Big U drama.

On November 16 is released "Life's Maelstrom," a Big U two-reeler drama; "The Diamond Lure," a Rex drama; the Powers split reel, "Motor Mat and His Fliv," a comedy cartoon, and "Ceylon," another of the $250,000 Dr. Dorsey educationals.

On November 17 will appear "Guilty," a two-reel Imp slum drama; a Nestor comedy, "A Capable Lady Cook," and the Special Big U, "The Long Search."

"The Son of a Rebel Chief," a two-reel Civil war drama, will be released on November 18 under the Bison brand; also "Their First Arrest," a Joker comedy.

On November 19 is released "Lost in Babylon," a Rex drama; the Victor comedy-drama, "Her Chance," and "The Thread of Life," a special Imp two-reel melodrama.

Distribution of Independent Features

By Jacques Kopfstein,
General Manager, B. S. Moss Motion Picture Corporation.

The greatest question which enters into the business of manufacturing of features is that of marketing the finished product. There are today three ways for a manufacturer of film to dispose of his product. The first is to sell his product to a program; the second is to distribute through his own chain of exchanges, and the third method is on the so-called open market plan or states' right method, which means that the product is placed in the hands of the various independent exchanges situated

throughout the country, who in turn arrange for its booking in the various theaters located in their territory.

The open market is an easy solution and the best if you have an exceptional picture or a special production, but if a manufacturer intends to produce regularly, he must have a definite source of outlet.

Another difficulty which arises when film is marketed to independent exchanges is the fact that two independent distributors may handle different productions of the one manufacturer in the same territory.

Selling films by the states' right method was done somewhat differently than a method which will be generally adopted now that its success has been demonstrated by the experience of the Moss Film Corporation. Instead of selling one or more prints in a territory at so much a foot, as was formerly the custom, we assess each territorial unit with an amount in proportion to its size, population and number of theaters it contains, valuing the country at 100%. Thus, for instance, New York and Northern New Jersey is given a percentage value and a fixed sum, based on the proportion of this territory to the whole country, is fixed as a royalty. The territorial unit is sold at this price regardless of the number of prints the distributor in this territory might desire. Prints are sold at cost. In a case where one production is in greater demand than another, the distributor may use twice as many on one subject as on another and the only added cost would be the actual cost of the prints.

Features Pull Strong

Max Cohen, who is handling the state rights sale for "It May Be Your Daughter," produced by the Moral Uplift Society of America, is in receipt of a letter from C. H. Hays of the Western Film Company, Sioux City, Iowa. Mr. Hays says:

"It May Be Your Daughter" opened at the Scenic Theater in this city yesterday to the biggest business in the history of the house, and the crowds are coming stronger today. It is a sure winner."

Standard Handles Moss Films

The Standard Film Service Company, a large independent exchange operating in the states of Ohio, Michigan and Kentucky, has contracted with the B. S. Moss Motion Picture Corporation, whereby they will become the exclusive distributors in their territory of the Moss program.

"The Salamander" will inaugurate the advent of the Moss program in this territory and will be followed in Ohio and Kentucky by "The Power of Evil" and "Boots and Saddles." In Michigan, "One Day" has never showed at any theater and will be released simultaneously with "The Salamander" and then will be followed by the regular program of one feature each month.

Film Man Returns to England

T. H. Davison, managing director of Davison's Film Sales Agency of London, sailed for England on November 4. Mr. Davison arrived in New York on September 20 with one four and two five-reel features, which he showed to American distributors. He had a number of good percentage offers presented him, but it was the intention of his house to sell the films outright, so, as business necessitated his returning home, he reserved decision on the propositions until a later date.

Sunbeam's Publicity

Charles L. Winston, publicity manager for the Sunbeam Motion Picture Corporation, is not yet twenty-five. Mr. Winston started his career as a reporter on the Boston *Post* at the age of eighteen, was publicity manager of Keith's National Theater in Boston and later successfully managed the Boston Theater.



Charles L. Winston, who keeps Sunbeam's publicity lights burning.

Mr. Winston instroduced June Caprice, now a Fox star, at the opening of the Braves baseball field presenting her to 45,000 fans as the original Mary Pickford, whom the management had advertised would appear. Her name at that time was Helen Lawson. This, with several other "stunts" which he pulled, lead to his being referred to in the Boston newspapers as the premier publicity promoter of Boston. While enjoying this distinction President Wilbur Dunham of the Sunbeam Motion Picture Corporation engaged Mr. Winston to come to New York as publicity manager of his company.

Chicago News

MARTIN SAXE, manager at the Knickerbocker Theater, is planning to start on an extended trip to New York. He plans to leave the early part of next week.

Chicago exhibitors will undoubtedly remember O. W. Kappelman, at one time manager of the Metro Chicago exchange and later booker at Paramount, and Miss Hazel Dorothy Columb, who was in charge of the switchboard at the Paramount office in Chicago. Well, they have gone and done it. That is to say, they have gone and taken the "Benedict" pledge for life. This romance started in the Paramount office about a year ago and had its climax in the gray room of the Hotel Sherman on last Wednesday, November 8, when the Reverend Herbert L. Willits "spliced" them. We were invited to come down to the ceremony, but did not go because we ain't got no swallow-tail coat and ain't got the price to buy or rent one. P. T. Barnum was right.

L. A. Cuneo, manager at the De Luxe Theater, Wilson avenue, is going to have a royal week at his theater during the week starting November 13. The following are his bookings: Monday, "The Rainbow Princess"; Tuesday, "The Prince of Graustark"; Wednesday, Chas. Chaplin, King of Comedy; Thursday, "And the Law Says"; Friday and Saturday, Anita King in "The Heir to the Hoorah"; Sunday, Barney Bernard in "A Prince in a Pawnshop." This combination also makes a full house—in cards. Wonder what it will do at the De Luxe.

Manager Jack O'Toole, of the Chicago Fox exchange, and his office and sales staff received the five hundred dollar prize offered by the home office for the most business handled, as well as the most efficient service rendered the company. Jack says it is not so much the $500 as the honor that goes with it. We'll take the five hundred and you keep the honor, how will that be? You must admit that we are obliging—sometimes.

A number of exhibitors have in the past few weeks called our attention to the snobbishness and discourteous treatment which they are subjected to by minor exchange employees. We have got a hunch that many a new contract is never made just because the prospective signer was snubbed before the manager got a chance to talk to him. This thing is quite common in one particular exchange. Better look around, it may be in your own exchange.

Max Levy, road man for the Pathe Chicago office, has severed his connection with this organization and now is with the Metro, Chicago, people.

Vivian Reed, known as "the girl-with-the-million-dollar-smile," has arrived in Chicago to take a leading part in "The Princess of Patches," a Selig play adapted by Gilson Willets, a Chicago, author, and which will be produced in Chicago and the South.

In spite of the belief in certain circles that the mixed audiences have not been as profitable as "women only," at the Bandbox Theater, Chicago, Manager Jack Haag declares that the box office records show no slump in receipts.

While the lines in front of the theater have not been so much in evidence as heretofore, records prove that there has been no falling off in attendance since the picture opened at this theater four weeks ago. There may be some explanation for this in the fact that patrons have become familiar with the best hours during which to see the show and so are not compelled to stand in line. Seldom during the show hours is there a vacant seat.

The Selig studios at Chicago have opened. Al Green has arrived from Los Angeles and will immediately begin the direction of "The Princess of Patches" and other stories.

Sifted from the Studios

ATLANTIC COAST NOTES

Three new plays were simultaneously produced in the World Film Corporation's studio at Fort Lee. They are "The Bondage of Fear," "The Parasites" and "A Law Unto Herself." The more noted of the players appearing in the different productions are **Robert Warwick, Ethel Clayton, Carlyle Blackwell, Gail Kane, Muriel Ostriche, June Elvidge, Arthur Ashley, Montagu Love, Henry Hull** and **John Bowers.**

Marguerite Bertsch has just completed some big scenes in the **James Oliver Curwood** story, "The Soul Master," with **Earle Williams** in the lead. In one scene more than two hundred people were engaged to pass in and out of the aisles of the large department store set, copied from the John Wanamaker store in New York.

After a fortnight's observation trip through the Middle West, **William A. Brady,** director general of the World Film Corporation, has returned to his desk in the office of that concern.

Rankin Drew has left the Vitagraph Company to become one of the Metro staff of directors.

Montagu Love, leading man in many World productions, is seriously ill of pneumonia.

June Caprice's next Fox production has been written by **Alfred Sloman,** the well known song writer, author of "The Bird on Nellie's Hat," and other favorites.

The Knickerbocker Hotel, Forty-second and Broadway, New York, and the Christie office on the fourth floor of the Longacre building are the headquarters at present, and will be for the next several weeks, for **C. H. Christie,** manager of the Christie Comedy Studio.

Any time she becomes tired of playing before the camera, **Pauline Frederick** may have a position as location scout, declares her director, **Joseph Kaufman.** For during her vacation in the wilds of Mountain Lake, N. J., Miss Frederick spent much of her time seeking out suitable spots for exteriors in her next picture, a story of the Canadian Northwest, written by **Willard Mack.**

Louise Huff, who has finished her role in "Seventeen," will next appear as a girl of the period in which Dickens wrote, in her next Famous Players release.

Owen Moore is being co-starred with **Irene Fenwick** in the Famous Players production of "Princess Zim Zim."

Bennett A. Molter of the Metro forces has sailed for France where he will spend six months each in the American Volunteer Ambulance corps and the Volunteer Aviation corps, returning to use the first-hand knowledge obtained for war films in this country. Mr. Molter, before leaving, assisted **W. Christy Cabanne** in the production of "One of Many," a feature photoplay starring Frances Nelson.

Oscar Lund, the Thanhouser director, is taking the final scenes for **Agnes Johnston's** story, "Her New York," starring **Gladys Hulette.** He will next direct **Charlotte Walker** in a feature written for her by **Lloyd Lonergan.**

Eugene Walter, the playwright, visited the Thanhouser studios recently with **Charlotte Walker,** his wife, now a Thanhouser star. **Frederic Sullivan** was making an elaborate fancy dress ball scene for **Florence La Badie's** feature, "Divorce and the Daughter." Just for fun, Mr. Walter donned a costume and appeared in the scene with 100 other extras.

Mrs. Vernon Castle is mourning the death of "Blackie," her favorite riding horse, who appeared with her in several episodes of the International serial, "Patria."

Gladys Alexandria, well known on the dramatic stage and in vaudeville, makes her picture debut in "The Sunbeam," with **Mabel Taliaferro,** on the Metro program. Miss Alexandria played the leading part in "The Miracle Man," replacing **Gail Kane,** and also was **Henrietta Crossman's** leading woman in "The Tongues of Men." She has been stock star with the Keith stock company in Toledo. Miss Alexandria has had three sketches in vaudeville, her most recent being "Broadway Love."

Olga Petrova, Metro star, will soon be seen in two new dramas, "The Black Butterfly" and "To the Death," written by **L. Case Russell.**

PACIFIC COAST NOTES

Harry Ham, Christie comedian, was a racing auto driver before he went into pictures.

"Tony Plays Ragtime" is a short, tragic Universal drama, without heroine, without a hero and without a villain. The story was written and produced by **Maxwell Ryder** and **Jack Cunningham** of the Universal staff. **Claire McDowell** has the only woman's role, a most exacting one.

The new "Mary Ann" series, in which **Ruth Stonehouse** is working at Universal City, will be on the order of the "Freckles" series in which Miss Stonehouse previously appeared.

Harold Lockwood and **May Allison,** who have completed work in "Big Tremaine," are beginning the production of **Harold MacGrath's** "Pidgin Island" at the Yorke-Metro studio.

Eddie Dillon is adding the finishing touches to "The Lady Drummer," with **Fay Tincher** in the title role, supported by **Max Davidson** and **Kate Toncray.** Miss Tincher has opportunity to wear stunning gowns in this production. Also during part of the play she appears in men's clothes.

Dorothy Gish has begun work, under **Director Joseph Henabery,** in her new play temporarily called "The Feud Breakers," **Bernard McCoville** is the author.

Wilfred Lucas has the role of an amateur detective in the Fine Arts production, "Bugs," written by **W. E. Wing** and featuring **Constance Talmadge** and Lucas.

When **Anita Loos,** the well known scenario writer, who measures four feet nine inches in height in her French heels and tips the beam at 88½ after a heavy dinner, visited New York recently, a Board of Health inspector approached her and notified her that as she was under sixteen, she would be under the surveillance of the Board of Health department for twenty days, because of the danger of infantile paralysis. Although Miss Loos insisted that she was twenty-two years old, the inspector said that she would be watched for twenty days. Among the recent releases written by Miss Loos are the Fine Arts features, "The Social Secretary," with **Norma Tal-**

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co. Inc.	85	93
Biograph Company	3	25
Lone Star Corp., pref.	96	99
Lone Star Corp., com.	40	45
Mutual Film Corp., pref.	39	44
Mutual Film Corp., com.	34	39
No. American Film Corp., com	27	37
New York M. P. Corp.	24	31
States Film Corp., com.	32	43
Randolph Film Corp., pref (with 50% common)	101	105
Thanhouser Film Corp.	2	2½*
Universal Film Mfg. Co.	150	..

*Par $5.00.

Exclusive to Motography.

States Securities Corporation: This new film company has just been organized by the Mutual Film interests, with a capitalization of $400,000 preferred and $1,000,000 common. The preferred stock has been subscribed for and carries a bonus of common. The purpose of this company is to finance feature films, which will be released through the Mutual on a percentage basis. This new arrangement will relieve the Mutual from making cash advances toward special features, which it has been necessary to do in the past.

Mutual Film Corporation: The advent of two new companies organized in the past thirty days will bring in considerable additional revenue to the Mutual. As the earnings for the last six months have been very satisfactory, it would indicate that the new policies and business methods of the company are entirely justified. Trading in both common and preferred continues brisk.

Lone Star Corporation: The preferred stock is in strong demand, with a slight advance over the last week. Another announcement in regard to the retiring the issue is expected early. Some small trades are reported in the common.

New York Motion Picture Corporation: A number of small trades are reported. The recent financial statement of the Triangle probably has a strong influence on the market of this security, which has consistently declined for the past year.

madge; "The Wharf Rat," with **Mae Marsh** and **Robert Harron**; "Stranded," with **De Wolf Hopper**; "His Picture in the Papers," with **Douglas Fairbanks**, and "Laundry Liz," with **Fay Tichner.**

Vivian Rich, formerly with the American Company, has signed a contract to appear opposite **William Farnum** in Fox films. The first picture will be "The Prince of Silence."

One of the features of the Triangle-Fine Arts production, "The Wharf Rat," is the headlong plunge by Mae Marsh from the deck of an ocean liner.

Jewel Carmen of the Fine Arts Company was born in Louisville, Ky., July 13, 1897. She migrated to Portland, Ore., when six years old. There she lived until 1913, when she came to Los Angeles. Miss Carmen was last featured with **Douglas Fairbanks** in "Manhattan Madness."

Bess Meredyth, the well known comedy scenario writer, who also writes five-reel features, has joined the firm of **Meaney** and **Barry** in the capacity of scenario editor. Miss Meredyth was the scenario author of "Trey o' Hearts" and also wrote the "Timothy Dobbs" series, in which **Cartetr De Haven** is now starring.

Harry Keenan, who has been playing leads and heavies for the American Film Company for the past two and a half years, has left the coast film colony to go to New York.

Roland Bottomley, the young English actor who is co-starring with **Ruth Roland** in the new Pathe-Balboa serial, "The Neglected Wife," is a playwright as well as actor.

Bessie Barriscale welcomed a new relative during her eastern visit. Her sister became the mother of a baby girl. Miss Barriscale is now on her way back to Los Angeles.

Edith Sterling has adopted and is bringing up a little girl.

William Stowell, formerly with the American Company, is now playing leads at Universal City.

Alan Forrest has an important role in the next **Richard Bennett** feature. He plays the son whom Bennett, as the father, sentences to the electric chair. Forrest states that this is his second execution. He was hanged in a picture with the Lubin Company.

Charles Ray, the Triangle actor, is a musician. He formerly appeared in musical comedy.

Henry King has recovered from his severe cold and is again able to appear in the "Little Mary Sunshine" features, which he also directs.

Grace Cunard and **Francis Ford** filmed most of the scenes for the seventh episode of "My Lady Raffles" during a boat trip to and from San Diego.

Bessie Eyton, who recently married **Clark Coffey,** a young attorney whom she met while in Vicksburg, Miss., working in the Selig production, "The Crisis," announces that she will continue her career in motion pictures.

Roy Erwin, head of the Yorke-Metro property department, was married last week to **Miss Ada Miller,** of Pomona, California. Erwin met his bride three months ago when, as the guest of **Harold Lockwood** and **May Allison,** Miss Miller visited the studio to witness scenes in "Mister 44." A month later the engagement was announced.

Steve Barton, lately assistant director at **Mack Sennett's** Keystone studio, has been engaged as director by **Fred J. Balshofer,** general manager of the Yorke-Metro studio. Barton came west with Balshofer seven years ago in the days of the New York Motion Picture Company when they were producing the Bison and 101 Miller Brothers Ranch pictures.

A set consisting of the entire lower floor of a country home—library, drawing room, hall, dining room and kitchen—has been erected at the Lasky studio for "The Years of the Locust," featuring **Fannie Ward.**

"Mary Keep Your Feet Still" is the latest Universal photoplay featuring **Ella Hall. Jack Conway** is directing. The story, a five-reeler, was prepared for the screen by **Maie B. Havey** of the Universal staff.

"The Piper's Price," written by **Mrs. Wilson Woodrow,** has been prepared for the screen by **Ida May Park** and is being filmed at Universal City by **Director Joseph De Grasse.**

Edythe Chapman, appearing in the next **Mae Murray** production at the Lasky studios, introduced in a scene for the picture the baby gown in which she herself was christened.

"The Tides of Barnegat" has been finished at the Lasky studios, and **Director Marshall Neilan** and the cast of players, headed by **Blanche Sweet** and **Tom Forman,** at once began work on another feature, as yet unnamed.

Neal Burns, who appears in Christie comedies, has the title role of the George M. Cohan stage production, "The Yankee Prince," playing at the Los Angeles Burbank theater. He will continue to work in pictures also.

The Lasky Company has now a full fledged company of Coast Artillery Federal Reserve in command of **Captain Harry Light.** The organization was effected by **Theodore Duncan,** former captain of the Volunteers, and **H. T. Woodward,** former Captain of the Philippine Constabulary. The Company is eighty strong.

Walter Stradling, better known as the transcontinental photographer, is back again at the Lasky studio. Stradling was sent east to photograph at the eastern studio, worked there a few days, was sent back to the western studio, came into the studio and was handed a telegram to report immediately in New York. Arriving there he worked a month photographing **Mary Pickford** and has now returned once again to the Lasky fold.

Thomas Meighan, the Lasky star, leaves for New York immediately upon the completion of "The Silent Partner," in which he appears as leading man for **Blanche Sweet** under the direction of **Marshall Neilan. Mr. Meighan** will in the future work in the eastern studio of the Famous Players-Lasky Corporation.

Director Lloyd Carleton is filming for Universal a story by **Henry C. Warnack,** "Of Such Is the Kingdom of Heaven." **A. W. Coldaway** prepared the play for the screen in five reels. **Gretchen Lederer** and **Emory Johnson** are featured.

Director Allen Holubar is producing "Stronger Than Steel" at Universal City and is playing the lead.

After an illness of several months, **Mrs. May Benson** died at her home in Hollywood, Cal. Mrs. Benson had been for three years with the Universal west coast studios.

Director Jacques Jaccard and his company are working on the eleventh episode of the Universal serial, "Liberty, A Daughter of the U. S. A.," featuring **Marie Walcamp,** with **Jack Holt** playing opposite.

Claire McDowell, Roy Stewart and **Jessie Arnold** are being featured in a five-reel Universal production, "Mixed Blood," which Charles Swickard is directing.

Philip Gastrock, who played "Tomasso Benda," the heroic Italian in "The Fall of a Nation," has been engaged to appear with **Harold Lockwood** and **May Allison** in "Pidgin Island." Mr. Gastrock also appeared in "The Birth of a Nation," and with **Mae Marsh** and **Dorothy Gish** at the Reliance and Fine Arts studios.

Director Raymond Wells is making rapid progress at Universal City picturizing his own story, "The Little Queen of Nowhere Land," featuring **Ruth Stonehouse,** with **Jack Mulhall** playing opposite. Wells is using hundreds of people in this production, which was prepared for the screen by **Fred Myton** of the Universal staff.

Director Henry McRae has completed "The Pardon," prepared for the screen by **William Parker** of the Universal staff, and featuring **J. Warren Kerrigan,** with **Edith Johnson** playing opposite.

Bessie Barriscale is the head of a Wilson women's league at Culver City.

The Universal Company is releasing a two-reel Imp picture, "The Missing Witness," an old picture made by **Herbert Brenon** when he was head of that company. It is one of the few films in which the producer personally appeared. Unable to find a man who would make a dangerous leap from the deck of an ocean liner, he did the job himself.

House Peters, who recently joined the Morosco Company, is working on an adaptation of **Albert Terhune's** "The Happiness of Three Women." **Myrtle Stedman** has the leading feminine role.

Henry Otto has resigned his directorship with the Yorke-Metro Company. His place has been taken by **Jay Hunt,** formerly of Universal.

Liane Carrera, the daughter of **Anna Held,** has joined the Universal Company and is working under the direction of **Captain Leslie Peacocke.**

Harry Carey, for a time with the Fox Company, has returned to the Universal studios. He will work on a series of western stories in which he will star and act as co-director.

Paul Hurst has been made a director with the Signal Company and will supervise that part of the company not being used by **J. P. McGowan,** director-in-chief.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.) Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	11-6	So Shall Ye Reap....2, Selig	21371–72
C	11-6	New York Rapid Transit....1, Vitagraph	21373
T	11-6	The Selig-Tribune, No. 89....1, Selig	21374
D	11-6	The New York Hat....1, Biograph	21375

Tuesday.

C	11-7	Easy Ed....2, Essanay	21376–77
C	11-7	A Desperate Duel....1, Kalem	21378
D	11-7	The Science of Crime....2, Biograph	21379–80

Wednesday.

C	11-8	A Safe Proposition....1, Essanay	21381
C	11-8	Marked "No Funds"....1, Vim	21382
D	11-8	The Girl from Frisco, No. 14....2, Kalem	21383–84

Thursday.

T	11-9	The Selig-Tribune, No. 90....1, Selig	21385
C	11-9	A Warm Reception....1, Vim	21386

Friday.

D	11-10	The Question Mark....3, Knickerbocker	21387–88–89
D	11-10	Grant, Police Reporter, No. 4....1, Kalem	21390
C	11-10	Weary Willie's Birthday....1, Vitagraph	21391
C	11-10	Hot Dogs....1, Vim	21392

Saturday.

D	11-11	What I Said Goes....3, Essanay	21393–94–95
D	11-11	The Lone Point Mystery....1, Kalem	21396
C	11-11	When Cupid Slipped....1, Selig	21397

Monday.

D	11-13	The Temptation of Adam....Selig	3,000
C	11-13	The Second Story Ringer....Vitagraph	1,000
T	11-13	The Selig-Tribune, No. 91....Selig	1,000
D	11-13	Near to Earth....Biograph	1,000

Tuesday.

D	11-14	Not in the News....Essanay	2,000
C	11-14	The New Salesman....Kalem	1,000

Wednesday.

C	11-15	Canimated Nooz Pictorial, No. 20: Scenic....Essanay	1,000
C	11-15	His Wedding Promise....Vim	1,000
D	11-15	The Girl from Frisco, No. 15....Kalem	2,000
D	11-15	Lord Chumley....Biograph	3,000

Thursday.

T	11-16	The Selig-Tribune, No. 92....Selig	1,000
C	11-16	Mother's Child....Vim	1,000

Friday.

D	11-17	Target of Dreams....Knickerbocker	2,000
D	11-17	Grant, Police Reporter, No. 5....Kalem	1,000
C	11-17	The Luck of Jane....Vitagraph	1,000
C	11-17	Good and Proper....Vim	1,000

Saturday.

D	11-18	His Moral Code....Essanay	3,000
D	11-18	The Man Who Went Sane....Vitagraph	3,000
D	11-18	The Runaway Sleeper....Kalem	1,000
D	11-28	The Girl Detective....Selig	1,000

V. L. S. E. Program

10-2	The Scarlet Runner, No. 1....Vitagraph	2,000
10-2	Through the Wall....Vitagraph	6,000
10-9	The Scarlet Runner, No. 2....Vitagraph	2,000
10-9	The Firm of Girdlestone....Vitagraph	5,000
10-16	A Prince in a Pawnshop—Barney Bernard....Vitagraph	5,000
10-16	The Scarlet Runner, No. 3....Vitagraph	2,000
10-23	The Blue Envelope Mystery—Lillian Walker....Vitagraph	5,000
10-23	The Scarlet Runner, No. 4—Earle Williams....Vitagraph	2,000
10-30	The Enemy (Peggy Hyland)....Vitagraph	5,000
10-30	The Scarlet Runner, No. 5 (Earle Williams, Zena Keefe)....Vitagraph	2,000
11-6	The Scarlet Runner, No. 6 (Earl Williams, Betty Howe)....Vitagraph	2,000
11-13	The Second Mrs. Tanqueray....Vitagraph	5,000
11-13	The Scarlet Runner, No. 7 (Earl Williams, Billie Billings)	2,000

Mutual Program

Monday.

D	11-6	The Ten o'Clock Mystery....3, Film D'Art	05149–50–51
D	11-6	The Lass of the Lumberlands, No. 3 (Helen Holmes)....2, Signal	

Tuesday.

T	11-7	Mutual World Tours....1, Gaumont	05152

Wednesday.

T	11-8	Mutual Weekly, No. 97....1, Mutual	05153
S	11-8	See America First, No. 60....s, Gaumont	05154
C	11-8	Kartoon Komics, No. 60....s, Gaumont	

Thursday.

	11-9	A Mountain Daisy....2, Mutual	05155–56
D	11-9	The Fight on the Dam (J. Warren Kerrigan)....1, American	05157

Friday.

C	11-10	His Blushing Bride....1, Cub	05158

Saturday.

D	11-11	The Unpardonable Sin (Edna Payne, Norbert Myles)....2, Eclair	05159–60

Sunday.

C	11-12	Picture Pirates (Rube Miller, Ben Turpin)....2, Vogue	05161–62
T	11-12	Reel Life....1, Gaumont	1000

Monday.

D	11-13	His Guardian Angel....2, Mutual	05164–65

Tuesday.

T	11-14	Mutual World Tours....1, Gaumont	05166

Wednesday.

T	11-15	Mutual Weekly, No. 98....1, Mutual	05167
S	11-15	See America First, No. 61....s, Gaumont	05168
C	11-15	Kartoon Komics, No. 61....s, Gaumont	

Thursday.

D	11-16	Title Not Reported....4, Film D'Art	05169–70–1–2

Friday.

C	11-17	Her Sunkissed Hero....1, Cub	05173

Saturday.

D	11-18	The Bad Samaritan (Edna Payne, Norbert Myles)....2, Eclair	05174–75

Sunday.

C	11-19	Lost, Strayed or Stolen (Paddy McGuide)....2, Vogue	05176–77
T	11-19	Reel Life....1, Gaumont	05178

Universal Program

Monday.

C	11-6	A Political Tramp (Eddie Lyons, Lee Moran).1, Nestor	01897
D	11-6	Liberty, No. 13 (Marie Walcamp, Jack Holt)....2, Universal	01914

Tuesday.

C	11-7	Alice in Society (Alice Howell)....3, L-Ko	01898
D	11-7	The Voice Upstairs (King Baggott)....1, Imp	01899

Wednesday.

D	11-8	The Cry of Conscience (G. Raymond Nye, Vola Smith)....2, Gold Seal	01900
T	11-8	Animated Weekly, No. 45....1, Universal	01901
C	11-8	A Roaming Romeo....1, Victor	01902

Thursday.

D	11-9	The Mantle of Deceit (Claire Mersereau)....2, Rex	01903
E	11-9	A Pen Trip to Palestine with Hy Mayer....1, Powers	01904

Friday.

D	11-10	The Eel (Betty Shade)....2, Imp	01905
D	11-10	The Eyes of Love (Agnes Vernon)....1, Rex	01906
C	11-10	Sweedy the Janitor (Wallace Beery, Belle Bennett)....1, Nestor	01907
D	11-10	The Evidence....1, Big U	01908

Saturday.

D	11-11	The Quitter (Roberta Wilson, Charles Pearly)..2, Bison	01909
C	11-11	In Love with a Fireman (Gale Henry, William Franey)....1, Joker	01910

Sunday.

C 11-12 Any Old Duke'll Do (Harry Depp, Yvette Mitchell)....1, Victor 01911
D 11-12 Shadows of Suspicion (Lee Hill, Maud George).....1, Laemmle 01912
D 11-12 The Powder Trail (Francis Ford, Grace Cunard).....2, Big U 01913

Monday.

C 11-13 Knights of the Bath Tub (Eddie Lyons, Lee Moran)..1, Nestor 01916
D 11-13 Liberty, No. 14 (Marie Walcamp, Jack Holt).....2, Universal 01933

Tuesday.

D 11-14 The Woman He Feared (Franklyn Farnum, Vola Smith)....3, Gold Seal 01917
11-14 No Release This Week.....Victor
C 11-14 A Case of Beans (Fritzi Brunette).....1, Victor 01918

Wednesday.

11-15 No Release This Week.....Laemmle
C 11-15 A Million Dollar Smash.....2, L-Ko 01919
T 11-15 Animated Weekly, No. 46.....1, Universal 01920
D 11-15 The Torment (J. Warren Kerrigan).....1, Big U, S 01921

Thursday.

D 11-16 The Diamond Lure (Betty Shade, Lloyd Whitlock)..1, Rex 01922
D 11-16 Life's Maelstrom (Murdock MacQuarrie, Edythe Sterling).....2, Big U 01923
C 11-16 Motor Mat and His Fliv.....s, Powers 01924
T 11-16 Ceylon as Seen by Dr. Dorsey.....s, Powers

Friday.

D 11-17 Guilty (Harry Carey, Edith Johnston).....2, Imp 01925
11-17 No Release This Week.....Rex
C 11-17 A Capable Lady Cook (Wallace Beery, Bell Bennett).....1, Nestor 01926
D 11-17 The Long Search.....1, Big U 01927

Saturday.

D 11-18 The Son of a Rebel Chief (Wm. V. Mong)....2, Bison 01928
11-18 No Release This Week.....Laemmle
C 11-18 Their First Arrest (Gale Henry, Wm. Franey).....1, Joker 01929

Sunday.

D 11-19 Lost in Babylon (M. K. Wilson, Edith Roberts)....1, Rex 01930
11-19 No Release This Week.....Imp
C 11-19 Her Chance (Harry Carter, Lois Wilson)....1, Victor 01931
D 11-19 The Thread of Life (Ben Wilson, Frances Nelson)....2, Imp, S 01932

Miscellaneous Features

Casey's Pals	Reserve Photoplays	1,000
Pages from Her Life	Great Northern	5,000
Casey's Monkey	Reserve Photoplays	1,000
Casey, the Cop	Reserve Photoplays	1,000
Casey, the Bandmaster	Reserve Photoplays	1,000
Kismet	California M. P.	10,000
War Brides	Herbert Brenon	5,000
Common Law	Lewis J. Selznick	5,000
Charity	Frank Powell Prod.	5,000
The Prima Donna's Husband	Herald Film	5,000
Around the World in Eighty Days	Herald Film	6,000
The Woman Who Dared	California M. P.	7,000
The Passion Flower	California M. P.	5,000
Less Than the Dust	Artcraft Pictures Corp.	7,000
The Conquest of Canaan	Frohman Am. Co.	5,000
The Crisis	Sherman-Elliott, Inc.	10,000
Vera, the Medium	Lewis J. Selznick	
Land Just Over Yonder	Unity Sales Corp.	6,000
Humanizing Mr. Winsby	Unity Sales Corp.	5,000
The Witching Hour	Frohman Am. Co.	7,000
The Sex Lure	Ivan Film Prod.	6,000

Bluebird Photo-Plays, Inc.

10-23 Love Never Dies—Ruth Stonehouse, Franklyn Farnum.....Bluebird 5,000
10-30 The End of the Rainbow (Myrtle Gonzalez, Val Daul).....Bluebird 5,000
11-6 Gloriana (Zoe Rae).....Bluebird 5,000
11-13 A Stranger from Somewhere (Agnes Vernon, Franklyn Farnum).....Bluebird 5,000

Fox Film Corporation

Released Week of

8-7	The End of the Trail	Fox	5,000
8-14	Sporting Blood	Fox	5,000
8-21	Daredevil Kate	Fox	5,000
8-28	Little Miss Happiness	Fox	5,000
9-4	The Unwelcome Mother	Fox	5,000
9-11	Her Double Life	Fox	5,000
9-25	The Fires of Conscience	Fox	5,000
10-2	The Straight Way	Fox	5,000
10-9	War Bride's Secret	Fox	5,000
10-16	The Ragged Princess	Fox	5,000
10-23	Romeo and Juliet—Theda Bara, Harry Hilliard	Fox	7,000
11-6	Sins of Her Parent (Gladys Brockwell)	Fox	5,000
11-13	The Mediator (George Walsh)	Fox	5,000

International Film Service, Inc.

11-2	The Ocean Waif (Carlyle Blackwell, Doris Kenyon)	5,000
11-3	International News Pictorial, No. 88	1,000
11-6	Beatrice Fairfax, No. 13 (Grace Darling)	2,000
11-7	International News Pictorial, No. 89	1,000
11-10	International News Pictorial, No. 90	1,000
11-13	Beatrice Fairfax, No. 14 (Grace Darling)	2,000
11-14	International News Pictorial, No. 91	1,000
11-17	International News Pictorial, No. 92	1,000

Kleine-Edison-Selig-Essanay.

Released week of

10-16	The Return of Eve	Essanay	5,000
10-17	World's Series Baseball Film	Selig	4,000
10-30	The Heart of the Hills	Edison	5,000
11-13	The Cossack Whip (Viola Dana)	Edison	5,000

Metro Features.

Released week of

10-2	Life's Shadows	Metro	5,000
10-9	The Iron Woman	Metro	5,000
10-16	A Diplomatic Romance	Metro	5,000
10-23	The Gates of Eden—Viola Dana	Metro	5,000
10-30	The Brand of Cowardice (Lionel Barrymore)	Metro	5,000
11-6	Extravagance (Mme. Petrova)	Metro	5,000
11-6	Romeo and Juliet (Francis X. Bushman, Beverly Bayne)	Metro	8,000
11-13	The Wager (Emily Stevens)	Metro	5,000

Mutual Master-Pictures.

Released week of

9-25	The Manager of the B. & A.	American	5,000
9-25	The Torch Bearer	American	5,000
10-2	Dulcie's Adventure	American	5,000
10-2	A Woman's Daring	American	5,000
10-2	The Pawnshop	Chaplin-Mutual	5,000
10-9	Philip Holden	American	5,000
10-9	Redeemed	American	5,000
10-16	Bluff—Kolb and Dill	5, American	144
10-16	The Voice of Love—Winifred Greenwood, Ed Coxen	5, American	145
10-23	The Undertow—Helen Rosson, Franklin Ritchie	5, American	146
10-23	The Love Hermit—William Russell	5, American	147
10-30	Faith (Mary Miles Minter)	5, American	148
10-30	The Pearl of Paradise (Margarita Fischer)	5, Pollard	149
11-6	And the Law Says? (Richard Bennett)	5, American	150
11-6	East Is East (Florence Turner)	5, American	151
11-13	Behind the Screen	Chaplin-Mutual	5,000
11-13	Peck o' Pickles (Kolb & Dill)	5, American	152
11-13	Immediate Lee (Frank Borzage, Anna Little)	5, American	153

Paramount Features.

Released week of

10-25	Bobby Bumps Helps a Book Agent	Paramount-Bray	1,000
10-26	The Heir to the Hoorah (Meighan and King)	Lasky	5,000
10-30	The Soul of Kura San (Hayakawa and Stedman)	Lasky	5,000
10-30	Paramount Pictographs Weekly Magazine	Paramount	1,000
10-30	Vesuvius in Eruption	Paramount-Burton Holmes	1,000
11-1	Greenland's Icy Mountains	Paramount-Bray	1,000
11-2	Seventeen (Louise Huff, Jack Clifford)	Famous Players	5,000
11-6	Unprotected (Blanche Sweet)	Lasky	5,000
11-6	Paramount Pictographs Weekly Magazine	Paramount	1,000
11-6	In Classic Greece	Paramount-Burton Holmes	1,000
11-9	Farmer Al Falfa's Prune Plantation	Paramount-Bray	1,000
11-9	A Son of Erin (Dustin Farnum)	Pallas	5,000
11-13	The Plow Girl (Mae Murray)	Lasky	5,000
11-13	Paramount Pictographs Weekly Magazine	Paramount	1,000
11-13	In Modern Athens	Paramount-Burton Holmes	1,000
11-16	Colonel Heeza Liar, Hobo	Paramount-Bray	1,000
11-16	The Years of the Locust (Fannie Ward)	Lasky	5,000

Pathe.

Released Week of

	The Shadow of Her Past (Lina Cavalieri)	Pathe	5,000
11-13	The Shielding Shadow, No	Pathe	2,000
11-13	Pearl of the Army, No. 1	Pathe	2,000
11-13	Shadows and Sunshine	Pathe	5,000
11-13	Florence Rose Fashions, No. 8	Pathe	1,000
11-13	Luke Gladiator	Pathe	1,000
11-13	Baseball's Peerless Leader	Pathe	2,000
11-15	Pathe News, No. 92	Pathe	1,000
11-18	Pathe News, No. 93	Pathe	1,000

Red Feather Productions.

Released Week of

10-30	The Isle of Life (Roberts Wilson, Hayward Mack)	5, Red Feather	01877
11-6	The Place Beyond the Winds (Dorothy Phillips, Lon Chaney)	5, Red Feather	01896
11-13	The Heritage of Hate (Roberta Wilson)	5, Red Feather	01915

Triangle Film Corporation.

Released week of

10-22	Fifty-fifty—Norma Talmadge	Fine Arts-Trinagle	5,000
10-22	The Vagabond Prince—H. B. Warner	Kay-Bee-Triangle	5,000
10-29	A Sister of Six (Bessie Love)	Fine Arts-Triangle	5,000
10-29	Somewhere in France (Louise Glaum)	Kay-Bee-Triangle	5,000
11-5	Atta Boy's Last Race (Dorothy Gish)	Fine Arts-Triangle	5,000
11-5	A Corner in Colleens (Bessie Barriscale)	Kay-Bee-Triangle	5,000
11-12	American Aristocracy (Douglas Fairbanks)	Fine Arts-Triangle	5,000
11-12	Jim Grimsby's Boy (Frank Keenan, Enid Markey)	Kay-Bee-Triangle	5,000

World Features.

Released week of

9-18	Friday the 13th	World	5,000
9-25	The Dark Silence	World	5,000
10-2	The Revolt—Frances Nelson, Arthur Ashley	World	5,000
10-9	The Gilded Cage—Alice Brady	World	5,000
10-16	The Hidden Scar (Ethel Clayton, Holbrook Blynn)	World	5,000
10-23	The Scarlet Oath (Gail Kane)	World	5,000
10-30	The Man Who Stood Still (Lew Fields)	World	5,000
11-6	The Heart of a Hero (Robert Warwick, Mollie King)	World	6,000
11-13	Bought and Paid For (Alice Brady)	World	

Brief Stories of the Week's Film Releases

General Program

Near to Earth—BIOGRAPH—NOVEMBER 13.—The cast includes Lionel Barrymore, Gertrude Bambrick, Robert Harron and Walter Miller. A story of Italian emigrant life in the West Two brothers, Gato and Giuseppe, own a truck farm together. Gato marries Marie, the fishermaid. In his zeal to win a fortune, he neglects his wife, who becomes discontented. Sandro, a laborer on the farm, takes advantage of Marie's unhappiness to persuade her to run away with him. The other brother, Giuseppe, learns of the affair in time to check their plans. Marie repents and returns home to find that Gato has sold the farm for a large sum and that she can have the luxuries of life which she desires. She learns that Gato's apparent indifference to her was due to his attempt to win a fortune for her.

The Temptation of Adam—(THREE REELS)—SELIG—NOVEMBER 13.—Features Kathlyn Williams. Is reviewed in full elsewhere in this issue.

Not in the News—(TWO REELS)—ESSANAY—NOVEMBER 14.—Elliot Dexter and his brother are released from prison, the former vowing to lead a decent life, the latter determined to make society pay. Elliot rises rapidly in a bank, marries Faith Markham. She is told the secret of his past. At forty-five he finds himself president of a bank. His brother has continued his life of crime. He discovers Elliot in his exalted position and frightens Faith into paying him money for his silence. When she has exhausted her private account, to save her husband worry, the brother breaks into the house to force her to give him money. In the darkness Elliot shoots him as a burglar. He is exonerated, and the reporters never learn the real story. Marguerite Clayton appears as Faith Markham; Sydney Ainsworth as Elliot Dexter.

Lord Chumley—BIOGRAPH—NOVEMBER 15.—The cast includes Lillian Gish, Henry Walthall, Walter Miller, Charles H. Mailes, Gus Pixley and Helen Hart. La Sage, an ex-convict, now a gambler, leads Lieutenant Butterworth to gamble away money he holds in trust. Then under threat of exposure he forces him to consent to the marriage of La Sage and his sister, Eleanor Butterworth. Lord Chumley also loves Eleanor. When he learns of the situation, he investigates the past record of La Sage and in turn threatens to expose the gambler. He aids the lieutenant in replacing the lost funds, and, having extricated the brother from all trouble, he marries the sister.

Canimated Nooz Pictorial, No. 19—(ONE REEL)—ESSANAY—NOVEMBER 15.—Cartoon by Wallace A. Carlson. Split reel with scenic. As usual, the Canimated Nooz is on the job when the thing happens and not after it's all over. Thus, the earthquake in Turkey is filmed. The earth's quiver was discovered to have been caused by La Belle Fatemma rehearsing her vaudeville act. Wives of policemen are shown taking the examination for places on the force. This consists of proving they are handier with their fists than their husbands. Travel pictures include a trip through Sardine Canyon. Carl Kickoff shows how to kick a football in the educational section. Other features are shown. Lake Tahoe, California, and vicinity, makes up the half reel of scenic.

His Moral Code—(THREE REELS)—ESSANAY—NOVEMBER 18.—Lillian Drew is Estelle Bland, E. H. Calvert is George Ewing, and Edward Arnold is Dr. Armstrong. Estelle Bland, a nurse, is engaged to Dr. Armstrong, an interne. George Ewing, a wealthy idler, is injured and comes under Estelle's care. He falls in love with her. He pictures to Armstrong what he can do for the girl as against the struggle she must experience as a young physician's wife, and the doctor in his love for her, gives her up and leaves for the West. Thinking he has left her, the girl marries Ewing. In the years that follow he proves himself unworthy and in revulsion Estelle divorces him, returning to her old position at the hospital. Armstrong has established himself as a physician of standing in the West. On a visit he finds his former love, and takes her with him on his return.

The Girl Detective—(ONE REEL)—SELIG—NOVEMBER 18.—Robyn Adair, Leo D. Maloney, E. J. Brady, Eugenie Forde and Virginia Kirtley comprise the cast. William A. Corey wrote the story, which was directed by Burton L. King. The story: Norman Kirkland is paymaster of a mining company and Otto Taylor is his assistant. On pay day, Taylor steals a sum of money and accidentally puts it into Kirkland's coat instead of his own. Later he accuses Kirkland of stealing it. The girl detective gets on the case, and through a laundry mark on the handkerchief in which the money was wrapped, she traces the ownership and proves Taylor the thief.

Selig-Tribune, No. 88—NOVEMBER 2.—Miss Irene Kelynack, of Crestwood, N. Y., whose figure, experts declare, is an exact flesh and blood replica, two points excepted, of the Venus de Milo. Members of the famous French band of the Garde Republique, visiting London, England, inspect the remnants of the Zeppelin which was brought down at Potter's Bar. Ex-President Roosevelt is cheered in Chicago when he arrives for the "big smash" of the Hughes campaign. Provincetown, Mass.—The new submarine, Isaac Peral, constructed in the United States for the Spanish government, has her official tests off this port. With the French, North of the River Somme.—These huge guns are being used effectively to clear the way for the infantry. Chicago, Ill.—John T. McCutcheon, the famous cartoonist, makes a flight with Victor Carlstrom, who will attempt to carry mail from Chicago to New York by aeroplane, without a stop, in ten hours.

Selig-Tribune, No. 89—NOVEMBER 6.—San Francisco, Cal.—With impressive ceremonies participated in by national, state and local officials, the first rivet is driven into the keel of the new superdreadnaught U. S. S. California. Red Bank, N. J. —Monmouth county society turns out to follow the aniseed trail at the Drag Hunt at Colts Neck. Washington, D. C.—Mrs. Belva Lockwood, nominated in 1884 in San Francisco by the Woman's Equal Rights party for President of the United States, celebrates her eighty-sixth birthday and her forty-third year as a lawyer in the District of Columbia. Walker Valley, Tenn.—Work on the new Dixie Highway, which when completed will run from Chicago to Miami, Fla., proceeds under difficulty. Cambridge, Mass.—Harvard defeats Cornell by a score of 23 to 0. Fashions in Furs.—Excellent examples of the furrier's art have Dame Fashion's seal of approval this season. New London, Conn.—The undersea merchantman Deutschland, Captain Koenig commanding, after diving under the British fleet in the English channel, arrives quietly in this port and ties up.

Mutual Pictures

The Lass of the Lumberlands—(TWO REELS)—CHAPTER 4—SIGNAL—NOVEMBER 13.—In this chapter Helen and her friends try to have Holmes' railroad declared a common carrier. They attempt to send a package over the road in another state, by this ruse making the railroad a factor in interstate commerce and bringing it under the law. Holmes and his son learn of the scheme and plot to foil it. But, after a number of thrilling events, the package is delivered and the road at last judged a common carrier and subject to law. A review of this chapter will appear in the next issue of MOTOGRAPHY.

Her Sun-Kissed Hero—(ONE REEL)—CUB—NOVEMBER 17.—Cast includes Neal Burns, Harry Ham, Betty Compson and Dave Morris. Harry and Neal, being down on their luck, hire out as clerks in a summer hotel. Here comes Betty, a peach, with whom the boys both fall in love. Betty, however, is for the "sun-kissed hero," in other words, the lifeguard. Neal discovers that said lifeguard is "muchly" married and he brings Mrs. Lifeguard and the four little ones to the beach. Here Betty's "sun-kissed hero" is found flirting and is led home. Neal then fixes up for a fake drowning and he saves the victim, but to no avail. Betty turns to the rescued man and Neal is left disconsolate.

The Bad Samaritan—(TWO REELS)—MUTUAL—NOVEMBER 18.—Cast includes Fred G. Hearn, Hal Wilson, Harry Schenck, Lindsey J. Hall, Henry Alrich, Norbert Myles and Edna Payne. Fite, a workingman, who has saved money to send for his wife and daughter, falls in with a couple of crooks. They decide to rob him, but upon learning his story the decide not to. Jeff Brandsford, cowboy and adventurer, has lost all of his money and falls in with Ballinger, nephew of a rich man, who will not advance him any money. Jeff saves Fite from hanging himself and then he meets Ballinger and they decide to help Fite out, he having lost all of his money. Fite gets back his money and some time later, after working hard, Ballinger returns to his uncle's house, where he claims Nona, his uncle's ward, as his wife.

The Lass of the Lumberlands—(TWO REELS)—CHAPTER 3—SIGNAL—NOVEMBER 6. — Featuring Helen Holmes. Helen is suceessful in recording the title at the recorder's office. Holmes and his men pursue her, but arrive too late. However, they discover that Helen is not of legal age and secure a nullification of her filing and record to the lands of the murdered homesteader and record a new filing in Holmes' name. Helen and her friends then try to have their logs transported to the mill over Holmes' railroad. An exciting attempt to prevent a railroad collision is a feature of this episode. A review of this chapter will appear in the next issue of MOTOGRAPHY.

Universal Program

Knights of the Bathtub—NESTOR—NOVEMBER 13.—With Eddie Lyons and Lee Moran. On returning from college, Jack learns that his father is going to make him his partner, but he must start from the bottom. So, in his overalls, Jack, accompanies Spike, the plumber, on a job to fix up somebody's pipes. Leaving Jack imprisoned under a fountain in a house where there is a reception going on, Spike flirts with the cook. Many queer things happen to the fountain, the soaking of Jack's rival constituting one of its caprices. But finally Jack is dragged out in the presence of his society friends, and explanations follow.

Honor Thy Country—(THREE REELS)—GOLD SEAL—NOVEMBER 14.—With Edward Cecil and Neva Gerber. This story, by Willis Woods, and scenarioized by Alice Von Saxmar, is a romantic tale dealing with the hazards taken by an American soldier of fortune in a small South American republic for the sake of a girl he comes to love, even though the girl thinks another is her benefactor. But finally the girl learns the truth about the character of the man whom she thinks has helped her, and with the placing of the credit where it belongs, she also realizes who it is she loves. The picture was produced by Ben Wilson.

The Torment—BIG U—NOVEMBER 15.—This picture deals with the torments a man undergoes when he realizes that he cannot marry because of a disease which has been transmitted to him by his father. But when he finally tells his sweetheart, she only laughs and says she wants him anyway, and the picture ends with the dubious happiness of the couple.

A Million-Dollar Smash—(TWO REELS)—L-KO—NOVEMBER 15.—With Lucille Hutton. The story of this comedy concerns itself with the faithful efforts of Jimmie, the discharged assistant of the station agent, and lover of his daughter, to thwart the plans of "Nitro Ned," who is trying his best to get a shipment of gold into his hands. Jimmie is successful in his detective work, but after the runaway car with the gold aboard goes over a cliff he barely has strength enough to climb out of the ruins and apprehend the thieves.

Life's Maelstrom—(TWO REELS)—BIG U—NOVEMBER 16.—With Murdock MacQuarrie and Edythe Sterling. This is the story of a young girl who runs away from her father to marry and is grievously disappointed in the man of her choice. Finally her husband, a crook, is arrested, and Myra is left homeless. Her deciding to end it all leads her to a place where her father, determined to find her, is located. Having lost her memory in her attempt at suicide, the girl is cared for by some fisher folk. Then comes the meeting with her father and the accompanying return of her memory. The death of Myra's husband removes the offending obstacle from the happiness of father and daughter.

The Diamond Lure—REX—NOVEMBER 16.—With Rex Roselli and Betty Schade. Lucille becomes fast friends with Wilson, a man whom she saves from the attack of a couple of crooks. She and her father go to visit Wilson, who shows them a priceless diamond he has brought from Egypt. While Wilson is occupied with something else, Lucille sees her father secrete the diamond in a locket which she has removed. Wilson discovers the loss and gives the man three minutes to replace the gem. But in a clever way Lucille makes it appear that the diamond has only dropped on the floor, and saves her father a great humiliation.

The Long Search—BIG U—NOVEMBER 17.—Starlight, an Indian girl, had been stolen from her cradle, and her brother, at the death-bed of his mother, had promised to find her if it took the better part of his life. Some time after enlisting in the army on the border, a raid is made on a camp of Indians. In this way he is led to the side of his long-lost sister, whom he identifies by



As you read, these new Essanay's for November are, "What I Say Goes," with Gertrude Glover and Richard Travers; "Not in the News," Sidney Ainsworth and Marguerite Clayton; and "His Moral Code," with Lillian Drew and E. H. Calvert.

a birthmark, and the girl, wounded, dies in his arms.

Guilty—(Two Reels)—Imp—November 17.—With Harry Carey and Edith Johnson. Ramon, an author of socialistic tendencies, who is living in the slums, has no sooner launched forth on a romance with Nedra, an Italian girl, than he finds that the girl is a member of a band of thieves. While he is learning the truth about Nedra he sees a beautiful girl being kidnapped and remembers her as a girl whom he once saved in an auto accident. He follows her and saves her life, as it transpires that her uncle is plotting to do away with her to get his hands on her property. It is evident that the writer has found the heroine of his real life novel.

A Capable Lady Cook—Nestor—November 17.—With Wallace Beery and Belle Bennett. Not being able to put up with his wife's cooking, Hubby brings home Sweedy, who shortly gets herself in trouble. Because of one of Sweedy's caprices, Hubby thinks his wife is unfaithful, and pursues his suspicions so ardently that wife is led to think the same thing of him. But both of the married people finally discover where they have been misled.

Lost in Babylon—Rex—November 17.—With M. K. Wilson and Edith Roberts. Katty's mother has laid down the law that she is to study music in the city for a year and then return to the town, marry Bush, a well-to-do bachelor, and lead the village choir. In the city, Katty, who is determined to "do up" the bright lights, almost makes a young reporter friend lose faith in her because of the frightful way she allows herself to be dressed, but the two young people come to an understanding, and finally visit the old village. It is merely a visit.

The Son of a Rebel Chief—(Two Reels)—Bison—November 18.—Featuring W. V. Mong, who wrote and produced the story. The latter has to do with the adventures of a father and son in the American Civil war, the father being with the South, while the boy is with the Northern troops. Remembering a note which his father had written, telling him to follow the dictates of his heart, the son shoots a spy whom he discovers lurking in the underbrush—and the spy turns out to be his father. After the war is over, the young man is reconciled to his sweetheart through the aid of an old slave.

Motor Mat and His Fliv—(Split Reel)—Powers—November 18.—This is a comedy cartoon which tells of the humorous exploit of Motor Mat with his mail-order flivver. On the same reel is an educational picture taken by Dr. Dorsey showing some of the beautiful scenery of Ceylon.

The Thread of Life—(Two Reels)—Imp—November 19.—Featuring Ben Wilson. Mame Carter, a patient of Dr. Richard's, has gradually fallen in love with him, and is so jealous of a nurse, the doctor's fiancee, that she plots with her brother to have the nurse put out of the way. When the nurse's fate is about to be sealed, however, Mame relents, and helps the woman to escape the death prepared for her. Then she withdraws and watches the happiness of the nurse, who is soon to become Mrs. Richards.

Their First Arrest—Joker—November 19.—Featuring William Franey and Gale Henry. This comedy is all about two detective school graduates, a sheriff, his daughter, a widow, and a burglar who attempts to rob her house. Many complications arise, the sheriff being arrested as the robber, and the picture closes with the widow and the sheriff on very good terms.

Her Chance—Victor—November 19.—With Harry Carter, Lee Hill and Lois Wilson. In this comedy-drama the daughter of a wealthy American family tries to get Lord Geoffrey "on the string," but there is a mistake, and the haughty girl only gets a bogus lord, while her poor relation, Frances, gets the real nobleman.

For the Flag—(Two Reels)—Episode 12 of Liberty—October 30.—In this episode, Liberty is once more taken into custody. Theresa, who is in the camp, is madly jealous of Manuel, whom she loves, and when she overhears Manuel making a bargain with Liberty to the effect that if she will go north with him he will betray the Mexicans and forsake the forces of the revolution, she at once tells Alviera.

Strike and Sorrow—(Two Reels)—Episode 13 of Liberty—November 6.—Liberty agrees to surrender herself to Manuel if he will allow Bob, her sweetheart, to escape. Theresa, the Mexican girl, shoots Manuel when she learns that he is throwing her over for Liberty, and then shoots herself. Liberty is accused of both these murders and thrown into the prison at Chihuahua. The episode closes with the shooting of the remnant of Major Winston's detachment of troops by their captors.

Universal Animated Weekly, No. 45—November 8.—Girl athletes in annual field hockey game at Haverford, Pa. Church dignitaries march to Moolah Temple at convention of Episcopalians in St. Louis, Mo. Crack troopers of First Cavalry return from Mexican border, Chicago, Ill. State opens new eight-mile section of William Penn highway, Easton, Pa. Hanging by neck, six stories in air, Handcuff King frees himself of manacles, New York City. Under law that Japanese may not own real estate, California seeks to confiscate Harada's house, Los Angeles, Cal. Balloons that fought for honors in big International race, Muskogee, Okla. Crimson crushes Cornell in first big battle of season, in Stadium, Cambridge, Mass. Throngs cheer Canadians from coast, reviewed on way to front, Ottawa, Canada. Victor Carlstrom, who attempts to make non-stop aerial flight of 1,000 miles, is forced to land twice but resumes journey later, finally arriving, Governor's Island, N. Y. Piff, Jr., Blue Grass horse, wins Latonia cup in closing race season, Latonia, Ky. Australians guarding Suez Canal reviewed in shadow of monuments built 6,000 years ago, desert near Cairo, Egypt. Throngs give Roosevelt enthusiastic greeting as he arrives, Chicago, Ill. Deutschland, eluding foes by diving under sea, returns to United States with $10,000,000 cargo, New London, Conn. Uncle Sam's newest superdreadnaught upon completion will be the flagship of the Pacific fleet. She will cost $15,000,000 and carry twelve 14-inch guns, Mare Island Navy Yard, San Francisco, Cal. Thousands march in monster parade marking the one hundredth birthday anniversary of Pittsburgh, Pa. Cartoons by Hy Mayer.

Feature Programs

Artcraft

Less Than the Dust—(Seven Reels)—Artcraft.—Mary Pickford's latest appearance. The picture is reveiwed at length on another page of this issue.

Blue Bird

The Stranger from Somewhere—(Five Reels)—November 13.—Featuring Franklyn Farnum in a dual role as Sam Brockton, an adventure-loving cowboy, and "Dippy" Lewis, a crook. Brockton comes to town in search of excitement. He falls in love with Agnes Darling, an heiress. An adventuress and her accomplice try to get Brockton into trouble by introducing "Dippy" Lewis, a crook, and Brockton's double. There is trouble for a while, but it is straightened out at last by Brockton, who punishes his enemies and wins the girl. Agnes Vernon, Helen Wright, Claire MacDowell, Arthur Hoyt and Barney Furey are in the cast. William Worthington directed the play, from a story by Willis Wood.

International Film

Hearst International News Pictorial, No. 87—October 31.—"Somewhere in France"—German authorities distribute soup to French families in public kitchen. The German Armies, operating in the mountains, are compelled to move supplies from one base to another by means of donkey trains. General Von Mackensen has become the military idol of the German people. "Shadow Lawn, N. J."—Wilson Day is celebrated here by 12,000 persons who make a pilgrimage to the Summer White House to hear the President speak and to see him shake hands with women and children of New York's East Side, who called to congratulate the executive on the passage of the Child Labor Law. "Fort Sheridan, Ill.—U. S. troops just back from the Mexican border, mutiny when compelled to sleep in tents where chill breezes from Lake Michigan cause discomfort. Secretary of War Baker arrives at the post to settle with the mutineers. "Footlights and Fashions"—Miss Mary Boland, of "Backfire," Lyceum Theater, appears in gowns of her own recent creation. "Salonika, Greece"—Exclusive pictures by Ariel L. Varges showing the British motorboat patrol questioning Greek fishermen. British wounded convalescing on board a hospital lighter. Allied troops attend a solemn religious service in the field. A field bakery turns out hundreds of loaves of bread to feed the soldiers of the Allied forces. "Albuquerque, N. M."—Col. Theodore Roosevelt, campaigning for the Republican presidential ticket, is given a rousing reception here by rough-riders and cowboys. "New York City"—Nearly $500,000,000.00 in gold is received in this country to pay for war munitions. Exclusive pictures demonstrate the methods of assaying this gold before it is accepted by American bankers.

Hearst-International News Pictorial, No. 88—November 3.—"San Francisco, Cal."—Keel of the dreadnaught California, is laid at the Mare Island Navy Yard, a large crowd attending the ceremony. U. S. Senator James D. Phelan taps the steel with a silver hammer, denoting that it is officially accepted. "Provincetown, Mass."—While, according to authorities on naval affairs, the United States is in great need of war submarines, sea-going diving boats are being built in the United States for foreign nations. The Isaac Peral, one of the most efficient submarines ever built, is completed and tested here preparatory to leaving for Europe, where she will become part of the Spanish navy. "Hoboken, N. J."—A monster machine operates here, lifting whole car-loads of coal off the tracks, hauling them high into the air and dumping them. "Los Angeles, Cal."—George Nooyan, a young athlete, narrowly escapes death in a thrilling slide on a wire strung 275 feet in the air. He calmly goes back and makes a successful slide. "Season's Latest Fashions"—New styles in headdress, creations of Lucile, Lady Duff-Gordon, are shown by attractive Lucile models. "San Francisco, Cal."—Eight girls enter a swimming contest across the Golden Gate and Miss Wally Mahn wins. "Pittsburgh, Pa."—An unusually efficient motorcycle squad is part of the Preparedness Camp near here. The motorcyclists perform remarkable stunts with their machines, one of their

achievements being a rapid ascent of a 45 per cent grade hill. "Denver, Colo."—Colonel Theodore Roosevelt, touring the country in the interest of the Republican national ticket, lifts his hat to the cheering multitude that meets him in this western city. "London"—Hundreds of wealthy Londoners donate their automobiles to the military authorities and many women volunteer their services as drivers. "Near Neuilly, France"—American ambulances carry wounded from the fighting line to the American hospital at Neuilly, the Americans being under fire from German guns most of the journey. Unloading of the wounded is supervised by Lieutenant E. B. Hayden of Boston and Sergeant M. O'Connor. "New London, Conn."—Deutschland, the first German submarine merchant liner to cross the Atlantic, makes its second successful voyage to America. The Deutschland is tied up alongside the German liner Willehad while preparations are made to unload her cargo which is valued at $10,000,000.00.

The Jockey of Death—(FIVE REELS)—INTERNATIONAL.—Produced in Italy, this offering presents much in the way of stirring action. Reviewed in next week's issue.

Beatrice Fairfax—(TWO REELS)—INTERNATIONAL.—"The Ringer" is the title of this, the thirteenth episode of the series. The plot deals with a dwarf's part in the robbery of a famous race horse and the animal's exploitation as an "outsider" at the county fair. The dwarf is the husband of the fat lady, who writes a letter asking advice to Beatrice. The dwarf is played by Major Rice, who is well known in such a perfectly natural role. Miss Cherrie is also a celebrity, having been seen at many shows about the country. Harry Fox and Grace Darling, as usual, are the leading players. The release is in story, acting and production up to the usual standard of "Beatrice Fairfax" episodes.

K. E. S. E.

The Prince of Graustark—(FIVE REELS)—ESSANAY—NOVEMBER 6.—Bryant Washburn and Marguerite Clayton are featured. Reviewed elsewhere in this issue.

The Cossack Whip—(FIVE REELS)—EDISON—NOVEMBER 13.—Viola Dana is featured in this drama laid in Russia. Reviewed elsewhere in this issue.

Metro

Extravagance—(FIVE REELS)—METRO—NOVEMBER 6.—Mme Petrova in this production of the Popular Plays and Players. A review appears on another page of this issue.

Mutual Star Production

Peck O' Pickles—(FIVE REELS)—AMERICAN—NOVEMBER.—Featuring Kolb and Dill. Reviewed in next week's issue.

Immediate Lee—(FIVE REELS)—AMERICAN—NOVEMBER 13.—Features Frank Borzage and Anna Little. Reviewed at length in this issue.

Paramount

Seventeen—(FIVE REELS)—FAMOUS PLAYERS.—A picturization of the deservedly popular book by Booth Tarkington in which Louise Huff and Jack Pickford are featured. Reviewed in next week's issue.

A Villainous Pursuit—(ONE REEL)—BLACK DIAMOND COMEDY—NOVEMBER 13.—Produced by the U. S. Motion Picture Corp. for the Paramount program. The story of San who runs a sawmill and Gwendolen, his beautiful daughter. One day as she is carrying logs to the sawmill, she is approached by Desmond, the villain, who tries to make love to her. She drops a log on him and escapes to her father. The villian therefore threatens dad with the mortgage he holds. Montmorency, the hero, foreman of a cheese factory, comes to the rescue and denounces Desmond, who has deserted his wife and seven children. The action of the comedy is a burlesque of a "meller drammer," with a number of comic "thrills."

Pathe

The World and the Woman—(FIVE REELS)—PATHE—NOVEMBER 19.—This Gold Rooster play was produced by Thanhouser and features Jeanne Eagels. The scenario is by Phil Lonergan and direction is by Eugene Moore.

Red Feather

The Heritage of Hate—(FIVE REELS)—NOVEMBER 13.—The cast includes Roberta Wilson, William Quinn, Lillian Concord, Eileen Sedgwick, Alfred Wertz, Betty Schade, Paul Byron and Betty Hart. Roberta, the illegitimate daughter of Bradley, a financier, grows to womanhood with passionate desire to avenge the wrong done her mother. She gains a position in Bradley's office, where she wins the love of Orloaf, a cripple. Orloaf does not suspect that his love is returned. Roberta at last gains her desire and brings about the ruin, financial and social, of Bradley. Then she has a change of heart, repents and tries to commit suicide. She leaves a note for Orloaf, telling of her love for him. Orloaf receives the note in time to save Roberta and the story has a happy ending.

Triangle Program

The Devil's Double—(FIVE REELS)—TRIANGLE-KAY BEE.—This is another virile western picture featuring William S. Hart. It is a "sure go" for all W. S. Hart fans as well as many that are not. The story was written by J. G. Hawks. Reviewed elsewhere in this issue.

Sins of Her Parent—(FIVE REELS)—WILLIAM FOX—NOVEMBER 5.—This picture stars for the first time Gladys Brockwell in a dual role. The story was written by Thomas Forman, and Frank Lloyd directed.

Haystacks and Steeples—(TWO REELS)—TRIANGLE KEYSTONE.—This picture gets about as many laughs as any Keystone yet made, and this in face of the fact that its action is not quite as wild and racy as the average Keystone slap-stick. Its laughs come from an innumerable little bits of ingenious nonsense, the kind of nonsense that is a tonic to the humor loving American mind. The direction of Clarence Badger comes close to perfect in comedy direction. Gloria Swanson is the girl who deserts her near husband just as the marriage is about to be performed, and runs away to a relative in the country. Here she is captivated by the gallantry of a mere country boy. Of course Gloria is seized in due time and dragged from the farm and her farmer lover, but the latter, an ingenious fellow, seeks her out in the city, bests the fortune hunter, and wins the girl. The most delectable tidbits of comedy are embraced in the farm scenes, funny mechanical "labor-saving" contrivances being not a small part of the comedy. G. W. G.

V. L. S. E. Inc.

The Price of Fame—(FIVE REELS)—VITAGRAPH—NOVEMBER 13.—Marc MacDermott in a dual role. The story was written and produced by Charles J. Brabin. Reviewed in next week's issue.

World

The Heart of A Hero—(SIX REELS)—NOVEMBER 6.—Founded on the stage play, "Nathan Hale," by Clyde Fitch. Directed by Emile Chautard. Robert Warwick and Gail Kane are featured. This play will be reviewed at length in the next issue of MOTOGRAPHY.

Bought and Paid For—(FIVE REELS)—NOVEMBER 13.—Picture version of the stage play of the same name. Alice Brady and Montagu Love have leading roles. Reviewed elsewhere in this issue.

SOME NEW THEATERS

Arizona

Charles Mahan and J. P. Powers will open on or about December 1 a first class motion picture theater in Bisbee with a seating capacity of 500.

California

The Fairyland Theater in Sacramento has been closed and is being converted into a store.

The Novelty Theater in Kings City has been reopened by A. J. Goetz.

Canada

The initial show of the Broadway Theater on Broadway and Main streets, Vancouver, was greeted with a large and an enthusiastic crowd. The Broadway has a seating capacity of one thousand and has comfortable seats upholstered in leather. The interior and lobby of the theater are very attractive. The theater is owned by the Broadway Theater Company, Limited, and is managed by F. H. Gow.

An attractive ladies' room and a pretty fountain has been installed in the lobby of the Bijou Theater in Calgary, Alberta, by Manager Belmont.

The Majestic Theater in Winnipeg, recently taken over by M. J. Williamson, has been opened as the Imperial.

The Strand Theater in Winnipeg is being enlarged. The stores in the same building will vacate in order that the space may be used for theater purposes. The seating capacity will be enlarged and new seats installed, while a rest room will also be provided.

The Dominion Theater in Winnipeg has opened as a picture house.

Vancouver has entered the ranks of the motion picture centers with a company, the Dominion Film Corporation, Ltd., with a capital stock of $250,000. The intention of the concern is to provide five-reel features for a chain of Canadian exchanges which it intends to organize. Four troupes will do the producing. J. Arthur Nelson, formerly president of the United States Film Corpo-



"The Bad Samaritan," "Lost, Strayed or Stolen," and "Jerry's DoubleHeader," are these new about-to-be-released Mutuals.

ration, is listed as the executive head of the Dominion Company.

Delaware

Superpictures, Inc., to manufacture moving picture films and appliances connected therewith; capital $9,000,000. Incorporators: David A. Woodcock, Passaic, N. J.; Henry Van Arsdale, Jr., Newark, N. J.; C. J. Kuhlberg, New York City.

District of Columbia

F. T. Moore, owner of Garden Theater, 423-29 Ninth street, Washington, will erect moving picture theater on Ninth street, seating capacity 3,500; interior with pillars and pilasters of Carrara marble and red silk side walls; number of loggia boxes surmounted by mezzanine stalls; site and building reported to cost $500,000.

Illinois

H. R. Cunningham of Hoopeston recently bought the Austin Theater at 5619 Madison avenue and has taken possession. Mr. Cunningham will make his home here.

Articles of incorporation for the Prairie Playhouse Company of Galesburg in the sum of $1,100 for maintaining and operating a theater, playhouse or place of amusement, have been issued. Alida E. Finch, Jessica Royer and Robert A. Chandler, incorporators.

Civilization Film Company of Cook County, Chicago; capital, $20.000; incorporators, Joseph R. Burres, Edward Horchler, Seymour Koven.

Chicago is to have a Broadway Theater, costing $500,000 and seating 3,000, to be completed by next July. Jones, Linick & Schaefer make the announcement that this will be the first of six houses to be built by that firm outside the loop. Work is to begin at once at the southwest corner of Broadway and Lawrence.

Indiana

Charles Walker has sold his interest in the Gem Theater in Plymouth to his son, Alonzo, who will continue to operate the house.

Fort Wayne's newest and most palatial home of the film drama, the Strand Theater, has been opened.

Iowa

The Palace Theater, operated by M. Mitchell in Lynville, is closed for the present.

J. H. Fleagle has sold his interest in the Orpheum Theater at Fairfield to his partners, F. W. Jericho and Frank West. Mr. Fleagle was interested in this theater for seven years.

The Orpheum Theater at Oelwein has been opened by J. L. O'Brien. This theater was closed for several weeks.

Mrs. Rhoda McCarty has closed her picture theater at Ankeny and moved to Carney, where she has opened another theater.

Kansas

S. L. Ware of the Varsity Theater controls both theaters in Lawrence, having recently purchased the Bowersock Theater.

Kentucky

The Rex and Orpheum Theaters in Fulton have consolidated. Mr. Mobley, who has been with the Rex, will assist Mr. Chrisholm, as the Rex will be closed.

If plans are carried out the Gem Theater in Maysville will be sold at public auctoin on November 25.

Charles Taggart, of Cynthiana, has leased the old Columbia Theater in Paris and is planning to convert it into a modern motion picture house.

Louisiana

H. D. Davis of Morgan City has his theater almost ready for opening. It is to be a first-class theater and will seat 600 people. A fine program of feature pictures will be shown.

The Strand Theater in New Orleans will be ready for opening some time in February.

Michigan

W. C. Dyer has purchased the motion picture theater on West Main street, opposite McCamly Park, Battle Creek.

Charles M. Smith and daughter, Mildred, have purchased the People's Theater, west of the Clifton Hotel on East Main street, Battle Creek, from Jacob M. Miller. They will take possession November 1. This is the second time that the theater has changed hands.

Minnesota

South American Film Service Corporation, Minneapolis. Capital $1,100.000. To manufacture, sell and deal in motion picture films, etc. Incorporators, Tonnies T. Bartelme, Edward T. Chapman, Charles S. Hale, all of Minneapolis.

Montana

Dillon's new $50.000 theater is rapidly nearing completion and will probably be ready for business by December 1. The theater is being constructed by W. B. Hartwig, manager of the Pastime Theater, and when completed it will be one of the finest buildings of the kind in the state. The theater will have one balcony and six boxes in addition to the large first floor, the capacity of the house being about 1,000. The stage will be amply large for all road shows. The theater will be known as the Liberty, and will be a picture house when not used for other purposes.

Nebraska

Fire believed to have been caused by electric wires dsetroyed the interior and equipment of the moving picture theater in O'Neill, owned by Bowen & Lawrence, previous to its initial performance.

W. B. Gilbert has disposed of the Gilbert Theater in Beatrice to Mrs. Emma J. Hapke of Hanover, Kansas, for a section of land near that place and a number of residence properties. The consideration was about $74,000.

New Jersey

American Commercial Film Company, Newark; to produce moving pictures, plays, operas, etc.; capital, $25.000; incorporators, Samuel Bratter, Lynn S. Card, Louis D. Lyon, Robert S. Summer, Newark.

Klever Pictures, Inc., moving picture films, equipment, studios, theaters, $40,000; L. H. Manson, W. C. Pratt, J. P. Hicks, 194 12th street, Long Island City.

New York

Harry Jane will build from plans by J. M. Felson a two-story moving picture theater, 62x121, at 752 to 756 Melrose avenue, between 156th and 157th streets Bronx, costing $75.000. The facade will be of Italian design in terra cotta and brick, and will be equipped with 1,200 seats.

Randes Films, Inc., produce, industrial, commercial, educational, animated films; $20.000; A. Brown, E. Roder, M. Sharpe, 146 Grafton street, Brooklyn.

A new motion picture theater has been opened in Theresa.

Dillon Brothers will open their 1,500-seat picture theater in Ithaca January 1.

Washington Film Corp., Inc., moving pictures, $10.000; B. Drachenburg, Yetta Leibowitz, A. Bloom, 27 West 129th street, New York.

Miss Alleyne Archibald, member of the Motion Picture Board of Review, has opened a theater in Bronxville. Never before has a theater operated in the town.

It was learned through F. X. Breymaier, the Schenectady representative of Max Spiegel of New York City, that the Orpheum Theater was purchased by Mr. Spiegel, who will take possession and operate same November 5. The entire theater will be rebuilt, remodeled and redecorated. The decorations will be very beautiful, new carpets, draperies, and the walls finished with silk cloth. A balcony will be installed, the capacity increased to 1,400, new seats placed, as well as a new and modern ventilation system, and large marquis to cover the entire sidewalk. One of the largest and most modern pipe organs will be installed, together with a symphony orchestra for the modern presentation of highest type picture plays.



There are reasons—
Come and see them

Our Business in Life Is to Completely Serve the Motion Picture Trade

We do quality developing and printing—No order too large or too small for us to handle.

We make moving pictures and produce photoplays to order—also titles and animated cartoons.

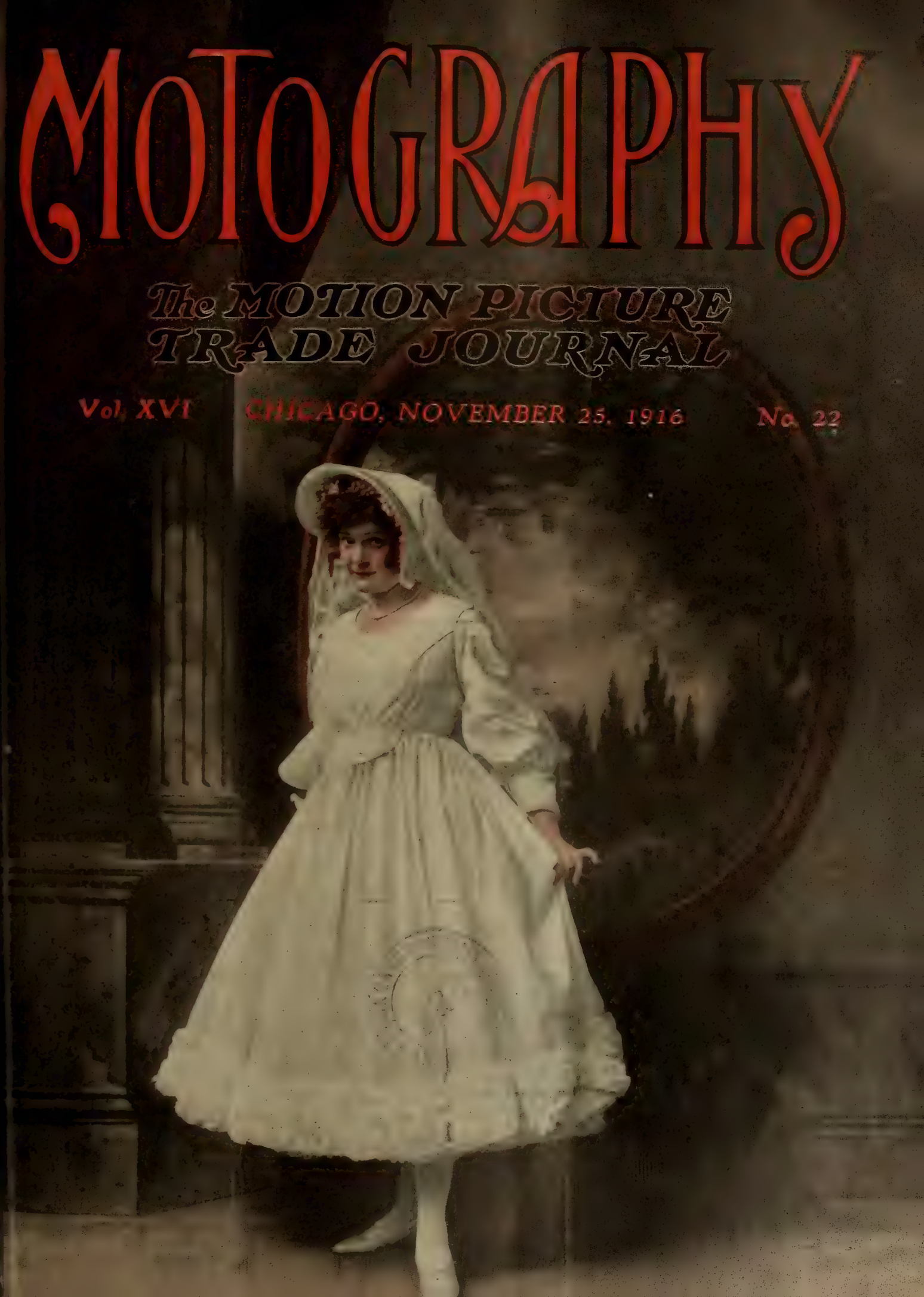
We sell Eastman raw stock and ship same day order is received.

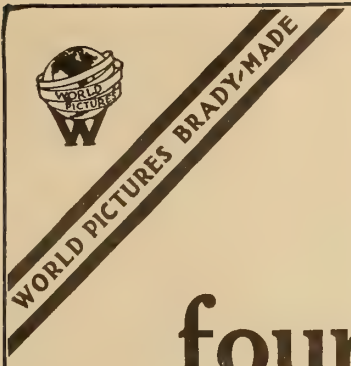
Rothacker Film Mfg. Co.
Successor to
Industrial Moving Picture Co.
Diversey Parkway and Ward St.
Chicago, U. S. A.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, NOVEMBER 25, 1916 No. 22





The four strongest pictures ever released on any program

1916 NOVEMBER 1916						
SUN	MON	TUE	WED	THU	FRI	SAT
	WORLD PICTURES BRADY-MADE					
5	ROBERT WARWICK GAIL KANE in "The Heart of a Hero"					
12	ALICE BRADY in "Bought & Paid for"					
19	ETHEL CLAYTON CARLYLE BLACKWELL in "The Madness of Helen"					
26	GAIL KANE in "The Men She Married"					

The Month of Thanksgiving

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 19

WILLIAM S. HART
IN
"THE DEVIL'S DOUBLE"
KAY-BEE

Another Hart picture! Another gripping, soul stirring drama of the great open spaces, the country of men and deeds.

With William S. Hart as "Bowie" Blake, gambler and devil incarnate, there is not one moment free from suspense and breath-taking excitement.

Comes to him purity and innocence, an artist's wife, and then—"Bowie" Blake tells you.

LILLIAN GISH
IN
"THE CHILDREN PAY"
FINE ARTS

An indictment of the latter day divorce system. A stirring, smashing photoplay with the dominant note—justice for the children—ringing out with clearion clearness. The parents satisfy their own desires and **"The Children Pay."** One of the strongest parts Lillian Gish has had in her career of success.

KEYSTONE COMEDIES

Two as usual: The mere announcement is enough



Alice Brady in the World Brady version of the powerful stage success, "Bought and Paid For."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, NOVEMBER 25, 1916 No. 22

Association Activities Widespread

NEW ADVISORY COMMITTEE FORMED AND "SAFETY FIRST" DISCUSSED

THE National Association of the Motion Picture Industry is not only expanding and developing within itself but is reaching out, drawing to it many influential and notable men who are assisting in the work which the association is planning. One of the latest offers of assistance have come from Darwin P. Kingsley, president of the New York Life Insurance Company and head of the Safety First Federation of America. Noting the activities of the industry for the safeguarding of the lives of 20,000,000 persons who daily attend motion picture shows, Mr. Kingsley opened correspondence with the association with the result that at the last meeting of the executive committee it was decided to form an affiliation which promises immediate and widespread benefit.

One of the strong determining factors in bringing about the affiliation was a visit made to George Eastman by Frederick H. Elliott, executive secretary of the association, on his return from directing the organization of all branches of the motion picture interests in Chicago. Schuyler Colfax, general manager of the Eastman cineograph department, also took part in the conference. Mr. Eastman said he was most interested in the country-wide campaign for the standardization of fire prevention laws. It developed at this interview that the Eastman company has just completed a fire survey of the active country, covering all branches of the manufacture, storage and distribution of printed films. It reveals, with technical directness, just where work and reform should be directed. Mr. Eastman indicated his desire to co-operate in every way possible with the work of the association along these lines.

Committee Discusses General Safety

At the meeting of the executive committee of the National Association at which President William A. Brady presided, in the absence of Chairman Walter W. Irwin, the question of general safety was discussed in connection with the activities of the Fire Prevention Regulations and Insurance Committee. It was unanimously agreed that inasmuch as the "safety first" purpose, backed by the personal power and brains of many industries, included much toward which the National Association aims, an affiliation would be of mutual benefit. Indeed, it was inevitable, that in the work of safeguarding the public the two must join.

From his recent association with them in the safety first organization, Mr. Elliott is assured of the immediate aid and advice of Dewey C. Bailey, manager of safety, Denver, Colo.; Albert A. Carroll, director of public safety, Grand Rapids, Mich.; Harry C. Davis, assistant director of safety, Philadelphia, Pa.; Frank Hague, director of public safety, Jersey City, N. J.; H. B. James, director of public safety, Dayton, Ohio; George S. LeBarre, commissioner of public safety, Trenton, N. J.; Harold W. Newman, commissioner of public safety, New Orleans, La.; H. C. Newton, director of public safety, Toledo, Ohio; Walter W. Nicholson, commissioner of public safety, Syracuse, N. Y.; A. B. Sprosty, director of public safety, Cleveland, Ohio.

The Fire Prevention Regulation Committee of the National Association, with Jesse L. Lasky as chairman, is made up as follows:

J. E. Brulatour, Eastman Films, New York; William L. Sherrill, Frohman Amusement Corporation, New York; S. H. Trigger, Tremont Theater, New York; L. L. Levine, Regent Theater, Brooklyn; Alfred Hamburger, Chicago, Ill.; A. S. Le Vino, Arrow Film Corporation; Morris Choynski, M. P. E. L., Chicago; Judge A. B. Tugwell, Los Angeles; Thos. Furniss, Duluth, Minn; A. D. Flintom, manager Kansas City Paramount Pictures Co., Kansas City; S. A. Lynch of Atlanta, Ga., and Asheville, N. C.; Ernest Horstman, Boston, Mass.; Stanley Nastbaum, Philadelphia; Guy Wonders, Baltimore, Md.; C. W. Deming, John A. Eckert Company; J. H. Hallberg, New York; Charles Martyne Biscay, secretary and treasurer of the "Insurance Press"; A. C. Carruthers, second vice-president of the Safety Engineering Society, New York; L. S. Skerrett, general manager Nicholas Power Company, New York; J. L. Ancona, Rochester, N. Y.; William Sistrom, Universal Film Company, New York.

Meeting of Board of Directors

Stimulated by the success of the recent formation in Chicago of an advisory committee of the National Association of the Motion Picture Industry, the board of directors having received comprehensive data bearing upon the situation in Massachusetts and the immediate need there of an organization, authorized Frederick H. Elliott, executive secretary, to proceed on the same lines in Boston as he did in Chicago.

The first step toward the organization of the advisory plan in Minnesota was indicated in a telegram from Thomas Furniss of the Brunswick Amusement Company, Duluth, and a vice-president and director of the National Association, which said he would attend a meeting in Minneapolis at which all of the exchanges will be represented, and will call a meeting of not only all of the exchange men but of those in the supply business and any others connected with the industry.

The movement for motion pictures suitable for children was given notable aid when a resolution

empowered President William A. Brady to appoint a committee on plays for children and that the selection be printed in pamphlet form. This important work was entrusted to Jesse L. Lasky, David Wark Griffith and John R. Freuler.

The National Association having taken a poll on censorship among all of the candidates for governor, and senatorial and congressional candidates, will now arrange through its legislative committee a compilation of the records of all of the men who will occupy office.

The association has adopted a very artistically designed emblem and has finally adopted as its slogan, "Unity of action spells success."

President William A. Brady presided at this meeting, which holds a record for the volume of important business taken up, debated and finally disposed of. The others present were Carl Laemmle, Universal Film Manufacturing Company; William L. Sherrill, Frohman Amusement Corporation; J. E. Brulatour, Eastman Films; Arthur James, Metro Pictures Corporation; Louis L. Blumenthal, Exhibitors' League of America; Louis L. Levine, Regent Theater, Brooklyn, and Lee Ochs, president of the Motion Picture Exhibitors' League of America.

Illinois Advisory Committee Live Wire

Frederick H. Elliott, executive secretary, was much impressed with the alertness and keen appreciation of the Illinois advisory executive committee of the National Association of the Motion Picture Industry which was just formed. No other meetings have been marked by such unanimity of understanding and spontaneous purpose to bring success. Mr. Elliott explains that a great deal of the credit for this is due to the practical work and the inspiration of President John R. Freuler of the Mutual, who issued the call for the gathering and who was unanimously elected as chairman of the Chicago advisory executive commitee.

Donald J. Bell, of the Bell & Howell Company, one of the vice-presidents of the National Association, and Maurice A. Choynski, a director, also gave valuable aid in the direction of the work. Louis H. Frank, general manager of the Seventh National Exhibition and Convention of the Exhibitors' League, was elected secretary and the members of the organization committee selected in addition to Messrs. Freuler, Bell and Choynski, were Watterson Rothacker, president of the Rothacker Film Manufacturing Company, I. Von Ronkel, manager of the Bluebird Photo plays, and John F. Bauman of the International Film Service.

Some idea of the appreciative attitude of the men, eager for any service to aid, was furnished by Mr. Bauman, International, and Mr. Von Ronkel, manager of the Bluebird Photo Plays, who announced that despite the fact they were eligible, through the membership of the home organizations, would pay entrance fees and dues as individual organizations.

Especially gratifying was the hearty support accorded by the daily newspapers, which have departments devoted to the motion pictures. They gave much publicity to the project and had special representatives at the meeting. To the standing indebtedness to the publications in the middle west for their constant and consistent aid was added another obligation when the papers, besides heralding the occasion, through their representatives promised staunch support to every constructive movement of the National Association of the Motion Picture Industry.

Motion Picture Advertisers Co-Operate

One of the most important steps toward the betterment of the motion picture industry and one which received the enthusiastic endorsement of the executive committee of the National Association of the Motion Picture Industry was embodied in a communication from the Associated Motion Picture Advertisers, Inc. This organization has taken a strongly defined attitude against improper exploitation and advertising. Its officers are: President, Arthur James; vice-president, Wallace Thompson; secretary and treasurer, E. Lanning Masters, and the directors are John C. Flinn, Harry Reichenbach, Paul Gulick, Carl B. Pierce, Hopp Hadley and S. B. Van Horn.

The communication read:

The Associated Motion Picture Advertisers, Inc., believing that objectionable advertising either by producers, distributors or exhibitors, is inimical to the best interests of the industry and the public, request the good offices of the National Association of the Motion Picture Industry in discouraging such advertising.

The Associated Motion Picture Advertisers believes that any form of advertising, whether trade magazine, newspaper, poster, herald or lobby display, which improperly exploits sex or violence, or caters to morbid curiosity, is instrumental in arousing criticism of motion pictures as a whole, and induces agitation for censorship.

The Associated Motion Picture Advertisers also believes that the exploitation of minor unimportant incidents in a picture as representative of the whole, the facts being distorted in behalf of sex or violence whereby neither element was intended or existed in the production, is reprehensible not only from the standpoint of truth in advertising, but also from that of the best interests of the industry and the public.

The Associated Motion Picture Advertisers believes that if such isolated practices are protested by the National Association of the Motion Picture Industry, it will have a salutary effect upon the offenders and aid in the elimination of one potent source of censorship agitation, and further will properly express the majority opinion of the entire industry.

Slide Manufacturers Organize

On November 6, a permanent association of slide manufacturers was formed in New York for the object of promoting the quality of the lantern slides and insuring for exhibitors a standard of workmanship in slides. This organization proposes to co-operate with the other branches of the National Association of the Motion Picture Industry with a view to improvement of the product and the method of distribution.

A permanent organization was affected, articles of association and by-laws adopted, and the following officers have been elected to serve for a period of one year: Joseph F. Coufal, president; B. J. Knoppleman, secretary, and Herbert Wyckoff, treasurer.

The following concerns have become charter members of this new organization and were represented as follows:

Herbert Wyckoff and John J. West of the Manhattan Slide and Film Company; Fred A. Apfelbaum of the Perfection Slide Company; Mrs. Rose Shack of the Commercial Slide Company; B. J. Knoppleman and A. L. Harst of the Excelsior Illustrating Company; J. E. Long and W. F. Bete of Long & Heller, Inc.; Herman Rosenberg of the Greater New York Slide Company; Thomas G. Wiley and Joseph F. Coufal of the Novelty Slide Company.

George Bronson-Howard is filming at Universal City the second episode of his own story, "Yorke Norroy." Kingsley Benedict and Jay Belasco have strong parts in the cast.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, Motography *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.* The *theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

THE FRANCHISE, (American-Mutual)—"A fair offering, nothing unusual about it."—George Madison, Kozy Theater.—*Downtown house.*

THE BRAND OF COWARDICE, with Lionel Barrymore and Grace Valentine, (Metro)—"The stars and the picture are only fair."—Jack Cuneo, New Dearborn Theater.—*High class audiences.*

CALLED AT TWELVE, with Lillian Hamilton and Frederick Church, (Mutual)—"A poor offering. The title did not help it any and may have been a detriment."—George Madison, Kozy Theater.—*Downtown house.*

Edwin August in THE FOLLY OF FEAR, (American-Mutual)—"A pretty fair offering. Details and photography good. Lacking in story value."—George Madison, Kozy Theater.—*Downtown house.*

Charles Chaplin in BEHIND THE SCREEN, (Mutual)—"This release of Chaplin is by far better than his two next previous. It gets a number of big laughs."—Jack Cuneo, New Dearborn Theater.—*High class audiences.*

THROUGH THE WALL, with Nell Shipman and William Duncan, (V. L. S. E.)—"The stars and not the picture attracted. The picture as a whole is only ordinary. —Jack Cuneo, New Dearborn Theater.—*High class audiences.*

THE RAINBOW PRINCESS, with Ann Pennington, (Paramount)—"Reviewing this picture from a box-office standpoint, it is very good. Good comedy in spots. Star good."—Jack Cuneo, New Dearborn Theater.—*High class audiences.*

THE BEAST, featuring George Walsh, (Fox)—"Well up to the Fox standard. The star shows to good advantage. As a whole a very desirable attraction."—O. W. Kappelman, Regent Theater.—*Catering to a wealthy and highly critical type of people.*

DIANE OF THE FOLLIES, with Lillian Gish, (Triangle) —"A Lillian Gish picture. Fair but nothing exceptional. A subject that will not warrant much advertising. A drawing card but will not please patrons."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

THE WOLF WOMAN, featuring Louis Glaum, (Triangle)—"A vampire story that is truly wonderful. Good enough for state rights. Louis Glaum as the vampire does wonderful work. An exceptional box-office attraction."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

THE BRAND OF COWARDICE, with Lionel Barrymore, (Metro)—"The star in this picture is only fair. The production as a whole is only ordinary. Photography and settings are good, up to the Metro standard."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

GLORIANA, with the child actress Zoe Rae featured, (Bluebird)—"As a picture, entirely satisfactory. The entertainment possibilities of the film are greatly enhanced by the clever work of the miniature star."—George Madison, Logan Square Theater.—*Catering to high class audiences.*

THE HIDDEN VALLEY, with Valkyrien—Baroness De Witz, (Pathe)—"This picture as a whole is far below the Pathe standard; it however went over and undoubtedly was carried by the star and not by picture or story value." —George Madison, Logan Square Theater.—*High class audiences.*

SHERLOCK HOLMES, featuring William Gillette, (Essanay)—"A poor picture that won't get over. The photography is bad and the cast very weak with the exception of William Gillette. Not strong enough for a run in any theater."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

MANHATTAN MADNESS, featuring Douglas Fairbanks, (Triangle)—"Douglas Fairbanks' greatest hit. A production that will more than please your patrons and will get you the big money. A comedy drama full of life and rapid fire action."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

THE PEARL OF PARADISE, Margarita Fischer's first release, (Mutual, Special production)—"A splendid picture. Will take well with audiences of the better classes. It sure was a winner for me. The star is at her best. Photography good."—George Madison, Logan Square Theater.—*High class audiences.*

WHERE ARE MY CHILDREN? featuring Tyrone Power, (Universal)—"While this picture played to fair business, it was quite evident that our patrons do not care for its type. The acting is good. Photography and settings were first class."—S. Trinz, Covent Garden Theater. —*Catering to the better classes.*

A LASS OF THE LUMBERLANDS, featuring Helen Holmes, (Signal-Mutual)—"This serial is going over big and will without a doubt outdo this star's previous serial. Full of action and quick-fire punches. Everybody seems to leave the theater perfectly satisfied."—George Madison, Kozy Theater.—*Downtown house.*

Jim Grimsby's Boy, featuring Frank Keenan, (Triangle)—"This picture is only fair and not up to the Triangle standard of excellence. The fine work of the star however makes up for what the picture lacks in quality. A good box-office attraction."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Romeo and Juliet, with Theda Bara, (Fox)—"People nowadays want snappy, live and quick-fire American dramas and comedies. Pictures like this one are well received by people who like Shakespeare, but there are not enough who like him to fill one's theater."—Jack Cuneo, New Dearborn Theater.—*High class audiences.*

The Heir to the Hoorah, with Thomas Meighan and Anita King, (Lasky)—"This picture is an adaptation of the stage success of the same name and proved to be an excellent attraction. Patrons seemed to like it. The stars attract. A worth while production."—Jack Cuneo, New Dearborn Theater.—*High class audiences.*

The Cossack's Whip, with Viola Dana, (Kleine)—"My frank opinion of this picture is that it is a wonder photoplay. This star's ever-increasing popularity is an asset which can hardly be overlooked. This picture went so well at my house that I believe it will bear repeating."—George Madison, Logan Square Theater.—*High class audiences.*

Love and Hate, with Bertha Kalish, (Fox)—"The fact that I played this picture on a rainy night may account for the drop in attendance. The picture seemed to please those who saw it. Photography and the work of the star and supporting cast was all that might be expected."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Combat, with Anita Stewart, (Vitagraph)—"I heard quite a number of favorable remarks from patrons leaving the theater regarding this picture. While the picture did not play to big crowds the fact that it was storming outside may have been the cause in this falling off in patronage."—George Madison, Logan Square Theater.—*High class audiences.*

The Common Law, starring Clara Kimball Young, (C. K. Y. Corporation)—"One of the strongest box-office drawing cards I have ever played. Clara Kimball Young at her best in this production. A subject that can be put over big with publicity. Eight full reels, every foot crowded with action."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Chattel, with E. H. Sothern, (Vitagraph)—"As a whole a very desirable picture. There are quite a number of good punches evenly distributed so as to hold up interest. The work of the star could hardly be criticised. All in all a good drawing card."—O. W. Kappelman, Regent Theater.—*Catering to a wealthy and highly critical class of people.*

Where Are My Children? featuring Tyrone Power and a strong supporting cast, (Universal)—"A great success; not offensive but strong on the subject of birth control. A wonderful box-office attraction and one that will please your patrons. The photography is good; action also good throughout the five reels."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Firm of Girdlestone, (Vitagraph, Foreign made)—"This is as poor an offering as I have had—drawn out, cheap melodrama and old stuff. This picture is nowhere near the Vitagraph standard of pictures. I am very much surprised to see Vitagraph permit a picture like this one leave their studio."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

"The Chattle, featuring E. H. Sothern, (Vitagraph)—This picture went over very well; it is a little different than the ordinary run of pictures and seemed to be just what the audience wanted. As a whole a very good drawing card.—Martin Saxe, Knickerbocker Theater.—*Patronage consist of the middle and upper classes.*

Gloriana, with little Zoe Rae, (Bluebird)—"A very good picture with a good and convincing moral. The unusually fine work of this child star coupled with a story full of heart interest stuff makes this attraction a good one. The supporting cast is excellent. Photography good."—O. W. Kappelman, Regent Theater.—*Catering to a wealthy and highly critical class of people.*

Prudence the Pirate, with Gladys Hulette, (Thanhouser-Pathe)—"The story in this picture is unusually light; it however proved to be a satisfactory attraction as I had it on Saturday and it went over big in the matinee. The photography is even, the work of the star and supporting cast is good."—O. W. Kappelman, Regent Theater.—*Catering to a wealthy and highly critical class of people.*

"The Combat, with Anita Stewart, (Vitagraph)—One of those rare pictures which after it has created suspense has the function of holding it to the very end. My patrons seemed to feel satisfied, at least we received quite a number of pleasing comments from them. All in all a very desirable production."—O. W. Koppelman, Regent Theater.—*Catering to wealthy and highly critical class of people.*

"Chaplin 1916 Review, Charles Chaplin, (Essanay)—As everybody knows, this picture is made up from scenes used in his earlier releases, The Tramp, His New Job, and A Night Out. All very cleverly linked together. We did business with this picture."—Martin Saxe, Knickerbocker Theater.—*Patronage consists of the middle and upper classes.*

"A Diplomatic Service, with Francis X. Bushman and Beverly Bayne featured, (Metro)—The great drawing power of these two stars is the only redeeming feature about this picture. The story is very jerky. The stars and not the picture or the story seemed to satisfy."—George Madison, Logan Square Theater.—*Audiences contain people of every type.*

Romeo and Juliet, with Francis X. Bushman and Beverly Bayne, (Metro)—"Personally I feel that if there had never been a Romeo and Juliet picture made, all concerned would have been none the loser. People simply do not want costume plays and I can't figure out why two producers should be breaking their necks to make this one. As a whole this production is very artistically done and the only objection to it that I have been able to find is stated above. The stars and not the production were the attraction."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Heart of a Hero, featuring Robert Warwick, (World)—"The star shows to wonderful advantage in this production. More commendable than anything else about this picture is Warwick's characterization of Nathan Hale. As a whole the feature is well up to the Brady standard."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

"Romeo and Juliet, featuring Theda Bara, (Fox)—I don't know who is to blame, Theda Bara, Shakespeare or Fox, but people did not seem to care about this production. Although the picture is highly artistic in every way, it is a costume play and you can't get away from it, people don't want costume plays. This production undoubtedly would please an audience of Shapespeare admirers."—Martin Saxe, Knickerbocker Theater.—*Patronage consists of the middle and upper classes.*

"Prudence the Pirate, featuring Gladys Hulette, (Pathe)—This picture has a number of objectionable features. The title instantly indicates that the picture is light, the posters confirm this impression. The costume play is out of vogue and is shunned by many people, the posters show characters in costume, another distinct disadvantage. The picture as a whole is very pleasing and makes an excellent children matinee attraction but will not draw an adult audience."—Martin Saxe, Knickerbocker Theater.—*Patronage consists of the middle and upper classes.*

The Prince of Graustark, featuring Bryant Washburn and Marguerite Clayton, (Essanay-K. E. S. E.)—"Unless you have read the book this picture will furnish you with a number of the most pleasant surprises you have ever experienced. The story is light and told in a convincing manner. Scenic settings are beautiful. The stars act perfectly natural—nothing stagey about them. The big climax comes in the last twenty-five feet of the picture. An excellent box-office attraction. Photography is very fine.—O. W. Kappelman, Regent Theater.—*Catering to a wealthy and critical type of people.*

The Microscope Mystery, featuring Constance Talmadge and Wilfred Lucas, (Triangle)—"One thing that has been demonstrated to me by Triangle pictures is that they go to extremes in every particular. If a Triangle picture is good, it is extremely good and when it is bad, it is extremely bad. This picture comes under this last classification. I played this picture on Sunday and of course had my 2,600 seats filled the greater part of the afternoon and evening and showing this picture to so many people did my house no good. Fortunately Triangle makes but few pictures like this one."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Extra! $150,000 Film Fire

Early in the morning of Wednesday, November 15, fire of an unknown origin broke out in the Laemmle Film Service building at 205 West Washington street, Chicago. Damage estimated to reach between $150,000 and $200,000 was the result. Nearly 1,000,000 feet of film stored at the exchange went up in the fire and resulting explosion.

The fire started shortly before five o'clock while the night crew of the exchange, in charge of E. L. Sherman, was still on duty. Edward Gehring, who attempted to close a vault door following the explosion was severely burned and was taken to a hospital.

Above are all the details available as Motography goes to press. The complete story will appear in next week's issue.

Screenshine

By Mel Ody

HEARD AT THE REEL FELLOWS' BALL

"SOMEWAY, I never can seem to get along dancing with my husband. We bump each other all the time!"

"Yes, I'd like to dance with Mr. Sweeney if you think I could get close enough to him."

"How do you do, Mr. Travers! I met you once two years ago. Don't you remember?"

Three A. M.—"Well, anyway, we'll go over to the C——— and have a little private party."

"I estimate there are at least 1,400 here."

"I estimate there have been 1,000 here."

"Meet Mr. Noto. That's short for 'notorious.'"

"Mrs. Lawrence sure is some little editor. She got out the ball special of the *Post* practically alone, you know."

"Gee! Ain't them chorus girls goin' to dance?"

Jane in Italian Garden, 2 A. M., dancing to Jass Band. Bumps into D. J. Bell, president Bell and Howell Company, in open face suit: "Oh, look; waiters an' everything!"

"Lord! Look at Dick Nehls and Flaherty walkin' the dog!"

"VISITIN' IN CHICAGO

Harry Sherman, peddling "The Crisis;" C. Gardner Sullivan, Ince drama builder; Max Linder, Essanay's Chaplin-challenger, all the way from the trenches; Frank Myers, Famous Players' factory soopt; Lee A. Ochs, president M. P. E. L.

TEN BELOW IN COURTESY

Two working women entered a crowded Chicago house last week. They were fat and tired, but still good natured, and waited patiently at the foyer end of the center aisle for an usher. Finally one strolled past with her arms folded and a far-away-to-him look in her eye.

"Have you got a seat for us?" asked one of the standers.

"Do I look as though I had?" was the reply.

And the house's exchequer thereby sprung a leak of twenty cents every shopping day.

Turkey day
Draweth nigh;
Christmas cometh,
Buy and buy.

THE IRISH JEW

It was a combination house. The great mind reading act was on. The manager was down front engineering the enthusiasm.

"Ask her anything—anything you can think of," he announced.

"What makes the Jew manager bald headed?" pealed out from the semi-balcony.

And with the speed of Irish wit came the answer:

"Rough necks just like you!"

PROFITS VARY IN PROPORTION TO LENGTH OF PANTS

Many an exhibitor objects to costume plays. The latest and most original kick comes from Paul Sittner of the Criterion of Chicago, when in a local exchange his convictions burst forth in the following conclusive exclamation:

"Dammit! I tell you I don't want none of them short pants pictures and I *won't have 'em!*"

Mutual After Chaplin Film Pirates

A campaign of damage suits, and criminal prosecutions against film pirates operating with fake Chaplin pictures has been ordered by President John R. Freuler of the Mutual Film Corporation.

A special "protection fund" of formidable proportions was set aside for the purpose when the Chaplin project was launched. A staff of detectives and legal aids has been organized for operations under the direction of Samuel M. Field, general counsel of the Mutual.

Attempts to steal Chaplin prints from a number of the Mutual's sixty-eight exchanges in the United States and Canada have led to discoveries that will come to light in the form of raids and action in the criminal courts.

A recent raid in a southern city recovered several stolen Chaplin reels. Meanwhile, indictment for grand larceny has been returned against three men, who will be taken into custody on warrant now in the hands of special detectives, if the fugitives can be overtaken. President Freuler expresses himself as follows on the subject:

I suppose this thievery will continue until we put two or three of these fellows into prison. That we will most certainly do. The bold and astonishing daring of the thieves, crooks and grafters upon the fame of Chaplin is beyond belief. Exhibitors are being offered pictures of Chaplin made up of ancient junk, stolen, "duped" and assembled together by various devious and unlawful methods.

Such pictures are of no value to the exhibitor and any showing of them is a damage to the reputation of Mr. Chaplin. The old Chaplin pictures are no more representative of the Chaplin art of today than the nickelodeon of 1905 is representative of the modern theater.

We are spending $670,000 for Mr. Chaplin's services, and a good many thousands more to put out the pictures. We have a good deal ready to spend in prosecutions to protect our investment and our customers. This statement is not a threat—it is a sincere promise.

Captain Leslie T. Peacocke is producing at Universal City a two-reel comedy, "Baby Doll's Christmas."

That Free Record Book

The Daily Record Book for motion picture theater men which was offered free to the exhibitors of the country in an advertisement run by the Universal Film Manufacturing Company and printed exclusively in the November 11 issue of Motography will be ready for distribution in about ten days. The exhibitors who have sent in coupons requesting one of the boks for each of their theaters will receive them within three weeks at the outside. They will be enabled to start a comprehensive record of their receipts and disbursements with the dawn of the new year.

The Universal Film Manufacturing Company is amazed at the number of requests it has received from exhibitors for copies of the Record Book. The first four mail deliveries to the Universal offices in New York, after the issue of Motography containing the advertisement was delivered to subscribers, brought requests for six hundred and sixty copies of the book. That these requests reached the Universal offices so quickly shows that they were mailed as soon as the subscribers received the magazine.

Exhibitors Prosperous Says Mutual Man

"I believe the film business of the south and east is in the healthiest condition that I have seen in the last two years," remarked Hunter Bennett, sales manager for the Mutual Film Corporation, as he breezed back into the Chicago home office to report to President John R. Freuler of the Mutual last week.

"Exhibitors are building their business more solidly. They are finding the public critical but ready to recognize and to patronize good pictures. The really capable, hard-working exhibitors are forging ahead more rapidly today than ever before, I believe. The reward of merit is now coming to quality pictures and quality presentation. Certainly this makes for Mutual prosperity."

In Atlanta, Georgia, Mr. Bennett conferred with Charles E. Kessnich, exchange manager, in planning a number of important changes in operation to better service to the exhibitors of that territory.

At Philadelphia W. H. Rippard of the Wilkes Barre, Pennsylvania branch, and C. K. Campbell of the Harrisburg office met with the sales manager.

Murry Beier of the New York branch has been transferred to Philadelphia temporarily.

The Cincinnati offices will be moved into their new two-story building at 112 North Seventh street on January 1. The building has floor space of 8,000 square feet, a projection room and splendid equipment.

Mr. Bennett announces some changes in the Mutual's sales force, which numbers over 100 men, which have taken effect the past few weeks.

John Hardin has been sent from Chicago to sell pictures for the Mutual at Atlanta. George F. Law, an experienced film man from Winnipeg, Canada, has been made assistant manager of the Minneapolis branch, while R. C. Fox has been added to the sales force of that city.

A. R. Patten, salesman, has been transferred from Spokane to Los Angeles; Louis Baxley and J. W. Potter have been added to the Dallas, Texas list of salesmen; and J. W. Critchfield has been changed from head booker to salesman at Oklahoma City, Oklahoma.

Students and Foremen Visit Rothacker

The Foremen's Club of the Pullman Car Company came from Pullman, Illinois, to visits the Rothacker plant and spent the afternoon seeing how motion pictures are made and made to advertise. One of the features of entertainment was the showing of a film illustrating the "safety first" methods employed by the Eastman Kodak Company of Rochester. All the members of the Foreman's Club were filmed and this picture will be shown at a special gathering at Pullman.

The annual senior and junior inspection trip of the students of Valparaiso University was a visit to the Rothacker Film Manufacturing Company's plant. Every department was visited by the students and the different processes thoroughly explained by Vice President N. J. Baumer.

Jewel Carmen in Fox Role

Jewel Carmen, lately associated with Douglas Fairbanks in Triangle photoplays, who has just joined the William Fox screen forces, has been assigned to a leading part in a new production which director R. A. Walsh is making on the Pacific Coast. This is Director Walsh's first picture since he completed "The Honor System."

What Is the Other Fellow Doing?

CHILDREN'S PROGRAMS FLOURISHING ALL OVER THE COUNTRY

By B. F. Barrett

ARE special programs for children worth bothering with?

Are these simply fads or will they ultimately be adopted by all theaters?

Is there any money in them for the exhibitor?

How many managers have tried them?

These are some of the questions which the motion picture theater managers are asking themselves. Why are they beginning to inquire into this subject? Because they are waking up to the fact that their fellow exhibitors are getting ahead of them and are trying out these special programs for children in all parts of the country. And they are not only trying them out, but they are making a success of them.

It might be interesting to the theater manager who has recently begun to consider this question to have just a glimpse at what a number of theaters in different sections of the country are doing in this matter.

In "Films and Footlights," the program of the Royal Grand Theater, Marion, Indiana, under the title, "What Can We Do for the Children?" the manager publishes an appeal to the parents to assist him in this work for the little folks. This article gives a very good idea of what one manager believes the right kind of matinee will do for the children.

The management of the Royal Grand is seriously considering the re-establishment of a special show for the children of Marion, to be given every Saturday morning at a specified hour.

About a year ago we tried these shows for a number of weeks and they fell flat, because the parents did not seem to realize or appreciate that these shows were of the greatest value as a means of education and recreation for their children.

The majority of pictures which are shown on the regular program cannot be said to have any real beneficial results on the mind of a growing child. While the Royal Grand shows the cleanest and best pictures obtainable, it is an admitted fact that some of the most ordinary dramas and comedies are beyond the understanding of the average child.

The education and recreation of every child is in the hands of its parents. We wonder how many mothers in Marion read the story of the picture play before they send their boy and girl to see it! How many of you take the time and care to investigate these pictures, and thus enable yourselves to distinguish between the play that is suitable for you and the play that is right for your children?

Some parents will say, "Oh, what's good enough for me is all right for little Bobby," while others will take the stand that "I do not want to see a picture that is not fit for my child to see."

Both of these views are wrong. The former is rank carelessness, and the latter narrow mindedness. To the careless parent we will say that there are a great number of pictures which you might be able to appreciate, that would be beyond the mental powers of your children. This does not mean that even if you can understand the filthy sex play, that they should be allowed. Heaven forbid! Such plays are not fit for anyone, let alone children. What we refer to is the ordinary drama, with its story of life, love, trials and temptations which can be appreciated by the average grown person, but which has no meaning for the child.

Then there's the man and woman who go to the other extreme. They are rightfully careful about what their children see, but are downright prudes about themselves. They think that the proper pictures for children should satisfy them also. Still we wonder if a bunch of these people would really enjoy themselves if they got together and played "Ring Around Rosie," "London Bridge," and all the other childhood games. They might even fall down if they tried to amuse themselves with Hans Anderson or Mother Goose!

It's all right to be careful even about what kind of pictures we men and women should see, but there is no use in being silly about it. Even a saint might enjoy himself immensely, and laugh heartily at a moving picture providing that picture was a good one.

In this little magazine is given a review of the pictures to be shown at the theater for the purpose of acquainting you with the stories, and particular features of the pictures shown. It should be no hard matter for you to decide what pictures are suitable for your children to see. Outside of this, we want your co-operation in establishing a special Children's Show, once every week. There are many pictures obtainable for this purpose, which would prove instructive and amusing. These pictures deal with various subjects, travel, news, history, animal life, new inventions, etc. Then for amusement we can get comedy cartoons, special plays enacted by children, and plenty of clean comedy.

Other places have these shows for children, why not Marion?

In other cities the parents are glad to co-operate with the theater manager to give their boys and girls the right kind of amusement. Let the Mothers' Clubs and Women's Societies of Marion take up this matter and give it serious consideration. We don't want to start these special shows, and then have to quit for lack of patronage. Surely the parents should be glad to spend five or ten cents a week that their children should be amused and instructed by special pictures. Let us get together for the children.

At the Alhambra Theater, one of the chain of the J. H. Kunsky Theatrical Enterprises of Detroit, Michigan, the Saturday matinees for the children have been in operation for some time. Speaking of them, the manager says: "The children's matinees every Saturday afternoon have been a great success. They are well received by careful parents who send their children, confident of courteous treatment and carefully selected, suitable pictures."

At the De Luxe Theater, Los Angeles, California, the children's matinee is held on Saturday morning and is the big event of the week. Beside the pictures, which are especially selected to please the little ones, there are stories and appropriate music. A reception committee of prominent women act as hostesses for the little people, safeguarding those who come alone.

At the Queen Theater, Owensboro, Kentucky, children's performances are not run every week, but about once a month, and are always well attended.

The Logan Theater, Philadelphia, Pa., has a regular Saturday matinee arranged especially for the kiddies.

At the Garden Theater, Detroit, Michigan, has been inaugurated a story hour for the children beginning at 10:30 each Saturday morning. A special feature film is shown, besides two stories. An admission of ten cents for children and twenty-five cents for adults is charged. The story program will include animal stories by Ernest Seton Thompson; "The Great Stone Face," by Hawthorne; "The King of the Golden River," by Ruskin; "Rikki Tikki, Tavvi," by Kipling; "Why the Morning Glory Climbs," "Why the Rose Bush Has Thorns," "Why the Evergreen Keeps Its Leaves in Winter," and a group of Robin Hood and King Arthur stories for boys and fairy tales for the smallest children.

In Cleveland, Ohio, the question of running special matinees was taken up by the women and already twenty-five theaters in that city have their regular Saturday performance for the youngsters. A plan is now being started to get the public schools to co-operate with the picture houses in their neighborhoods when films of special interest to children are shown.

"Don't forget the children; they are growing up fast," is the motto of the Orpheum Theater, Oregon. Here matinees are held on Wednesday afternoon from four to five forty-five. The manager advertises that only such pictures, cartoons, travelogues and pictographs as will give amusement and instruction to the little ones and be of more than passing interest to older patrons, will be shown.

The Parkway Theater, Baltimore, which is located in an exclusive residential district, is running programs for the children and these entertainments are quite society events for the younger set.

At the Paramount-Empress Theater, Salt Lake City, Utah, the Saturday morning performances are so crowded that the children sometimes sit two in a seat. These programs are given every Saturday morning throughout the winter and the 80x18-foot lobby is crammed with children and a line extends along the sidewalk waiting for the doors to open. The pictures shown are all repeaters so the expense is very small.

Manager C. W. Glass, of the Star Theater, Trenton, Tenn., is attracting considerable attention in his locality by inaugurating a series of free matinees for school children on Wednesday afternoon of each week. The first, second, third and fourth grades of the school are admitted accompanied by their teachers. This innovation has proven of wonderful advertising value to the Star.

To test the demand there is for children's programs, motion pictures exclusively made and exhibited for the kiddies will be shown at eleven theaters in Washington. The committee of the District Federation of Women's Clubs, under the direction of Mrs. J. J. Locher, made the arrangement with the theaters and the film exchanges that the theaters and the films for this purpose be given free. These pictures will be shown at daily matinees, the exhibition continuing for a month. Mrs. Locher said that children matinees will not be an established institution unless it can be shown that they are commercially successful.

A. W. Nichols, manager of the University Theater, Des Moines, Iowa, has met with particular success in his special children's matinees, and has received considerable newspaper publicity from the crowds of youngsters that try to get into his theater on Saturday afternoons. The regular admission price is ten cents, but at various times during the year Mr. Nichols distributes coupons among the school children, which if presented with five cents will gain them admittance. "School Children's Matinees" is the title under which Mr. Nichols conducts these shows.

The Majestic Theater, Detroit, gives a special afternoon performance for the children on Saturday at special prices. The program consists of comedies, scenics and educational films, with a soloist who specializes in songs that will particularly appeal to children.

An innovation in the time set for the children's show was started at the Wonderland Theater, Uniontown, Pennsylvania, which is running special programs at seven o'clock in the morning and drawing a good crowd of little folks.

In Portland, Oregon, there were no Saturday afternoon matinees and two women took it upon themselves to show the exhibitors what could be done in this way. They went from one theater to another on Saturday afternoon and arranged special programs of suitable films for the kiddies and told stories. Every house was packed every Saturday afternoon and now the exhibitors are themselves waking up to the value of the proposition and are putting on successful shows for the youngsters.

One of the most successful children's entertainments has been conducted in Spokane by Dr. Clemmer in the Clemmer Theater in co-operation with a number of women. Since June, 1915, Dr. Clemmer estimates that he has exhibited programs especially adapted for children to more than 30,000 kiddies. This is an average of nearly 700 for each Saturday morning performance. He devised this scheme for getting hold of his juvenile friends. A loose leaf booklet which he called the "Klemmer Klink Book Made Up Expressly for Kiddies" was designed. One page of this book was distributed to the children for eleven weeks. Speaking of these entertainments, Dr. Clemmer says: "It is good business as a method of advertising, and, besides, who doesn't want to do something to help the kiddies?" The success of his entertainments he attributes to the careful selection of entertaining films coupled with this sympathetic and fine publicity.

In Chicago the younger generation are well looked out for and many theaters are setting aside an hour in the morning, an hour before the regular run, or the whole Saturday afternoon for their amusement.

These are but a very few examples of the many theters which are running these special programs and were just picked at random to show that the idea is growing in all parts of the country, and to give just a glimpse of the different methods used. They show, however, that the children's programs are worth bothering with, that they have proved themselves to be more than a fad, that they can be turned into money-making propositions, and that a growing number of managers are trying them every month.

To save light in the making of exterior scenes at night, Paul C. Hurst, of the Signal Film corporation has constructed a reflector for the electric lights which increases their efficiency by thirty-five percent. The average studio light is arrangd in such a way that a large portion of the rays are thrown up over the scene being staged. Hurst built a reflector of compo board which was painted white and covered with an aluminum paint. This reflector works on horizontal hinges changing the angle to reflect the light wherever desired. It is estimated that by its use as much light can be thrown by three lights as formerly was thrown by four.

"A Daughter of Caliente," Universal, has been finished in two reels by Director Douglas Gerrard.

The second chapter of "The Voice on the Wire" is well under production at Universal City.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, Motography, Chicago.

A Right Royal Theater of Philadelphia



Lionel H. Keene, manager Regent Theater, Philadelphia.

"REGENT in name, royal in its gorgeous appointments, a delight for eye and ear, an air of genuine refinement, and, last but not least, a management *par excellence*" is what one patron wrote to Lionel H. Keene, the new manager of the Regent Theater of Philadelphia.

The Regent is located on Market street below Seventeenth, directly opposite the Pennsylvania Railroad Broad street station. It recently underwent alterations and improvements to the extent of nearly twenty thousand dollars, and is easily one of the prettiest theaters of its size in Philadelphia. The policy of the Regent is daily performances from 11 A. M. to 11:15 P. M., with an admission charge of 15c for all seats until 6:30 P. M., after which hour the price is 25c. The photoplay program includes first presentations of Metro Wonderplays and World-Brady-made films, and a surrounding show of travelogues, educational features, comedies, and the latest news of the world. The program is changed twice a week.

The theater has an unusually attractive front and novel lobby displays. It boasts of the fact that not a single lithograph poster is used. There are two large ornamental metal frames—one on either side of the entrance—that contain each two hand-painted glasses indirectly illuminated, with spaces to insert a transparency giving the name of the feature for each half of the week. The name, "Regent," in metal, tops the frames, directly underneath which is a pane of glass on which reads: "A Decidedly Distinctive Theater Devoted to First Presentations of World and Metro Photo Plays." These glasses are a solution of the illuminated frames, as no light can be seen which will be a glare to the eyes. In the day time, these one-sheet frames show up wonderfully well in their many colors, while at night, the display is really beautiful. The frames were made by Menger and Ring of New York. Over the door way hangs an ornamented metal banner in which is inserted the oil cloth sign giving the name of the current attraction.

On either side of the entrance also is an arc lamp burning a 750-watt nitrogen lamp. Over the outer entrance doors and around the top of the box office burn twenty 25-watt ball frosted lamps. The marquee contains about fifty 40-watt Mazda lamps encased in a glass, frosted cup. Immediately above the marquee is the word "Regent," illuminated. On the roof is an enormous sign illuminated, giving the name of the theater, and the fact that it is a theater of first presentations, as well as an announcement of World Pictures and Metro Wonderplays.

The entire structure in front is of white brick and marble, with a color scheme of green. The box office has installed an automatic ticket selling machine, and a change machine. It is finished in mahogany with gold trimmings. Blue velour with silver border on the order of a valance drapes the top of the box, while a blue velour curtain covers the glass in the door. The interior of the lobby is finished with marble, and contains life sized oil paintings of rare value of the various stars. The walls are finished in gray, with a beautiful white ceiling, and a blue and gold stencilled border. It is illuminated with a rectangular display of ball frosted 25-watt lamps to the



Front of the Regent of Philadelphia. There are twenty employes at this house.

extent of about 150. For the convenience of lady patrons, there are two gold mirror frames—one on either side of the columns as you come out of the theater. A young lady sells tickets during the day wearing civilian clothes,



The Regent, of Philadelphia, looking toward the stage. The screen is covered with blue velour draw curtains finished in silver, which are closed during intermission.

while in the evening a young man in tuxedo purveys the tickets. The doorman and porters are dressed in a dark blue uniform and gold trimmings.

Upon entering the theater, the first thing that impresses the patron is the lightness of the auditorium. The Regent requires no flashlights to show patrons seats. This lighting is indirect and does not affect the projection in the slightest. The young lady ushers are dressed in novel military uniforms of light blue and gold with polo hats, in harmony with the interior color scheme. There is in evidence at all times a little water boy in a uniform that corresponds with that of the ushers. He alternately distributes water and programs.

On the left hand side of the house as one enters is a magnificent water fountain with filtered ice cold water. A tank located in the cellar contains coils of pipes through which the water runs and at the same time is filtered, and on top of these pipes rests at all times a large cake of ice. On the same side of the house is the gentlemen's retiring room finished all in white with every convenience. On the right hand side of the auditorium is the ladies' rest room, a thing of beauty. Dressing table, writing table with Regent blue stationery, telephone, and indirect lighting makes for the first part of this feature, while behind a pair of blue velour curtains will be found a medicine cabinet containing every-necessary "first aid to the injured" requisite, which is free to patrons. The plumbing is of the very latest type, including automatic flush combinations, etc. A matron is always in attendance. Another feature of the ladies' dressing room is the individual powder puffs.

The seats, which were furnished by Heywood Bros. & Wakefield Co., are of the very latest pattern, finished in gray, and leather upholstered. The Regent contains a few more than four hundred of these chairs.

The decorations were accomplished by J. B. Barbarita Co. of Pittsburgh. The color scheme throughout is gray, blue and silver. Along the top of either wall is a system of lighting operated from the booth containing three lines of colored lights worked on the dimmer system. These lights are hidden behind stucco borders, and are worked in conjunction with the pictures. The colors are red, blue and amber. This is something new to Philadelphia and is the talk of the town. In the panels of the columns are candelabra silver brackets containing two ball frosted lamps 15 watts each, with a pretty blue silk shade. The wall fans are arranged so as not to interfere with the general decorative scheme, and at the same time serve their purpose. At the entrance of either rest room there are blue velour curtains draped, with a hanging lighting fixture containing a blue colored globe. This gives a very pretty effect. There is a steam heating system, all radiators being finished in silver, and covered with brass shields.

The ventilation is absolutely perfect. The system finally installed was one which experts have declared to be without a flaw and an absolute guarantee against the dangerous chilling draughts which are so prevalent with the changing of the seasons. The fresh air is blown in through the ceiling, while the stale air is drawn out through exhausts. A crystal fibre screen is used, perhaps the most remarkable screen that has been devised, doing away with all eye strain, and at the same time giving the clearest of photography. The screen is enclosed in a black frame, lending a finish to the picture, and is surrounded by blue drapes and a large blue velour draw curtain finished in silver. This is closed during intermission so that the screen without a picture is never visible.

A program is handed each patron giving the cast of the play, and a short synopsis. It also contains other interesting information, such as the exact time the main production may be seen from opening to closing, when the orchestra plays, and when the musical accompaniment is contributed by the grand organ alone, what some of the coming attractions are, and short items calling attention to special features in connection with the theater management.

Lionel H. Keene is the manager, and was appointed at the time the Regent closed for alterations. He is practically a newcomer to Philadelphia, having been associated with the Stanley Company in connection with The Alhambra, a theater in South Philadelphia showing vaudeville and pictures. Previously he was located at the Auditorium Theater, Baltimore, during an unprecedented run of stock. He was also associated with the E. H. Sothern and Julia Marlowe aggregation for four years, in advance of the company. So it is easily understood why the Regent is the talk of Philadelphia, not only among theatergoers, but exhibitors and film exchanges. Mr. Keene believes in conducting his house along the same lines as would be expected of a legitimate house, and for this reason, the Regent is doing the business it so well deserves. Long lines of people waiting to get in is nothing unusual at the Regent. The answer is: "Regent in name, royal in its gorgeous appointments, a delight for eye and ear, an air of genuine refinement, and last but not least, a management *par excellence*."

A large flasher sign with the words "REGENT PHOTOPLAYS," after the order of the cut in the program, can be seen for many blocks up and down Market street. It is said to be the most beautiful flasher in the city. The sign contains 1,523 electric globes—colors: canary, green, red, purple and frosted lights. The pilot light in the crown is an 100-watt Nitrogen lamp. The crown contains 297 lights, the borders 714, and the letters 512. It was erected at a cost of over $750

Twenty persons are employed at the house in catering to the public.

All the local papers are used in advertising the Regent's attractions.

PAUL H. WOODRUFF, Editor

NEW YORK OFFICE: 1022 LONGACRE BUILDING, Forty-second Street and Broadway Telephone Bryant 7030
CHARLES R. CONDON, Eastern Representative

LOS ANGELES OFFICE: 6411 HOLLYWOOD BLVD., DON MEANEY, Western Representative

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Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue every Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

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CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, NOVEMBER 25, 1916 Number 22

Unwholesome Advertising for Wholesome Films

ADVERTISING that is untrue to its subject, whether it is done by producers or exhibitors, is a dangerous detail of the motion picture business. The poster or other announcement that promises suggestiveness in a picture that is really clean is a common form of such advertising. The advertising that claims strict cleanliness for a picture that is really suggestive is a rarer but equally reprehensible form. Posters that pick inconsequential scenes from a film and magnify them into distorted and lurid melodrama; publicity that seizes upon an incidental moment of violence in a peaceful picture and carries the inference that it represents the nature of the picture; these are untruthful advertisements, and harmful.

We are glad to see that this old offense has been attacked by the Associated Motion Picture Advertisers in a communication to the National Association. It is encouraging to note further that the executive committee of the National Association has given the communication its hearty endorsement and has recommended it to the board of directors for action at the November 29 meeting.

Doubtless a great many excellent trade people, who have never given the matter much study, will think of this protest as a rather small interference with the traditions of the show business—a quixotic sort of tilting at a wind mill. The success of circus advertising, with its blood-sweating behemoths and its terrifying, death-defying feats of fearlessness, gives a criterion for exaggeration and places a premium upon the extravagant phrase and the magnified situation.

But the motion picture theater is not a circus, and does not want to be a circus. Those who enter the big top leave incredulity and philosophy behind. The people, as Barnum said, love to be humbugged—in a circus, but nowhere else. The farcical, extravagant entertainment demands farcical, extravagant advertising, and thrives upon its results. The serious, dignified, refined entertainment must have serious, dignified, refined advertising. And the motion picture is nothing but just that.

All that the most exacting of the campaigners for better advertising demand is truth. To that much of tribute from its own representatives the picture is entitled. For the film is the most truthful of all forms of entertainment. It is even more than that. It is the only entertainment that can and must be true to life; that can depict life as it really is, in its happiness and its misery, its fun and its seriousness.

That some proportion of the human race is possessed of a morbid spirit we all know. It is a spirit that finds delight in vicarious violences, cruelties, immoralities and perversions. We are not suggesting a crusade against morbidness, or a cure for it. But we are asking that inherently wholesome pictures be not used as innocent backgrounds for false appeals to a morbid patronage.

On the speaking stage, only the lowest classes of melodrama and burlesque resort to the kind of advertising that is far too common in the picture field. Rarely is the publicity of the better drama misleading or untruthful. If the advertising is lurid and suggestive, as it sometimes is, we can at least grant it the doubtful honor of correctly representing the play it

advertises. What the speaking stage poster promises, whether it be clean or suggestive, wholesome or lurid, the stage itself generally delivers. And if this be true of the stage, it should be emphatically true of the picture.

The man who twists some harmless episode of a picture into a suggestive or violent poster for the sake of a class of people who, excited by the advertising, will not be satisfied with the wholesomeness of the picture itself, is worse than the man who wraps a simple, innocent paper backed novel in a sealed wrapper to attract an evil-minded trade. For the disreputable book-dealer does literature no harm; but the film advertiser who makes shady promises for clean pictures does almost irreparable injury to the art he misrepresents. And he disappoints not only the scandal seekers who find his promise unfulfilled (whose disappointment matters little), but the people in search of honest and wholesome entertainment, who are driven away by the evil suggestion of his publicity and never learn that only the advertising was false and the picture itself remained as clean as ever.

Many a city official, many a women's club, has condemned an innocent picture unseen —and, in doing so, condemned the entire motion picture industry—because the advertising conveyed the positive impression that the picture deserved condemnation. We have criticised them, called them unreasonable, because they did not even see what it was they condemned. But, in strict justice, we can hardly blame them. People of refinement and respectability will not enter a gate bearing a disreputable label, and cannot learn that the suggestive exterior has no connection with the wholesome interior, but is erected only to delude those who seek sensation, and catch their dimes.

The Associated Motion Picture Advertisers has attacked a vital problem, and the National Association can do no better work than that recommended in the communication.

Regular Show Hours a Cure for Film Speeding

PATRONS of picture theaters who have some idea of the mechanics of projection must often wish every projecting machine had an automatic governor on it, to keep its speed within reasonable limits. Such a device could easily be provided; the only objection to it is that the exhibitors would not buy a machine so equipped. The exhibitor speeds up his projection intentionally, generally because he is "holding 'em out" and wants to get them in as soon as possible. This he can only do by reaching the end of the program in a hurry, so that those who have seen it through will leave.

It is common practice to run five reels of film through in the time that should be given to four. That means that the action is twenty-five per cent too fast. It means that a degree of motion that was normal in the studio becomes abnormal and even grotesque on the screen. There is no need to detail the many curious results that it accomplishes, because they are already more familiar by example than we could make them by description.

Running films at excess speed is an evil. It spoils a good show, disgusts patrons and accomplishes nothing in the end. The gain that the exhibitor hopes to make by it is really a loss.

Every exhibitor who resorts to this practice knows he can "get by" with a certain degree of over-speed. Unconsciously, perhaps, he has a pretty good idea of what the limit is. He can run his machine up to a point where if he increased it five more feet to the minute, his audience would walk out. He doesn't add the straw that would break the camel's back, and the crowd sticks.

If there was really anything to gain by making five reels occupy the space of four, it would be harder to criticize the practice. But the fact is that the exhibitor who pays for five reels, and then compresses them twenty-five per cent, is not only paying for twenty-five per cent more than he is delivering to his people, but is injuring what he does deliver. If he only has time for four reels it is certainly foolish to run and pay for five.

The show which includes a five-reel feature demands a definite time schedule, so that the public may know when each show starts and avoid entering in the middle of the picture. When that point is properly adjusted there will not be so much incentive to speed up the machine, and everybody will be better satisfied. Exhibitors who are ambitious to give the public the best possible service will persist in advertising their hours and will conform the speed of their projection to those hours.

To Film Fields Unexplored

GEO. BEBAN AND AIDES TO BLAZE NEW PICTURE TRAIL

By Genevieve Harris







Mr. Beban and his wife leaving New York for Los Angeles, and George as an Italian soldier in "Pasquale."

FIRED by enthusiasm, equipped with talent and brains, force and ambition, two explorers came out of the east and, westward bound for the coast film world, they paused in the city where MOTOGRAPHY is published long enough to share some of their enthusiasm with an interviewer whose mission it is to share it with you.

The explorers, two of a trio, were George Beban, internationally noted stage star already well known to the picture public and who has just signed a contract to work in Morosco-Pallas pictures for the Paramount program during the coming year, and John C. Clymer, newspaper man and scenario writer, who will write plays exclusively for Mr. Beban. The third of the trio, who will join them in the west, is Donald Crisp, the brilliant director, best known for his production of "Ramona," a man trained under that master of screen effects, David Wark Griffith.

So these two men, with the explorer spirit, discussed film plays, present and to come. "We're on our way to the west to make pictures," announced Mr. Beban. "We don't greatly like the idea of being away from New York a long time," he continued when, introductions over, we had arranged ourselves comfortably. "But we've set out to do something big, we believe, and we are going to give our best to the project. And it's that I want to tell you about.

"There are three of us under a long term contract to make pictures for the Paramount program. They are Donald Crisp, who will direct them, this chap here (Mr. Clymer), who will write the stories, and I, who will interpret their characters."

"You know Mr. Beban's ability as a character actor," interpolated Mr. Clymer. "For instance, he has made the Italian live in the American mind as something more than a spaghetti eater. I'm putting in a few words for him, for he hates to talk for publication," he explained. But Mr. Beban was too keen on his subject to allow another to describe it. And as Mr. Clymer, too, had a number of points he wished to emphasize, the interview became one of those enjoyable ones for the interviewer, who has only to absorb the clearly made points of a topic discussed by those who bring to it the light of thought and enthusiasm. And these are the statements they made, which would have gone into the writer's notebook had she carried one (a thing, as Mr. Clymer remarked, only done by reporters on the stage).

"First, for the material for these different plays, we are going into the fields scarcely touched by picture plays—real life, both everyday events and unfamiliar conditions," said the star. "You know the old stock themes, with the beautiful heroine and the handsome hero placed in a certain set of difficulties, extricated after a formula, united in the last act, to fade out in the usual embrace. Can't you tell, from the first scenes in a photoplay, just who will marry whom in the last act, and can't you guess about how they will arrive at that conclusion? But you can't do that in real life. There is always the unexpected twist to the plot of reality and you can never guess the outcome. That's what we are striving to get into our plays, the twist that life itself gives. And we are going to do it because we shall choose, not the usual hero and heroine to build our plays about, but real characters you meet every day. There is the old junk man; can't you think anything exciting can ever happen to him? There is the street sweeper you meet every morning. Didn't you ever wonder what his life is, what he thinks and feels? He and others like him make play material seldom used.

"There is no vanity in playing these roles. The actor does not need to remember the camera and be sure that his handsome profile is displayed to best advantage and that the cute little curl above his ear shows nicely. No. He just lives this poor old chap and forgets about his audience."

"The author, too, can weave his stories to logical conclusions," stated Mr. Clymer, the playwright. "He is not forced to twist his plot so that the hero never does wrong or appears to disadvantage. He can make the man act as he really would, not according to a formula. When you take real characters as your material, your field is as wide as life. You don't need patched up old plots."

"Now let me tell you why we are in a good position to do this," Mr. Beban took up the conversation eagerly. "It is because of the recent combination of the four companies releasing on the Paramount program, Famous Players, Lasky, Morosco and Pallas. Have you thought what that means, artistically? It means that the resources of four studios are placed at the disposal of one picture. In casting a play we can draw on members of four companies, and you know the stars represented on the Paramount program! According to the new arrangement these players may go from one studio, one director to another.

"And here's another point," he continued. "The story will not only be perfectly cast and located, but it will be worked out as a whole before one scene is made. The director, the author and the star will work together and confer until each understands the other perfectly. The situations will be created, not thrown together. Haven't you ever felt a break in a screen drama, where the director seemed to lose the point of the author's story? Something went wrong, and the director, in search of a 'punch' put in a scene which went big in a former play but is out of place here and distorts the whole production. It is that retrospection we wish to get away from the looking back to old theatrical situations. We want to look to the new, the living."

"Speaking of perfect casts," said Mr. Clymer, "although Mr. Beban is the star, he insists that the minor roles be played with as much care as his own. There is no twisting of plot to give him the center of the stage. For Mr. Beban is not what is inelegantly termed about the studios a 'lense louse.'

"Another thing Mr. Beban believes in is a play ending constructionally happy. That is, though one character may be in jail and another ready to go there, you know that each will eventually be happy, that each has at last found the solution to his problem. But we will leave something to your imagination. We will avoid always showing the fatal clinch. In short, these plays will be lifelike, yet original. For though there may be nothing really new under the well-known sun, there are always interesting variations and combinations of shadows."

Superpictures' $9,000,000 Corporation

NOT A PRODUCING COMPANY BUT WILL FINANCE UNUSUAL PICTURES

ANNOUNCEMENT has been made of the formation of a $9,000,000 sales and distribution company called Superpictures, Incorporated. The new company is chartered under the laws of the State of Delaware with six million, seven per cent preferred stock and three million common stock.

A statement by the company shows the following men in control: President, W. W. Hodkinson, formerly president Paramount Pictures Corporation, president Progressive Motion Picture Company; vice-president, Frederick Collins, president the McClure Publications; secretary, Holland S. Duell, Duell, Warfield and Duell, attorneys; treasurer, Raymond Pawley, formerly treasurer Paramount Pictures Corporation.

The officers authorized the following statement setting forth the purposes of the new company:

"Superpictures, Inc., is formed to encourage, finance and distribute motion pictures of quality. It aims to standardize the motion picture distributing business through the maintenance of high quality in its own productions and methods and through the ownership of stock in other distributing concerns. To this end, Superpictures is acquiring a substantial interest in the Paramount Pictures Corporation and the Progressive Motion Picture Company, and, within ten days, will be in active control of one of the three largest distributing organizations in the country.

"Mr. Collins and Mr. Duell, who own a controlling interest in *McClure's Magazine* and other McClure publications, bring to Superpictures, Inc., the publicity connection and the financial strength essential to the highest success in this field.

"Superpictures' first release will be a series of seven pictures produced under the auspices of the McClure Publications and starring Nance O'Neill, H. B. Warner, Ann Murdock, Holbrook Blinn, Charlotte Walker and other stars of equal magnitude. This series will be accompanied by a powerful advertising campaign in the important newspapers and magazines throughout the country, designed to establish in the public mind the name and significance of the word 'Superpictures.'

"Superpictures, Inc., will not confine its activities to the output of any one producer or group of producers but will pick and choose from the product of the best studios those productions which measure up to its standards. These and only these will be called Superpictures. To this end, Superpictures has set aside a large proportion of its capital for the financing of unusual pictures which, in the present condition of film production, might not otherwise reach the public. It is not the purpose of Superpictures to produce pictures, but rather to see that such productions as it stamps with its trademark, are efficiently managed, honestly sold, and adequately financed."

Statement by Zukor

Adolph Zukor, president of the Famous Players Film Company and the Famous-Lasky Corporation, has issued the following statement regarding the Superpictures corporation:

"None of the officers of Superpictures," said Mr. Zukor, "has ever held any office or any stock, nor is Superpictures now acquiring any interest in, the Famous Players Film Company. All the stock of the Famous Players Film Company is owned by the Famous Players-Lasky Corporation, and I have been the president of the Famous Players Film Company uninterruptedly since its inception in April, 1912."

Hiram Abrams, president of Paramount Pictures Corporation, stated that any interest acquired by Superpictures, Inc., in Paramount Pictures Corporation could in no event be greater than and would absolutely be limited to the stock owned by Mr. Hodkinson and Raymond Pawley, directors of the corporation, and their associates. Their holdings, it was made plain, would not in any manner affect the present control of Paramount Pictures Corporation and its present policy of distributing the productions of Famous Players, Lasky, Morosco and Pallas Pictures.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

BEGINNING November twelfth all the motion picture theaters in Granite Falls, Minnesota, have to close their doors on Sunday.

R. C. Fox and M. E. Maxwell have joined the sales forces of the Elliott-Sherman Film Corporation of Minneapolis.

Five Cleveland picture theaters have raised their admission of prices from 10 to 15 cents. They are the Doan, Savoy, Crown, Home and Manhattan.

The Universal feature "20,000 Leagues Under the Sea" will have its New York opening at the Broadway Theater. This will follow the showing of "War Brides."

At an election held at McAlester, Oklahoma, November 8, to determine whether moving picture shows should be operated on Sunday, the vote was 559 for and 820 against.

C. H. Powell, who was formerly connected with the Famous Players Film Service of Detroit, Michigan, has been appointed special representative of Paramount's Cincinnati office.

Dr. A. J. Dix, manager of the Gale Theater at Mitchell, S. D., opened his theater on Sunday in order to test the Sunday opening law. He was promptly arrested and put under bond.

It is said that the B. F. Keith interests are organizing a film exchange of their own for the purpose of supplying all the vaudeville houses controlled by the United Booking offices and Orpheum Circuit.

S. M. Berg, the well known expert in music for the film, has tendered his resignation as musical editor of the *Moving Picture World*, and has joined the editorial staff of the *Exhibitor's Trade Review*.

Edgar Moss, formerly a salesman for the International Film Service, Inc., in connection with its Chicago office, has been promoted to the position of manager of the International's branch in Omaha.

The officers and directors of the Clinton-Mortimer Corporation of Rochester, New York, issued engraved invitations to the opening of their Piccadilly Theater on Friday evening, November twenty-fourth.

The Lehigh Orpheum Theater, South Bethlehem, Pennsylvania, has originated a good thing in the way of an advertising piece. It is a pass printed up like a check and is bound to create interest on the part of the recipient.

E. A. Bloch has resigned as manager of the Cleveland branch of the World Film Corporation to become Ohio and Kentucky representative of the photoplay "It May Be Your Daughter." Mr. Bloch is succeeded by E. A. Eschmann.

Frank Zambreno, one of the directors of the Eagle Film Company, and Billy Dunn, president of that organization, have purchased the state rights to "The Unborn" for Illinois and Wisconsin for $15,000 and will distribute it independent of their Eagle interests.

Manager Bernstein, of the Grand Theater, Chester, Pennsylvania, gave the entire matinee receipts for one day recently to the benefit of the Chester Hospital. The Chester papers praised Mr. Bernstein very highly. Such community spirit pays well in the long run.

The Liberty Theater has just been opened in Snohomish, Washington, under the management of Al Onken and W. S. Johnson. Mr. Onken was formerly manager of the Oak Theater in Seattle, a vaudeville house. He has been in the show business for forty years.

J. W. Farren of the Rochester Theater Company of Rochester, New York, states that H. L. Taylor, representative of the Pathe Weekly of Rochester announced for the Victoria Theater on election night returns from 75 direct wires from the Western Union to audiences of between six and seven thousand.

The British Admiralty's motion pictures of Sir John Jellicoe's Grand Fleet, together with William S. Hart in "The Devil's Double," and Charles Chaplin in "Behind the Screen," formed the drawing power at the Rialto in New York last week. The trio of feature pictures was supplemented by a musical program notable for its quality.

The two days' showing of Alice Brady in "Bought and Paid For" at the New York Theater, New York, where one day for each photoplay is the usual rule, was so successful that Mr. Loew is in treaty with the World-Brady interests for several repetitions of the experiment. It is quite possible that all the World releases hereafter may "double up" in this manner at the New York.

A new fire-proof film box has been invented by E. A. Rupert, manager of a Paramount theater in Aberdeen, Washington. The invention has been patented and will be on the market about the first of the year. It will have the endorsement of every fire-chief in the United States and Canada, as it absolutely protects the reels from any accidental ignition or explosion.

With a blank for the name of the signer, the following is run on the cover of the program of the Garfield Theater, Chicago: "Kindly fill out the blank spaces below with the name of your favorite player of those whose pictures are shown regularly at this theater. Leave in the lobby mail box." This is a good method of getting a line on the pulling power of the stars.

The Theater Equipment Company of Minneapolis is announcing a contest for an advertising line for the Simplex Machine. Three cash prizes, the first $25, the second $15 and the third $10, are offered. The contest closes December 15, 1916. C. H. Hitchcock, Princess Theater; T. E. Mortensen, *Amusements;* and Mannie Gottlieb, Favorite Feature Films, will be the judges.

Jones, Linick & Schafer, well known owners of a string of motion picture theaters, announce that they are juggling with great names for their houses and ere long will show to Chicagoans Alla Nazimova in "War Brides;" Geraldine Farrar in "Joan of Arc;" Annette Kellermann in "The Daughter of the Gods;" Clara Kimball Young in "The Foolish Virgin;" Norma Talmadge in "Panthea," and "The Honor System."

When it ran "The Rainbow Princess" the Paramount-Empress Theater of Salt Lake City introduced an attractive musical specialty. During the story Ann Pennington gives her noted Hula Hula dance. Just as it begun on the screen the orchestra stopped suddenly and a quartet concealed in the wings of the theater struck up on ukuleles and Hawaiian songs in time with the dancing. Each time the specialty was finished the audience burst into applause.

The Spencer Film and Studio Company is the name of a new corporation formed at Pittsburgh, Pa., through the merging of Fort Pitt Film Company and the J. B. Film Company. Robert E. Spencer of East Liverpool, Ohio, is at the head of this organization and announces that they will make a feature of industrial film and slide work, and also do printing and developing for the large New York and Chicago film interests who maintain photographers in the district.

Cleveland held a motion picture ball on November 15 at Gray's Armory, under the auspices of Johnny Ray, M. J. McGinty, former city sport director; Charles Paige, technical director for Lasky, Balboa and Essanay, recently on the picture "Ignorance," just completed in Cleveland, and Charles Allen, Cleveland automobile man and late actor with the Rays. Pictures were to be shown, cabaret girls entertained and several stars were present. Johnny Ray offered a $100 prize for the best two-reel scenario submitted at the ball and a $50 prize for the best costume.

Through the efforts of Miss Carrie Simpson, member of the Kansas board of censors, a prominent film producing company has agreed to produce films especially for children. These films, if Miss Simpson's plans materialize, will be shown Saturday afternoons in Kansas moving picture theaters, and possibly during the early evening performances. The company will dramatize for the film all of the fairy stories that the children know best. These films are entirely the result of Miss Simpson's efforts in behalf of the children. As a member of the censorship board she has seen the great need of films for children and proved this fact to the film company. The films will be produced and come to Kansas in the near future.

Assistant Attorney General Smith C. Matson rendered an opinion at Oklahoma City November 2 that the courts should be resorted to to disclose whether the operation of motion picture shows on Sunday are a violation of the Oklahoma Sunday law. Mr. Matson refers to the law that prohibits labor at the trades, manufacturing and mechanical employments, and cites cases wherein the arts and professions are held not to be covered by the law. He says there are no decided cases in Oklahoma as to motion picture shows and suggests that a resort to the courts for determination of the question whether such are violation of the law would be the proper course.

The management of the Alhambra Theater, Cleveland, Ohio, has a novel scheme for meeting the censorship problem, and ascertaining just what kind of plays its patrons are desirous of seeing. On Monday evenings, until December 26, cards will be distributed to the patrons, asking them what pictures appeal to them most, why they liked them, and so on. These cards, signed, will be gone over during the week. The best criticisms will be laid aside. At the end of the competition the twenty-one best criticisms will be announced and the signers of the cards will become the Board of Censorship of the Alhambra Theater. The best critic will receive a prize of $100, and the remaining twenty season passes to the theater. The members selected will review private screenings and decide whether the pictures will please the general public or not.

Here's a good program inducement used by the Victoria of Buffalo. Notice that it urges fair comparison with other houses: "Give all Buffalo theaters a fair shake."

NO EMPTY CHALLENGE.

It is indeed no empty challenge when the Victoria dares you to compare favorably the entertainment of other theaters with its own!

There is no comparison.

The Victoria leads.

Give all Buffalo theaters a fair shake. Place their attractions alongside those of the Victoria.

Of course the Victoria wins in a walk!

Not only are the attractions better, but if yours is a true analysis, the Victoria entertainment atmosphere is best.

It offers always a greater degree of comfort.

Better still, its admission price is lower than many of the downtown theaters.

The Fashion Show recently held in the Auditorium Theater at Red Wing, Minnesota, proved to be one of the biggest events ever held in the history of the city, and from the reports given out by Manager Axel Nelson, the largest business he ever did was the outcome of this special feature. Red Wing is not the largest city in the world, and it was originally believed that the Fashion Show could be held only one night but so many patrons were disappointed that it was necessary to have it extend through the entire week, and will now be held semi-annually. The police in the town were called out to keep the people from breaking into the show, as they were lined up across the street and half way down the block. All the leading merchants in the community participated, donating settings, draperies, and each contributing models who were used to show the new styles.

House Peters and Myrtle Stedman Co-star

House Peters, who has just become connected with the Oliver Morosco Photoplay Company, and Myrtle Stedman, the pretty screen artist, are to co-star in a forthcoming release on the Paramount Program under the Morosco trademark. The subject in which these two motion picture favorites will make their debut as co-stars is "The Happiness of Three Women," by Albert Payson Terhune, well known author of many prominent works, including the story upon which the current Lasky release "The Years of the Locust" was based.

Director Stuart Paton at Universal City is working on the fourth chapter of "The Voice on the Wire," the mysterious criminologist serial being filmed with Ben Wilson in the leading role and Neva Gerber opposite

First Aid to Theater Men

BY S. L. ROTHAPFEL

WHAT about the program with which you are entertaining your patrons each night in the week? Are you looking on this simply as a money-making scheme and paying little attention to whether the subjects you are showing are good or bad, or are you conscientious about giving real entertainment? People may come for a while to a theater in which the manager is indifferent to anything but the nickels and dimes coming into the box office, but they will begin to sense this atmosphere and go where they feel that their pleasure is the main thought in the mind of the proprietor. Try to show only first-class subjects. Arrange the sequence of your pictures so that it will bring out the best that there is in each subject. Very often a poor feature can be made to appear very much better by simply a judicious shifting of its position on the program. Don't be careless about this until the people feel that with you the evening's show is a mechanical thing of just so many reels of films ground out at such a rate. Nothing will kill the proper spirit of a house as quickly as this "don't care" attitude of the manager.

89—Although not yet a theater manager, I hope to be one, and would like to ask your advice if I may do so. I am a woman. I want to start in business—in fact, I have to get into some kind of work pretty soon and a number of my friends have suggested that I start a motion picture theater. There are none in this suburb, which is quite an exclusive residence suburb and far enough away from the city so that the people do not often think of going there just to see a movie. Do you think that a woman can make a success of this business? Do you think it would be as good as something else for me to start in, and how would you go about getting the people to come? I really know nothing about the business at all, and any suggestions or hints that you could give me will be very much appreciated.

Ordinarily I would advise you to keep out of the business entirely, first because you are a woman, and second, because starting in the motion picture theater business in a small way is a precarious undertaking. It seems to me that there are a number of other professions which would be pleasanter for a woman if she must earn money, and others in which the returns would be more sure. However, as you seem to be inclined toward this line of work, and as you state there is no theater in your district, which is an exclusive residential suburb, I would make an exception in your case. Do not make the mistake of getting too large a place. As long as you are a woman, make capital of this by giving your theater a feminine touch. There are probably any number of conveniences and comforts which a woman would see, that a man would never dream about in a theater. Put as much thought on the fitting up of this house as you would on your own home, and have it different—so distinctive that instead of any slurring remarks being cast upon the theater because it is managed by a woman, it will stand by itself because of its superiority gained through the woman touch. Make it just as fine and as comfortable as you can possibly make it, and I would suggest that you install therein a nice grand piano and decorate the house and lobby with some palms and plants. Arrange the screen with a nice frame on an easel as though you were an artist about to paint a picture. Do not have the edges of the screen too straight, but make it appear just as though it were a canvas ready for a painting. Place in front of this a pair of heavy velour curtains which draw either in tableau form or straight aside. Bend all your energies toward making this theater as homey and comfy as possible. Another very important point I would like to impress upon you, and this is to select your pictures with a great deal of care and show to your audiences just what you would like to see yourself. I would advise you to charge ten and twenty cents admission, for in a district such as you describe and with the class of house which you are going to run there is no reason why you cannot readily have these prices. If you engage a good operator there is no reason in the world why you won't succeed.

90—I have been managing a picture show in this village nearly two years and have gotten along very nicely with it until recently; now the light is bad. I have been using "Electra" and "Bio" carbons until about two weeks ago. Having been unable to secure any more of the above-named carbons, have tried several domestic makes; none of them gave the desired results. At present am using an Australian carbon; that's no better. Can you tell me where I can get the Electra or Bio carbons? If not, can you tell me what to do to get a good light with something else? The current furnished here is 110-volt, 60-cycle, A. C. We take it at 110, and run it through a Powers "Little Giant" transformer, which steps it down to 75 volts. We are not getting within 25 per cent as much light as we did before. If you can assist me in any way to get back that other 25 per cent light it will be greatly appreciated. I will look for your answer in MOTOGRAPHY.

I do not claim to be a projection expert, so I have turned your question over to Mr. E. C. Scobey, who will conduct a department for projecting machine operators in MOTOGRAPHY, starting with the December 2 issue. I am sure he will be glad to answer it for you.

If you will pardon me, I think that projecting motion pictures today with A. C. current, when it is so easy to get direct current, is inexcusable. I would advise you to immediately transform your current into direct. There are various ways of doing this, one by the mercury arc, and the other by transformers.

91—Do you think there is any need of having a printed program to distribute to patrons of a downtown theater? It seems to me that in the one or two instances I have known of where a manager has distributed these, they have simply been used to litter up the lobby or the sidewalk in front of the theater. I don't like to run slides on my screen announcing what is coming, because most of my audience are business people, and they resent having their precious noon hour wasted by announcements when they want to see pictures. Can you suggest any way that I could let the people know what I had planned for the week without the slides or the program. Or do you think it is a matter of great value whether they know what is to be shown the rest of the week or not?

The question of programs is one that needs serious consideration. Personally, I would not care to run a theater without a program, but you must realize how important a thing this is and be very careful how you get up your program. In compiling your program do not make it simply an abstract, impersonal sheet, but treat it exactly as though you were talking to your patrons. Write it so that everyone will understand it and want to read it each week. Avoid the superlatives and give a personal touch to the whole thing. I think you will find this a very good investment.

I admire your stand on the slide question. I never run

them in any theater that I have. The way I get around this is by having a small piece of film made announcing the next attraction and attach it to the end of the reel. You can get this done at a very nominal cost and I find that it solves very nicely the problem of announcements on the screen.

An attractive lobby display you will also find a great help in the solution of this question. In some conspicuous place in your lobby where the people cannot fail to see it as they go out, place a nice neat announcement of your program for the week. This is really all that is necessary. I certainly do think it is a matter of great value to the manager to let the patrons know what he is planning for their entertainment for the week, or perhaps for the coming week, so they will be sure to come if it is a picture they have been wanting to see. I am very strong for the institutional plan—that is, to make the people come to your house as a matter of habit—but until such time as this can be done it is wiser to let them know in some way what is coming to your screen.

92—How important do you think the music is in a small theater in a small town? I have been contemplating adding a little to mine. I have just had a piano and I was wondering whether it would pay me to have an organ or perhaps add a violin to my piano. Do you think organ music is the most suitable for a picture theater?

As you have a piano now I would advise you to install an organ and next a violin if you care to go to this much expense. These three instruments make a very nice combination if properly handled. If the artists that you engage are at all capable you can handle almost anything with these three instruments at your disposal.

93—I have not been a regular subscriber to MOTOGRAPHY because I had not seen a copy of the magazine until I happened to pick it up in the office of one of my friends, who is also an exhibitor. He said it was the "best ever," and after I had looked it through I decided he told the truth. I am sending you my $3.00 herewith for a year's subscription and hope I am not assuming too much by asking you a question the very first thing, before I am really on your subscription list. There is something I would like to know, however, and that is, do you really think it is necessary to do any advertising of my theater when I am in a small town. Although this is a little burg, there are three theaters, and we are all doing well and doing just about the same amount of business. Everyone in this town knows everything that is going on, anyway, so I don't see that there is any need of wasting money advertising. Do you think I am right in this stand? If I have just as much business as the other fellows have, do you think there is any reason why I should exert myself to advertise in any way? If you think I should, how would you suggest doing it?

I am a great believer in advertising. While you may think because you are living in a small town where everyone knows what his neighbor is doing that the whole town knows exactly what you are doing you will find they do not. They may have heard just what you are showing or going to show at your theater but are liable to forget it unless they are reminded of it. Advertising in a small town is a very cheap proposition. It is your duty to keep your theater in front of the public all the time. You say there are three theaters in the town and you are all doing just about the same amount of business. There is no reason why one of you should not have the monopoly and no reason why that one should not be yourself. Why be content to jog along just as the others are doing? Instead of being satisfied with one-third of the motion picture profits of the town why not strive to gain one-half or even two-thirds of this profit. By all means advertise all that you possibly can —and then just a little bit more. It is *not* a waste of money.

94—I notice you say that you have singers and dancers in your big theater in New York. Do you think those same things would add to the attractiveness of a program in a small city? I don't know as I could get anyone to dance, but I thought I could have a song or perhaps even have one or two vaudeville acts. I have been charging ten cents admission, but if I did this I would have to charge fifteen cents or twenty to cover the expense. No one here has anything but pictures and the people seem to be perfectly satisfied with them, but I thought perhaps I would be smart if I tried something different. As you have these things in your own theater, I suppose you think they are better than just pictures, but if you were in my place would you think they were?

You must take into consideration the fact that a small theater in a small town and a big downtown theater in a large city are entirely different propositions and what is a success in one or appropriate for one might not be at all suitable for the other. The handling of singers and dancers in a picture theater requires a great deal of thought. I never run my picture performances without vocalists but they must be judiciously handled to make them attractive for otherwise they will be a detriment and only in the way. I do not believe in dancers in a motion picture house except as they are used in this theater. The way we use our dancing numbers here is a picture in itself. Generallly the dance is an interpretation of some little musical selection. You must be the best judge of whether or not these features on your program will be an added attraction to your patrons. Unless you have some talent for producing I would avoid the singing and dancing thing absolutely.

Newspaper Condemns Censorship

The following editorial from the New York *American* is of interest as reflecting the general attitude of the "fourth estate" toward the ravages of censorship in the "fifth."

UNFAIR CRITICISM OF MOTION PICTURES

The general convention of the Episcopal church has passed a resolution favoring a national censorship of moving pictures. The resolution recites that a number of the moving pictures contain "suggestions of lust and license and details which combine to develop a school of crime."

The statement is rather too strong. There are faults in the movies, of course. So there are in sermons. There must be many sermons preached each week that are rank heresy, from an orthodox point of view. But we hear no one proposing a censorship of sermons.

The morality of the motion pictures is certainly not inferior to that of the speaking stage. In fact, no motion picture would dare to exhibit some scenes that are put on the stage. Yet nobody talks of censorship of plays.

The explanation is that the moving picture is new, and the conservative mind is always averse to what is new. Even those who are not ultra-conservative are more critical of new things than of old, and complain of faults in the new, while paying no attention to exactly similar faults in the old.

This trait explains why the motion pictures are so readily criticised for faults which pass without notice in spoken plays, books, magazines and newspapers.

The best thing to do with the motion pictures is to let them alone, while time, experience and public taste perfect their useful and entertaining features and eliminate their crude and unsatisfactory features.

They should have exactly the same freedom that the press has, for exactly the same reasons.

MOTOGRAPHY, Gentlemen:

Although not a regular subscriber I get a copy of your magazine every week, and without any flattery can say it is the *best* magazine for exhibitors on the market today.

H. D. CARR, *New Theater, Pelham, Ohio*

William Russell Heads Mutual Releases

SEQUEL TO "THE DIAMOND FROM THE SKY" READY NOV. 27

WILLIAM RUSSELL, in a strong tale of Indian life on the Nebraska reservations, heads the releases of the Mutual Film Corporation for the week of November 20. The title of the five-reel Mutual Star production in which Russell is starred is "Lone Star." Russell plays the title role, that of an uncivilized Indian, who becomes one of the country's most celebrated surgeons.

This production gives Russell a great opportunity to do some excellent work and it is quite remote from any type ever portrayed by him heretofore. His transition from an uncouth, hot-tempered and uncivilized savage to the highly polished surgeon is not one acquired in a day but is steady and Russell is called upon to do some very clever work to show this transition.

The story of "Lone Star" tells of how the young Indian sees his mother die under the ministrations of the medicine man of the tribe, and later sees the Indian agent recover under the care of a civilized doctor. From this day on Lone Star has a desire to attend a white man's college and there become a doctor. He bids the tribe farewell and goes to New York.

After attending college the Indian becomes a noted surgeon in New York City. Here he meets the beautiful daughter of a millionaire and falls in love with her. The girl's father objects to his daughter mating with an Indian, and after Lone Star has saved the girl's life with a delicate operation he returns to his tribe. He is disgusted with "high civilization" and gives his tribe the benefit of his skill.



This side up, Paddy McQuire; other side up, Ben Turpin, Vogue-Mutual funny fellers.

Charlotte Burton as the millionaire's daughter, Harry Von Meter, Alfred Ferguson and Ashton Dearhold support Russell in "Lone Star."

"The False Clew," a two-reel Mutual drama, will be released on November 20, 1916. Dorothy Davenport is starred in this production. It is the story of the murder of a girl's father being placed at the door of her lover, who is not approved of by the murdered man. We might say more of the vital interest of this story but we leave that to your screen.

"The Detective's Head," the first chapter of the great Gaumont photonovel, "The Vampires," will be released on November 23. This is in three reels and contains thrills galore. This first chapter tells of the murder of Detective Durtal by the "vampires," a band of criminals operating in Paris. Durtal had sworn to run down the crime trust and this was their answer. The head of the murdered man is missing. No one knows who the Vampires are but do know that they commit the most dastardly deeds. After the discovery of the dead man Philip Guard, a young newspaper reporter, starts out to find the clues which will lead to the arrest of the Vampires.

George Ovey, in a very clever one-reel comedy, "Jerry's Double Header," is released on November 24. "An Artful Dodger," a one-reel comedy featuring Bill Parsons, is scheduled for November 25, in connection with a one-reel drama, title to be announced later.

For the 26th of November, Rube Miller and Lillian Hamilton, famous for their comic actions with the Vogue Company, will appear in "Up the Flue," a two-reel Vogue production. There are four one-reel scenics to be released this week. The second of the "Tours Around the World," "Reel Life," "See America First," on the same reel with "Kartoon Komics" and the "Mutual Weekly."

Sequel to "Diamond from the Sky" Announced

A four-chapter sequel to "The Diamond from the Sky," the big sixty-reel photonovel of 1914-15, is announced by the Mutual. The first chapter of the sequel will be available to exhibitors on and after November 27. Each chapter is in two parts.

The American Film Company, Inc., producers, is to pay the author of the sequel idea the sum of $10,000 for the plot. The winner, chosen some weeks ago, will be announced to the public on the screen only coincident with and in the fourth chapter of the sequel.

The total scenario costs of "The Diamond from the Sky" and "The Sequel to the Diamond from the Sky" are thus brought to the remarkable total of $20,000—which is declared by the Mutual to be the highest sum ever paid for a motion picture script. It will be recalled that Roy L. McCardell of New York was paid $10,000 for the script of "The Diamond from the Sky" when his manuscript was selected out of thousands submitted in the contest.

The sequel contest resulted in more than thirty

thousand scripts, hundreds among them offering unique and acceptable ideas. The *Chicago Tribune* will publish and syndicate the novelization of "The Sequel to the Diamond from the Sky." "The Diamond from the Sky" was published in serial form in more than three hundred of America's leading newspapers. It is probable that all of these newspapers will publish the sequel, since because of its remarkable exploitation the "Diamond" and the "Sequel" have extraordinary publication value.

"The Diamond from the Sky" in film form established astonishing precedents and high marks in the history of film circulation. The sequel, a most spectacular continuation and culmination of "The Diamond," contains a promise of attaining the same remarkable distribution.

The cast of the sequel includes William Russell, Charlotte Burton and William Tedmarsh in work which rivals their admittedly important successes in "The Diamond from the Sky."

"The Sequel to the Diamond from the Sky" is not only a striking four-part photonovel—it may also be classed as and exhibited as an eight-reel feature of unusual merit.

A carefully planned advertising campaign is about to be launched by the Mutual both for the purpose of calling the motion picture exhibitors' attention to the production, and for the purpose of aiding him in realizing in profits on its box office value. Specially prepared newspaper advertising copy will be placed in the hands of the exhibitor, along with a special press book which will outline to him special plans for promotion and place before him press copy specially prepared for his use in his local newspapers.

Famous-Lasky Sends Man to Australia

The Famous Players-Lasky Corporation has engaged Alec Lorimore as its special representative to Australia and he will sail for Sydney about the first of December.

Mr. Lorimore is one of the best known figures in the motion picture industry and is recognized as one of the ablest of the younger men in the field. The sending of Mr. Lorimore to Australia by no means marks the introduction of Famous Players and Lasky subjects to the Antipodes, as they have long held the foremost rank in the amusement field in the island continent, being distributed by the Australian Film Company, Ltd., under joint arrangement entered into by the producers for the distribution of their features everywhere except in the United States, where they are handled exclusively by the Paramount Pictures Corporation.



Taking a shot of the gypsy camp in Mutual's sequel to "A Diamond from the Sky."

Margarita Fischer in Strong Picture

Harry Pollard, head of the Pollard Picture Plays Company, which was organized to produce photodramas starring Margarita Fischer for the Mutual Film Corporation, has purchased what he considers the greatest scenario ever written on the theme of birth control, and will produce it with Miss Fischer in the leading role as soon as Henry Otto has finished the production of "The Butterfly Girl," the third of the Fischer-Mutual series on which he is now at work.

The name of the new picture which Mr. Pollard will produce is "The Devil's Assistant." It was written by J. Edward Hungerford, the well known writer whose name is a guarantee of excellence in the literary as well as the photodrama world, and is pronounced by Director Pollard as the most startling and most convincing plot he has ever read.

"The Devil's Assistant" will take the place of "The Light of Heaven" in the releasing schedule of the six Fischer pictures already announced and is dated for appearance in December.

North Carolina Convention

The next convention of the North Carolina State Association is to be held in Charlotte, December 19, 20 and 21. Local members of the organization have already held a meeting and from tentative arrangements this convention will very easily be the biggest and most successful one so far.

The Selwyn Hotel has been selected as headquarters and some one or two well known screen stars are to be invited, as well as some of the biggest figures in the film industry.

North Carolina will be remembered as having been responsible in several instances for suppressing unwise and unjust legislation anent the film industry. She will make an attempt to remain at the head of all forward movements.

Philadelphia Film Men Organize

Philadelphia has fallen into the line and now has an exhibitors' association. There has been formed an organization of film men to be known as the Stanley Exhibitors' Association. The body takes its name from the Stanley Booking Company. The aim of the association as announced will be to establish "a common bond of community interests, to advance the motion picture industry, to promote professional intercourse and to foster and maintain friendly, social, fraternal and business relations among the owners and managers of the photoplay theaters that are franchise holders of the book privileges of the Stanley Company."

With Ruth Stonehouse playing the lead, Director Raymond Wells is working on a five-reel Universal production, "Constantinople By the Sixth," written by Wells and Fred Myton. Jack Mulhall plays opposite Miss Stonehouse.



The above delectable view is from Fox's "Jealousy," a new drama in which Valeska Suratt is the ornamental centerpiece. Billie Bennett and Stuart Holmes, Fox high lights, are at the left and right.

Perpetual Fox Villain Turns "Human"

STUART HOLMES TO BE STARRED ALONE IN ROLE OF "GOOD" MAN

STUART HOLMES, the William Fox villain, will be starred alone for the first time in his next photoplay on which he is now working. In this Mr. Holmes will enact the role of a "human" man, unvillainous, and a character decidedly sympathetic. Opposite Mr. Holmes will appear Mary Martin, who has appeared in several Fox successes. The direction is in charge of Carl Harbaugh, whom William Fox has just added to his large directorial staff. Mr. Harbaugh is not entirely new to Fox films, however, as he had important parts in three previous productions. Mr. Harbaugh is also known as a technical director of unusual talent.

The chief members of Mr. Holmes' supporting cast will be Dan Mason, Edward N. Hoyt, Florence Ashbrooke and Kittens Reichert.

E. N. Hoyt has been on the legitimate stage for thirty-four years and has acted in the silent drama periodically since 1906.

Florence Ashbrooke is another convert to the screen. Her most recent work was done in June Caprice's photoplay, "The Ragged Princess."

As for Kittens Reichert—well, she has a seven-foot shelf of letters from admirers telling her that "a little child shall lead them," or words to that effect.

Coming Fox Productions

Within a short time Gladys Coburn will make her debut in the world of films in a William Fox production. The excellence of her dramatic work led Mr. Fox to star her in the films.

For November 27, before the release of the Coburn photoplay, June Caprice's fourth film is announced. It is titled "The Mischief Maker" and rollicking, cheery nature of the production makes it an ideal photoplay for the Thanksgiving season.

In the cast with Miss Caprice are Harry Benham, John Reinhard, Margaret Fielding, Inez Marcel, Minnie Milne, Tom Brooke and Nellie Slattery.

In the release for November 20 "Jealousy," which stars Valeska Suratt, there is a drawing-room interior of amazing beauty for a studio "set."

The walls are paneled with fantastic Japanese paintings, done on paper, and stretched between bamboo frames. The furniture is carved oddly and the room itself heavily carpeted.

An alcove opening from the rear of the set is finished in black and white checked furniture, papering and panels.

With the wonderfully deep coloring of Miss Suratt's costumes, this background serves to produce a bizarre effect difficult to obtain in moving pictures.

Jewel Carmen, lately associated with Douglas Fairbanks in photoplays, who has just joined the William Fox screen forces, has been assigned to a leading part in a new production which Director R. A. Walsh is making on the west coast.

Georges Benoit, who has been chief cameraman for the Walsh company, has been transferred to William Fox's eastern studios. Mr. Benoit has a wide reputation among technical men in the movies as one of the most capable in the profession.

He has been in motion picture work since 1899, and with William Fox since 1915.

Frank Evans, who gave such a realistic portrayal of the ship's mate in "The Unwelcome Mother," has a part in Gladys Coburn's first picture for William Fox.

Mr. Evans has played in earlier Fox films, such as "Destruction" and "The Family Stain."

Thedabarism Sweeps South America

The *Revista da Semana,* published at Rio de Janeiro, says:

"Thedabarism is a new manifestation recently introduced in South America, which Gotuso, the famous physician and psychologist of *Topics,* will have to examine in his laboratory.

"Thedabarism affects alike young ladies, married women and widows. It is a feminine sickness caught through the eye. It lives and thrives in the darkened rooms of the moving picture theaters.

"The germ of this perilously contagious sickness and epidemic is a beautiful woman of about twenty-six years, French, one-time actress of the Odeon, with magnificently luminous eyes, suggesting burning desire.

"Since her advent, society has bowed to the cult of this most fascinating woman."

SIXTH McCLURE PICTURE

"Passion" Is the Title of the Next to the Last Chapter of "Seven Deadly Sins"—Last "Sin" Kept Secret

In "Passion," the sixth play of the McClure series "Seven Deadly Sins," Clifford Bruce has been selected for the title role because of his extraordinary masculine qualities and splendid physique. Mr. Bruce portrays the character of Leonidas, "the perfect physical specimen," champion swimmer, champion wrestler and champion in the art of attracting young girls.



Clifford Bruce and Shirley Mason in "Passion," sixth of McClure's series.

There are several tremendous scenes in the drama. The setting of one of the episodes is in Madison Square Garden, where Leonidas appears as "The Masked Marvel" and before the eyes of the captivated girl (played by Shirley Mason) wins the wrestling champsionship of the world. Another scene shows the club house and grounds of a noted athletic club, the members of which belong to the millionaire class. Leonidas craftily uses his association with these gay young bloods to strengthen his hold on the little girl, who is too willing to believe that her connection with him will lead to social success.

Week by week McClure Pictures have been announcing the name of a new sin to be exemplified in their series, "Seven Deadly Sins." "Envy," "Pride," "Greed," "Sloth," "Wrath" and "Passion" have been announced, but when inquiry was made for the name of the seventh sin of the series, an air of mystery pervaded the McClure publicity bureau.

"That's a secret!" announced the McClure representative, "we think the public would like to do a little guessing as to what this final sin is to be, and so we simply refer to it as "The Seventh Sin."

Triumph Feature Rights Sold

Julius Steger, president of the Triumph Film Corporation, announces the sale of the six-part photoplay entitled "The Libertine" with John Mason and Alma Hanlon to the Masterpiece Film Attractions and the All Star Features distributors (Sol. L. Lesser and Leon D. Netter, Mgrs.) for the following territories: Pennsylvania, Ohio, Indiana, Kentucky, Virginia, West Virginia, Delaware, Maryland, District of Columbia, Illinois, Califronia, Nevada, Arziona, Colorado, Utah, Wyoming, New Mexico, Oregon, Washington, Idaho and Montana.

Also to the Mammoth Film Corporation (F. E. Backer, Pres.) for the territories of New York, New Jersey and New England.

Also to the Favorite Feature Film Corporation (M. Gottlieb, Mgr.) for Minnesota, Wisconsin, North and South Dakota and Iowa.

The southern territories and Missouri, Kansas and Nebraska will be exploited for the Triumph Film Corporation by N. R. Greathouse, which leaves only Michigan unsold. Negotiations are now pending for the last named territories as well as for Canada and the foreign rights. The prices paid for the above mentioned territories have established records in the film trade.

"The Libertine" is conceded to be a remarkable photoplay from life. The audience who witnessed the trade showing at the New York Theater last week acclaimed the picture one of the greatest box office attractions ever seen.

Boston Exhibitors to Give Ball

A monster ball will be held in the Boston Arena on Wednesday, November 22, under the auspices of the Boston branch of the Motion Picture Exhibitors' League of America. It is advertised as "New England's Greatest Indoor Event," and, if it lives up to the standard set by last year's function, it will be.

A year ago the Arena, though accommodating ten thousand, proved far too small. The exhibitors promise that next Wednesday's ball will again prove the shortcomings of this enormous hall. Samuel Grant, general manager of the affair, is located at the executive committee's headquarters at 127 Pleasant street, Boston.

Charles E. Kimball, of the New York Headquarters in the Columbia Theater Building, will have charge of the arrangements at this end. The New York contingent will leave on the Knickerbocker at 1 p. m. Wednesday. Three special cars will be attached to this limited train to accommodate the eighty-five or more screen favorites who will be the exhibitors' guests and the other motion picture people who will attend the ball. Tickets and train reservations can be made now through Mr. Kimball. His telephone address is Bryant 9544.

Rights on "It May Be Your Daughter"

Louis Weiss of the Moral Uplift Society of America has disposed of the following territories on "It May Be Your Daughter." M. R. Dick of Minneapolis, Minnesota, has secured Minnesota, North and South Dakota, Wisconsin and Montana. Ben Ross of Kansas City, Missouri, has taken over Kansas and Missouri.



Reflection of one of the thrills in "The Dollar and the Law," Vitagraph Blue Ribbon of November 20, with Lillian Walker.

Vitagraph Adds Facilities for Increased Production

MARTIN JUSTICE AND F. P. EARLE ADDED TO ARTISTIC FORCE ALONG WITH OTHER NEW MEMBERS

A LARGE increase in facilities has been required at the Greater Vitagraph studios to carry out the program of production, which is personally in charge of Commodore J. Stuart Blackton. Among the big pictures which are in the course of completion are the Louis Joseph Vance serial, "The Secret Kingdom," the American epic, "The Battle Cry of War," and the special feature, "The Girl Phillippa"; while such other dramatic productions as "Within the Law," "Arsene Lupin," "Whom the Gods Destroy," "The Soul Master" and the Frank Daniels and the Big V comedies are being taken care of besides. To this the production end has been provided with more efficient help in the person of added experts, while the manufacturing facilities have been enlarged coincidently.

The appointment of Harold Bolster as business manager was announced a few weeks ago, and some additions in other parts of the organization have also been made. An art director has been appointed—Martin Justice—the well known New York artist and decorative expert. He has been installed in an office adjoining that of Commodore Blackton as his assistant. Mr. Justice has general supervision over the beautification of Greater Vitagraph's output. In attending to this he inspects all scripts with the eye of an artist, suggests decorations in sets and locations, and put forward ideas for the unique as well as the correct in matters aesthetic. At the present time he is engaged in devising art titles for all the feature films. For, beginning with "An Enemy to the King," the November 27 release, all Vitagraph multiple-reel films will have the most up to date of superimposed titles.

Another appointee of artistic eminence is F. P. Earle, brother of Director W. P. S. Earle, whose task is to prepare certain sensational novelties in model work and in stop motion photography, some of which will be seen in the forthcoming "Battle Cry of War."

Studio Manager A. Victor Smith's force has been augmented by Al Herman, formerly of the Bay Shore studio, as technical director; and William McNulty, for several years with the 101 Ranch, as studio foreman. Stanley Olmsted, the writer, formerly of the *Motion Picture Mail*, has been installed in the scenario department as a special author of titles. The first set of these will be released with "An Enemy to the King." Mr. Olmsted is to devote his attention to clever inserts for the larger productions.

Vitagraph Withdraws Two Productions

In its determination to live up to its slogan of "better and better pictures," the Greater Vitagraph has withdrawn from its announced program two productions scheduled for release as they did not measure up to the Vitagraph's standard of excellency. These pictures were produced with the usual care, were adaptations of stories by prominent and successful authors, the characters were well cast, the direction good and excellently photographed, but when cut and assembled the executives decided they were not up to standard and so withdrew them from the program.

"Within the Law" Begun

Work has started on the filming of Bayard Veiller's stage success, "Within the Law." The leading parts have been assigned to Alice Joyce and Harry Morey. Others making up the cast are Anders Randolph, Walter McGrail, Adele DeGarde, Robert Gaillard, Billie Billings, Gladden James and Miss Bunce. In addition the well known parts of Inspector Burke and Detective Cassidy will be played by two recruits to the screen drama who had conspicuous successes in these roles in the stage production, respectively Eugene O'Rourke and Johnny O'Meara.

Lillian Walker in "Kitty Mackay"

"Kitty Mackay," an adaptation of the stage success, is well under way at the Vitagraph studio in Brooklyn under the direction of Wilfrid North. Lillian Walker is playing the title role. Included in the cast of this drama by Catharine Chisholm Cushing are William Shea, Nellie Anderson, Beatrice Anderson, William Ferguson, Jewell Hunt, Charles Kent, Mrs. Isabelle West and Thomas R. Mills.

Earle Williams will appear in the title role of "Arsene Lupin," which is being produced under the direction of Paul Scardon. With Mr. Williams in the

cast are Francis Morgan, Julia Swayne Gordon, Billie Billings, Gordon Gray and other well-known Vitagraph players.

Change in January Releases

Owing to circumstances over which they had no control the executives of the Greater Vitagraph Company have found it necessary to make a slight revision in the releases for the month of January as announced. E. H. Sothern's third production, "The Man of Mystery," will be released on January 8 instead of 15. The other productions for the concluding Mondays of the month are "Indiscretion," with Lillian Walker as its star, released January 15, and "Her Right to Live," with Peggy Hyland and Antonio Moreno, released January 22. This production has also been renamed; it was formerly referred to as "The Little Brown Sparrow."

Chicago Film Folks Enjoy Ball

True to the prophecy made in last week's issue the second annual ball held by the Reel Fellows' Club of Chicago at the Hotel La Salle on the evening of November 10 and the morning of November 11 came off to the complete satisfaction of the hundreds of guests present. This ball has come to have an important place of its own in the activities of the film circles of the Zephyrous Village. Exhibitors, exchangemen, actors, film and otherwise, producers, and their friends, wives and acquaintances mingled in the enjoyment of the dancing and entertainment a la cabaret.

Among the unique features of the occasion were the colored symphony orchestra, composed of a quartette of coons, the star of which played a melodious bass on a two-gallon jug containing only the smell of whiskey; the Everett vaudeville troupe and the be-tighted girls selling the special ball edition of the *Post*, edited by Mrs. Lawrence; the grand march, led by R. R. Nehls of the American Company, president of the Reel Fellows' Club, and Miss Marguerite Clayton, Essanay star; the Universal rag time orchestra and the New Orleans jass band imported from Harry James' Casino Cafe. Richard Travers, Essanay, vice president of the Reel Fellows, acted as announcer. Plans for the new Chicago film building were on exhibition.

The lion's share of the credit for the success of the event is due to Secretary M. G. Watkins. Vice President Travers, and President "Dick" Nehls follow a close second. The personnel of the committees has already appeared in Motography. Between 1,000 and 1,200 were present at the ball. Those among the notables present are shown in the picture below.

Ambulance Film Shown Brokers

At the request of members of the New York Stock Exchange, the Triangle Film Corporation gave a special showing of the American Ambulance Field Service film November 2.

The four hundred brokers present listened with keen attention to Henry Suckley (Harvard), who is returning to France to take charge of the Stock Exchange Section of Ambulances, as he told of the splendid work the Americans are doing for France.

As the film was run off applause frequently broke into enthusiastic outbursts of approval, especially when a slim young ambulance driver staggered from the direction of the trenches carrying on his back a stalwart poilus, twice his size, whose bandaged head and inert form told their own tragic tale. After the showing Henry Montgomery, Sr., announced that fifteen thousand dollars more were needed to make the Stock Exchange a complete unit. The thirty thousand dollars given by the Exchange members recently, has been used to put into commission twenty American ambulances.

New Fairbanks Story

The Douglas Fairbanks feature to follow the Triangle production of "The Matrimaniac," which is nearing completion, will be a screen version of Eugene P. Lyle's novel, "Blaze Derringer," to be done under the direction of John Emerson. Miss Anita Loos and Mr. Emerson are now putting the finishing touches on the scenario of the story, which should make an unusually strong Fairbanks plot.

The tale is that of a young American who goes to a Central American republic of imaginary location in the company of a couple of notorious jail-breakers to get the deposed president out of jail.





Bird's and camera's eye view of a few of those at the Reel Fellows' ball, Chicago, November 10, and a group of some of the prominent exhibitors present. Left to right, upper row: Ralph O. Proctor, art dramas; Frank J. Flaherty, Reel Fellows vice-president; Richard C. Travers, Reel Fellows vice-president; Alfred Hamburger, exhibitor; Harry Dunkinson; F. B. Lockwood; Wallace Carlson; George Ward; M. G. Watkins, secretary; William J. Sweeney, treasurer. Lower row: George L. Booth; Mrs. Alfred Hamburger; Delores Cassinelli, Essanay star; Richard R. Nehls, president and Marguerite Clayton, Essanay star; John R. Freuler, president Mutual Film Corporation; Lee White; Louis M. Nelson; Miss Eva Campbell.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

Note—This department will appear hereafter in each issue of Motography, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Types Which Are Not Typical

CAN anyone offer a logical reason why the directors of the film companies insist upon portraying certain classes of people on the screen as caricatures instead of real normal beings? There has been a great hue and cry for realism in the pictures. Why not start right out with a little study of real life and real conditions and real characteristics? Even as types of a class these characterizations are very much exaggerated and certainly give most disparaging and malicious impressions of people of that profession.

There are three classes which are especially maligned in pictures—there may be many more but I think these three are the most sinned against. They are the stenographers, bankers and factory girls.

There must be thousands of stenographers attending motion picture theaters—in fact it might be a pretty safe estimate to say that a good half of the noontime audiences in the motion picture theaters are made up of this class of working girls, and why they don't rise up in open rebellion at the insults cast at them from the screen is beyond comprehension. The stenographer is almost invariably shown as a gum chewing, frivolous, bepowdered, gaudily bedecked girl who seems to be absolutely without moral standards of any kind. She spends all her time in the office flirting with the men, accepting love making from her employer, goes out to lunch with any Tom, Dick and Harry that comes along and is a homebreaker of the worst kind. "Cheap and common" would well describe the typewriter girl of the screen. One begins to wonder what kind of stenographers are employed in the film company offices if this burlesque is the type with which every director appears to be familiar.

What about all the efficient, refined, well educated, capable, business-like women who are the rule rather than the exception in the business world today? It surely would inject originality into a picture to see one of these real business women now and then instead of the usual pictured six-dollar-a-week flirt.

Next come the girls in the factory. Factories are a necessity and will undoubtedly continue to exist. There are many factories where the conditions are ideal, but from the screen version of this phase of the American industry one would be led to think that they were almost penal institutions and the employees worked as slaves under the most atrocious conditions.

So universal has this depiction become as typifying the "poor factory girl" that at a convention of the National Garment Manufacturers drastic resolutions were adopted against "untruthful and unauthentic presentations of conditions in factories," and it was ordered that a copy of the resolutions be sent to the motion picture producers and exhibitors. The manufacturers said they were tired of seeing motion picture actresses misrepresent factory girls. They were weary of seeing girls discharged, thrown into the alley, knocked down or otherwise mistreated for trivial offenses. They believed these pictures were made by a lot of actors and directors who never saw the inside of a factory and they were unfair to the working girls and the employers.

Not long ago at a convention of bankers a resolution was also passed condemning the motion picture travesty of the bank cashier and bank president. These slandered custodians of our wealth declared that in spite of the screen estimate there are many honest cashiers and they do not invariably rob the bank. Likewise the presidents are not always villains waxing wealthy over the hard earned savings of the poorer class, do not always appropriate for their own use the estates with which they are entrusted. The convention also insisted that bankers are not the hardened, worldly villains they are represented and do not spend the greater proportion of their wealth on women of questionable character.

And can you blame the stenographers, manufacturers and bankers for objecting? There may be some people in these three honest professions who are as depicted on the screen but it does not follow that these characteristics are typical. If a composite type must be used to designate these different workers then let it be a true type and not a distorted burlesque which is an insult to everyone in that walk of life every time it is shown on the screen. If the pictures are going to be true to life let the characters act like real people would under the circumstances. If the different classes must be typified all well and good—but at least the directors might see that they do not lose all likeness to real human beings.

The "Motion Picture Eye"

By Gilson Willets

Staff Writer, the Selig Polyscope Company.

IN this article I want to say something about the "picture eye." The ability to see in the mind's eye the action that is to appear on the screen is a qualification essential to success. I know one writer who closes his eyes and pictures in his mind every motion picture scene in his drama or comedy, and even visualizes the scenery, etc. This faculty to "see" in the imagination the action of the characters can be cultivated, must be cultivated if one would succeed.

I am also frequently asked, "How many scenes are there in a motion picture play?" This question is just as easily answered as the query of the number of turnips in a barrel. It depends on the size of the turnips. So do the number of scenes in a picture play depend on the length or size of the scenes. The commercial length of a film is given at one thousand feet, but there may be fifty or two hundred scenes in this length, providing, of course, on the length of scenes. There may be mere flashes or numerous scenes of the cut-back variety. So

you see it depends on the length of the scenes just how many there are in a motion picture.

I think there will be a revival in popularity of photoplays of one, two and three reels. For a season these productions were entirely outshone by features of five reels and more, but there has always been a demand for shorter length productions. Thus it behooves the writer to film comedies and dramas to keep this fact in mind and when the time comes to have the proper material at hand. Too many writers endeavor to stretch a two or three-reel plot into a five-reel story. We repeat, there promises to be a demand for shorter length productions of merit.

There may be a revival of Indian stories to be produced on an elaborate scale. We know of several concerns filming stories of this class.

Above all, write clean plots, avoid the suggestive. True, you may have seen risque stuff on the screen, but every film of that character works untold injury to the art. There are enough of the "vampire" pictures. A more healthful atmosphere is desirable.

Type of Scenarios Metro Desires

RICHARD A. ROWLAND, president of Metro, takes the stand that the scenario writer is just as important as the star or the director.

"You can't build a good house without a proper foundation," says Mr. Rowland, "and you can't build a good production without a good scenario. The truth of this proposition has been borne out time and time again in cases where a great star has been featured with a poor vehicle.

"It is perfectly true that most motion picture patrons, in choosing something they want to see, ask first for the name of the star and then buy their tickets on the name of the star alone. But it also is perfectly true that those same patrons become dissatisfied if they see their favorite star struggling with a play that is far below the capabilities of the star.

"Motion pictures are rapidly undergoing changes for the better in these days of the art. A few years ago persons who paid $2 to see a speaking play on Broadway turned up their noses at a motion picture production. But now, thanks to the persistent efforts of the companies which have aimed at the highest results possible, these same persons have forsaken the speaking play for the motion picture.

"And these same persons are critical. They know what they want. They insist on seeing productions that are logical as well as beautiful or thrilling. In other words, they want a good star and a good play or they will have nothing at all. This demand is a fine thing for the motion picture industry. With great interest I have watched it develop."

Harry O. Hoyt, as head of the scenario department, had the following to say as to the type of scenario writers Metro is after:

"We are after people who have written successful photoplays with original ideas, clever plots and strong characterizations. The photoplay has attained a place in the literature of the day and requires the same deep study of its problems that is given to the spoken drama, the novel or the short story. It requires as much training to write a good photoplay as it does a good novel. Each branch has certain rules and limitations and both fill a certain niche in the literature of the day."

Cannot Criticize Scripts

THE following letter received from H. R. Durant of the scenario department of the New York Motion Picture Corporation explains itself:

I find that through some misunderstanding a number of editors of moving picture publications are directing amateur photoplay writers to apply to me for instruction and advice. I am always very willing to aid the beginner in every way possible, but what is being asked of me lately in the way of criticism is quite beyond me, I find.

I am informed that there is only one moving picture editor who has advertised extensively his willingness to give constructive criticisms on material submitted. This man is Mr. Hector Turnbull of the Famous Players-Lasky Co.

If you do not mind the suggestion I shall appreciate it if you will kindly mention his name in this connection instead of my own should any future occasion arise whereby an amateur writer first seeks your advice.

Old Darkey Featured in Ince Play

One of the most interesting characters ever engaged to appear in pictures is attracting attention this week at the Ince-Triangle studios in Culver City. He is an old darkey, said to be nearly eighty years of age, and he is appearing in the role of a slave in the gripping Triangle play in which Frank Keenan is working as star. The action of the story takes place in 1848 on a Louisiana plantation, and the old negro, therefore, is an important adjunct for the subject. He once was actually held in slavery, he says, and claims that he can display marks of violence on his back from floggings received over fifty years ago. Since his liberation he has worked at various occupations, but not once has he ever been paid more than $2.50 per day. When he was informed that his compensation for acting before the camera would be $5.00 per day he threw his long arms in the air, broke into a golden smile and exclaimed, "Lor! dis am shoah de easiest job Ah ever hab had. De nex' easiest wuz herdin' cattle back in Louisiana—lemme see, 'bout twenty years ago." The Ince players find much amusement talking to the old darkey between scenes and are predicting for him great success in his interpretation of the role.

Ince Laboratory Completed

The mammoth laboratory at the new Ince-Triangle plant in Culver City has been completed and is now in active operation. This structure has been in course of production for six months, and its completion marks the end of building activities at the Kay-Bee studios. It is occupied by a crew of forty-one men, working under the general supervision of Superintendent Al Brandt, and will, in future, be responsible for the original developing and printing of all the Ince-Triangle plays. The building embraces 1 negative-examining room, 2 negative-cutting rooms, 4 positive-examining rooms, 4 printing rooms, 2 dark rooms, 1 drying room (capacity, 16,000 feet), 1 projecting room, 1 chemical room, 1 experimental room, facilities for the making of distilled water, and a refrigerating plant for the manufacture of ice. An even temperature will be maintained in the developing and drying rooms, to insure the best results in the developing and drying of the film. The capacity of the dark rooms is 100,000 feet of negative and 300,000 feet of positive per week. A carload of chemicals, demanded by the laboratory work, will be kept on hand at all times.

Ruth Ann Baldwin has been given the direction of a company at Universal City.



These faces have smiled from Paramount screens the country over. Courtney Foote and Grace Carlyle, both of Morosco, are on the left, and in the center is charming Florence Vidor of Pallas. Dustin Farnum wears the cowboy headgear and turns his back to Eileen Scherr, the curly haired Lasky luminary.

Paramount Schedule for Four Months

UNUSUAL OFFERINGS OF STARS, STORIES, AUTHORS AND PRODUCTIONS

PARAMOUNT PICTURES CORPORATION announces that by reason of the consolidations that have been effected by Famous Players, Lasky, Morosco and Pallas they are now enabled to offer their exhibitors the subjects of their forthcoming releases three and four months in advance. A total of thirty-four productions containing a great array of stars are scheduled for release during the months of November, December, January and February.

During this period Marguerite Clark will make three screen appearances and Pauline Frederick two. The other stars who will appear on the program during these four months are Mae Murray, Fannie Ward, Irene Fenwick, Louise Huff, Owen Moore, Jack Pickford, Blanche Sweet, Dustin Farnum, Cleo Ridgely, Wallace Reid, Lenore Ulrich, Marie Doro, Lou-Tellegen, Frank McIntyre, Vivian Martin, Kathlyn Williams, Thomas Holding, House Peters, Myrtle Stedman, George Beban, Sesue Hayakawa and Theodore Roberts.

Probably the most noteworthy offering to be presented will be that of "Oliver Twist," an elaborate adaptation of Charles Dickens' novel, a Lasky production in which Marie Doro will play the title role. Marguerite Clark will appear in "Snow White," in which she will repeat her stage success; in "Miss George Washington," an original story; and "Racketty Packetty House," by Frances Hodgson Burnett. Pauline Frederick will be seen in "Nanette of the Wilds" and "La Tosca."

Among the other productions that are contained in the list are the "Martyrdom of Philip Strong," "Unprotected," "A Son of Erin," "The Plow Girl," "The Years of the Locust," "The Yellow Pawn," "Princess Zim-Zim," "The Road to Love," "The Victoria Cross," "The Traveling Salesman," "The Right Direction," "The Redeeming Love," "Betty to the Rescue," "The Evil Eye," "Great Expectations," "The Deliverance," "The Happiness of Three Women," "Lost and Won," "The Show Down," "His Sweetheart," "The Turning Point," "The Conflict," "Each to His Kind," "The Black Wolf," "The Wax Model," "Winning of Sally Temple," and "The Consul."

The writers, authors and playwrights who have contributed to this list of productions are among the foremost in the world and include such names as Booth Tarkington, Charles Dickens, Edward Sheldon, Blanche Dougan Cole, Paul Potter, James Forbes, Julia Crawford Ivers, L. V. Jefferson, Beatrice DeMille, Leighton Osmun, Hector Turnbull, Paul West, Albert Payson Terhune, Rennold Wolf, Owen Coyne, Frederick Arnold Kummer, Roswell Dague, Jean Barrymore, G. Vere Tyler, Mrs. Frances Hodgson Burnett, Ruppert Sargent Holland, Rev. Charles M. Sheldon and Willard Mack. Negotiations are under way with other writers equally well known.

The releases announced for the four months on the Paramount Program are as follows:

Nov. 2—Lasky, "Seventeen," Louise Huff and Jack Pickford.
Nov. 6—Lasky, "Unprotected," Blanche Sweet.
Nov. 9—Pallas, "A Son of Erin," Dustin Farnum.
Nov. 16—Lasky, "The Years of the Locust," Fannie Ward.
Nov. 20—Famous Players, "Miss George Washington," Marguerite Clark.
Nov. 23—Lasky, "The Yellow Pawn," Ridgely and Reid.
Nov. 27—Famous Players, "Nanette of the Wilds," Pauline Frederick.
Nov. 30—Famous Players, "Martyrdom of Philip Strong," all star cast.
Dec. 4—Famous Players, "Princess Zim-Zim," Irene Fenwick and Owen Moore.
Dec. 7—Morosco, "The Road to Love," Lenore Ulrich.
Dec. 11—Lasky, "Oliver Twist," Marie Doro.
Dec. 14—Lasky, "Victoria Cross," Lou-Tellegen.
Dec. 18—Famous Players, "Traveling Salesman," Frank McIntyre.
Dec. 21—Pallas, "The Right Direction," Vivian Martin.
Dec. 25—Famous Players, "Snow White," Marguerite Clark.
Dec. 28—Morosco, "The Redeeming Love," Kathlyn Williams.
Jan. 1—Lasky, "Betty to the Rescue," Fannie Ward.
Jan. 4—Lasky, "The Evil Eye," Blanche Sweet.
Jan. 8—Famous Players, "Great Expectations," Jack Pickford and Louise Huff.
Jan. 11—Lasky, "The Deliverance," Mae Murray.
Jan. 15—Famous Players, "La Tosca," Pauline Frederick.
Jan. 18—Morosco, "The Happiness of Three Women," House Peters and Myrtle Stedman.
Jan. 22—Lasky, "Lost and Won," Marie Doro.
Jan. 25—Lasky, "The Show Down," Cleo Ridgely and Wallace Reid.
Jan. 29—Pallas, "His Sweetheart," George Beban.
Feb. 1—Famous Players, "The Turning Point," Irene Fenwick and Owen Moore.
Feb. 5—Morosco, "The Conflict," Lenore Ulrich.
Feb. 8—Lasky, "Each to His Kind," Sessue Hayakawa.
Feb. 12—Lasky, "The Black Wolf," Lou-Tellegen.
Feb. 15—Pallas, "The Wax Model," Vivian Martin.
Feb. 19—Famous Players, "Racketty Packetty House," Marguerite Clark.
Feb. 22—Lasky, "Winning of Sally Temple," Fannie Ward.
Feb. 26—Lasky, "The Consul," Theodore Roberts.

Texas Censors Give "Bad" List

By William Noble
Special Correspondent for Motography

The general policy of the Board of Appeals and the Public Censor toward certain types of pictures and dramatic productions was outlined to the Board of Public Welfare at Dallas, Texas, November 1.

The report said that in order that there may be no doubt as to the definite attitude of the censors toward certain types of representations, the following evil tendencies in moving pictures and plays will be held to be inimical to the mental and moral welfare of the more or less impressionable patrons:

Use and effect of drugs. Sacrilege or intentional shock to religious sensibilities. Offensive injection of scenes of drinking or drunkenness, especially of women. That form of vulgarity that savors of indecency. Sensual love scenes. Infidelity and sex immorality. Underworld scenes and low conceptions of the social evil. Degrading forms of violence and excessive and senseless use of weapons. Treatment of public officials that tends towards breeding a disrespect for law. The portrayal of crime that panders to a morbid appetite. Any film or portion of a film depicting the living human figure in a state of nudity or undress or exposure which would be condemned generally if existing in actual life in any public place, surroundings and environment always being considered. The white slave film or exposition is condemned without reservation. The so-called vampire films will be viewed by the censor and Board of Appeals with "doubt and apprehension."

Goff Starts Swing Around Country

A. W. Goff, assistant general manager of the Vitagraph-V-L-S-E, has just embarked upon a trip that will take him as far as Dallas before he returns to New York.

This trip marks the completion of a general swing around the country which Mr. Goff undertook in the interests of Greater Vitagraph and its exchanges early in the fall.

Mr. Goff's first stop will be Philadelphia; from there he goes to Washington. He will visit in turn Atlanta, New Orleans, Dallas, St. Louis, Omaha, Kansas City, Chicago, Cincinnati and Pittsburgh before returning to New York.

Release Date for La Badie Play

December 3 has been set as the release date for "Divorce and the Daughter," Florence La Badie's next Thanhouser-Made Gold Rooster play. The story is by Agnes C. Johnston. Frederic Sullivan is the director.

In the cast supporting Miss La Badie are J. H. Gilmour, Edwin Stanley, Sam Noblack, Kathryn Adams, Zenadie Williams, and two children.

Fernandez Perez (Tweedledum) has completed two more pictures of the Tweedledum series of comedies at the Jacksonville, Florida, studios of the Eagle Film Company.

"Tweedledum in Burlesque" and "The Near-Sighted Motorpedist" are the titles of the company's two most recent films.

Motography Announces a Projection Department

E. C. SCOBEY, secretary-treasurer of Motion Picture Machine Operator's Local No. 194, I. A. T. S. E., and formerly associated with the Central Film Service Company at Indianapolis, Ind., has joined MOTOGRAPHY'S editorial staff as conductor of a department for projecting machine operators. Mr. Scobey is known personally to such a large proportion of the operators in this country that it is unnecessary to emphasize the fact that he is peculiarly fitted for the editing of such a department. It is sufficient to say that with the help of the publishers he will endeavor to make it the best Projection Department ever offered to the operators.

A department of this nature, however earnest and hardworking its editor may be, cannot reach its full usefulness without the co-operation of the operators for whom it is intended. Co-operation, in this case, merely means asking questions and discussing problems. The more questions the operators send in, and the more difficult the problems they discuss, the better Mr. Scobey and MOTOGRAPHY will like it.

Mr. Scobey, in accepting charge of the new department, expressed the opinion that his friends, reading this announcement, would probably take fiendish delight in flooding him with their hardest and most unsolvable problems, just to see him "get stuck." Privately, we hope they will do just that. We don't believe it is possible to "stick" him on any reasonable question. If they can make the Projection Department look like an examination for a post-graduate degree, they are welcome, we're sure.

MOTOGRAPHY'S Projection Department will first appear in the issue dated December 2, which goes to press November 21. Therefore, all questions to which answers are desired in that issue should be sent in as soon as possible. All communications for the Projection Department may be addressed simply to Motography, Chicago, Ill. All questions will be answered in the earliest possible issue subsequent to their receipt.

SELZNICK BUYS STAGE SUCCESS

"The Easiest Way," the Drama by Eugene Walter, Will Be Next Starring Vehicle for Clara Kimball Young

Following his policy of backing the popularity of his stars with pictures adapted from the most successful novels and plays obtainable at any price, Lewis J. Selznick this week bought for Clara Kimball Young the motion picture rights to "The Easiest Way," the drama by Eugene Walter, originally produced by David Belasco with Frances Starr. This play was universally conceded to be one of the strongest American dramas of the century, and as originally presented ran eighteen months continuously on Broadway.

Mr. Selznick has been negotiating for the rights to this play for several months, but it was not until this week that the author, Eugene Walter, came to terms with the producer.

"The Easiest Way" will be presented as Miss Young's fourth Selznick-Picture and will follow a trio of productions each of which has cost a fortune in the mere purchase of the stories used. In producing "The Common Law" by Robert W. Chambers, "The Foolish Virgin" by Thomas Dixon, "The Price She Paid" by David Graham Phillips and "The Easiest Way" by Eugene Walter, Mr. Selznick has more than made good his original promise that price would be no object in securing the scenario material for the Clara Kimball Young offerings.

Albert Capellani, director general of the Clara Kimball Young Film Corporation and producer of "The Common Law" and "The Foolish Virgin," will take charge of the production of "The Easiest Way."

Miss Young's third picture, "The Price She Paid," is being produced by Director Charles Giblyn in order to follow up the Selznick plan of keeping Miss Young continuously engaged and increasing the number of her productions.

The theme of "The Easiest Way" is that a woman who once falls will, when bitterly tempted, always take the easier path to luxury and bodily contentment.

It is planned to present "The Easiest Way" on the screen in seven or eight reels and the picture will, without question, prove a tremendous drawing card. From the exhibitor's point of view as well as that of the motion picture patron, the combination of such names as Clara Kimball Young, "The Easiest Way," Eugene Walter, David Belasco and Albert Capellani is unquestionably a tower of strength.

U. S. Patrol Chases Fox Players

The eternal vigilance of the United States Government against drug runners and the smuggling in of Chinese coolies, on the long California coastal stretch, nearly resulted in wrecking a boat containing George Walsh and a big company of William Fox photoplayers last week. The national authorities were not apprised of the fact that a photoplay was being staged in the waters around Santa Monica Bay, about twelve miles southwest of Los Angeles.

Before the actors or the pilot of the vessel chartered by the Fox Film Corporation realized the real danger in which they were, a shot fired by the Government patrol boat came whistling through the bay and the players were overhauled and questioned thoroughly before they were allowed to proceed.

NEW INTERNATIONAL MANAGERS

Charles S. Goetz and J. S. Applegate to Manage Cleveland and Kansas City Branches—Grace Darling Tours Canada

The International Film Service, Inc., has appointed two additional branch managers, Charles S. Goetz as manager of the recently established Cleveland office, and J. S. Applegate for its Kansas City branch. Mr.



There are some good looking folks in International's "Beatrice Fairfax." Here's proof from Number Fourteen.

Goetz has had a wide experience in marketing films, having been connected with Warner's Features, World Film Corporation, William Fox, Bluebird Company and Artcraft Pictures Corporation. Mr. Applegate was formerly with the Pathe company and has been very successful with his work.

The International has sold the Canadian rights to the serial, "Beatrice Fairfax," starring Harry Fox and Grace Darling, to the Famous Players Film Service, Ltd., of Toronto. Arrangements have been made by the International to send Grace Darling on a tour of the principal cities of Canada to appear in person at the first showing of the serial. Because of the fact that Miss Darling began her career as a newspaper writer, she will be the guest of the newspapers of the Canadian cities during her stay in them.

November 11 was "International Day" at the bazaar of the "Fighting Sixty-ninth," held at the armory for the benefit of a permanent relief fund to relieve the destitute families of soldiers while on duty. Many of the International stars were in attendance, including Grace Darling, Harry Fox, Betty Howe, Jane Grey, Mineta Timayo, Evelyn Fariss, Doris Kenyon, Nigel Barrie, Elaine Hammerstein and others. Mrs. Vernon Castle was unable to be present as her work in connection with the production of "Patria" prevented.

Betty Howe, the International star, is proud of the fact that she is a direct descendant of the Elizabeth Howe who suffered martyrdom by being executed as a witch near Salem, Mass., after she had been accused by a half-wit of bewitching her and causing her to have fits.

It will probably be a surprise to the many admirers of Warner Oland, the portrayer of gentlemanly

villains on the screen, to hear that he was once a professional bicycle rider. He came to America from Sweden aspiring to be an opera singer, but his dream of picking up gold in the streets of New York was quickly dispelled. Mr. Oland was also on the legitimate stage for some time before coming to the pictures. He portrays the role of Baron Huroki in "Patria" in support of Mrs. Vernon Castle.

Few motion pictures contain as many thrills as "The Jockey of Death," the first of the Adventure Series to be released by the International. Daredevil and breath-taking circus acts follow each other in quick succession from beginning to end of the five full reels. The two principal parts in the screen drama are taken by Mlle. Evelyn and M. Arturo, the famous stars of Busch's circus, known as the Barnum and Bailey of all Europe.

MARY PICKFORD SCORES

"Less Than the Dust" Breaks All Records for Theaters on Its First Showing on Screens Throughout the Country

While the choice between Hughes and Wilson was long in doubt it was landslide for Mary Pickford in her first Artcraft picture, "Less Than the Dust," on Sunday, November 5, and during the week. Theaters broke all records on the release date and the election day holiday enabled receipts to soar to unknown heights.

Arthur G. Whyte, manager of the New York exchange, reported that four of his theaters set new records. Both the Academy of Music and the Broadway in New York had the biggest Sundays in their history, and the Century in Brooklyn followed suit with a tremendous outpouring of Flatbush amusement seekers. The Garden in Paterson set a record if for no other reason than because it was the opening of the house. Max Gold telephoned that his theater had set a mark that would stand for a long time.

Indifferent to politics, unmindful of inclement weather and intent only upon being among those present at one of the numerous premieres of the first Artcraft production, more than 40,000 New Yorkers jammed the Strand, Broadway and Academy of Music on the opening day of the long awaited production of "Less Than the Dust."

Patrons who expressed themselves were unanimous in their praise of the new picture. Many were frankly surprised to see their favorite in a vehicle so unlike anything in which she had ever appeared, but all declared themselves in approval of the massive production with which she had been surrounded. The comedy scenes were enthusiastically received and there was much spontaneous applause for the spectacular and thrilling situations. Edward J. Howe's original musical accompaniment came in for its share of approval.

Elaborate Titles for "Witching Hour"

William L. Sherrill, head of the Frohman Amusement Corporation, announces that a number of highly decorative descriptive titles will be inserted into the film production of "The Witching Hour." Besides introducing these unusual titles it is claimed the film also bears the distinction of being the first seven reel dramatic feature in which there is absolutely no resort to the extra-sensational. C. Aubrey Smith plays the principal role in this feature picture.

PHAX COMPANY ORGANIZED

New Distributing Firm for Middle Atlantic Coast Territory—Initial Presentation Will Be "Race Suicide"

A new distributing company was added to the growing list with the organization of the Phax Picture Company with offices in the Candler Building, New York. The company was formed for the purpose of exploiting the better grade motion pictures productions along advanced ideas of presentation, embodying the essentials of true showman ideas. The field of operations of the Phax company for the present will be confined to the middle Atlantic coast states, with the intention of broadening activities in the near future.

For the initial presentation of the company the exclusive rights to the six-part photo-problem play, "Race Suicide," have been purchased for the territory of Greater New York, New York state and New Jersey from J. W. Farnham.

Samuel Cummings, a newspaper man of wide experience and a film man par excellence, who has been successful in the presentation of "War's Women" and a number of other features, is to be directly in charge of the booking of "Race Suicide," and with him will be associated Mr. Nat Spitzer and Charlie Feature Abrams.

The exhibitors of New York City have been clamoring of Mr. Farnham that they be advised of the date of release of his production, "Race Suicide," for the New York territory, and their response to information that the picture is now available has been substantial in the nature of bookings amounting to three hundred fifty consecutive days in and about New York City.

Under Mr. Cummings' supervision "Race Suicide" is to be elaborately presented with a lobby display promised as one which will mark an epoch in motion picture presentation, and with every conceivable method and manner of advertising for the exhibitor.

For the initial presentation of "Race Suicide" in the upper New York state territory, Mr. Cummings and Mr. Farnham have arranged for a route of six weeks over which Ormi Hawley, the star of the production, will appear, personally, in conjunction with the showing of the picture.

Following this notice of the release of "Race Suicide," the Phax company, as soon as this first production is under way, will announce the other productions which they will present through the eastern territory.

For the beginning, the Phax company plans four companies of the "Race Suicide" production for the New York and New Jersey territory.

Stars to Attend Exhibitors' Ball

Because of the popularity of Stuart Holmes and June Caprice in Boston, these two William Fox stars will appear in person at the annual ball of the New England Exhibitors' League on November 22. Miss Caprice, as all the world knows, is an Hubbite (or an Hubbess) herself.

"THE HONOR SYSTEM"

Fox's Ten Reel Feature Not Simply a Prison Problem Play but a Great Human Love Story Containing Both Tragedy and Humor

In William Fox's production of "The Honor System" there is love, there is tragedy, there is humor. In directing this ten reel feature R. A. Walsh has accomplished what wiseacres in the film business have long said was impossible. He has clothed a serious topic with the romance and glamor of a splendid love scene.

The love story of "The Honor System" is its most powerful attraction. The prison scenes were produced in the State of Arizona and a number of actual convicts took part in the production. The presence of convicts and the fact that the hero of the play happens to be a convict has given the impression that "The Honor System" is devoted wholly to prison reform. This is by no means the case. The main idea of the play centers around the relations existing between the convict "victim" and the daughter of the man who takes the place of the brutal warden.

There is no attempt on the part of the producer of this play to make anything different from what it is in actual life. Actuality is the keynote of every scene. That is the real secret of the true greatness of this film. It is not a fairy story where people "marry and live happy forever after." Realism reigns. Tragedies happen as they happen in life. And yet, with all the tragedy, it is not gloomy. The play is fascinating because it "Holds the mirror up to nature."

To build up the "atmosphere" of this play Mr. Walsh has staged a number of border scenes that depict Mexican conditions and some strong fighting scenes. The scenes laid in the underworld dives and resorts are taken from real life.

The mind of the director is full of novel ideas and weird surprises, filmed in the most entertaining manner. Just when the tragedy is almost too intense to be agreeable, you are confronted with some little trick of production which, while not breaking in too suddenly upon the trend of thought, relieves the situation. For instance, in the middle of one of the death-dealing Mexican raids in which lives of little children are endangered, these children, unconscious of their danger, do funny little things that bring smiles in the midst of terror.

Without interrupting the plot of the play, there are introduced by the director a number of extremely clever animal scenes—rabbits—ducks—dogs—which amuse without distracting.

Booklet for Exhibitors

The Kleine-Edison-Selig-Essanay people have issued a neat little booklet of suggestions to exhibitors for stimulating business on "Gloria's Romance," the 20-chapter motion picture novel featuring Billie Burke, which is booking through the Kleine-Edison-Selig-Essanay exchanges.

The little booklet is filled with live-wire stunts for any exhibitor showing this film to stage, either in his theater, in the way of display in store windows, or in direct-to-the-patron advertising. Most of them have actually been tried out by exhibitors who have already shown the production and proved highly efficient, so other exhibitors need have no doubt about their pulling business for the house using them. There are so many suggestions in the little booklet that it would be impossible to list even a portion of them here, but they range all the way from contests for school children, conducted at the theaters, to fancy window displays for the windows of confectionery, music, grocery and drug stores. There are of course the "auburn haired girl" contests, the special ladies' matinees when tea and wafers are served, and the guessing contests relating to the age, weight, or wearing apparel of Billie Burke. For distribution among the fans of any city there are almost a score of different displays that can be arranged—some of them highly unique and most of them comparatively inexpensive.

"THE CRISIS" SELLS RAPIDLY

Practically All Territories Sold—Simultaneous Openin Large Cities in November—Special Showing in New Jersey

Forty-one state rights to William N. Selig's photodrama, "The Crisis," have been disposed of by Sherman-Elliott, Inc., who controls the selling rights for the entire United States and Canada.

Among the buyers are: Warner Film Attractions, San Francisco, who have acquired the rights for California, Arizona and Nevada and are ready for booking.

A syndicate of well-known middle western film men have purchased Ohio, Indiana, West Virginia, Maryland, Delaware and District of Columbia; the name of the leasing firm to be announced later.

The States Rights Company of Jackson, Mississippi, has purchased Mississippi, Tennessee and Louisiana.

The Master Photo Play Attractions of Newark for New Jersey.

William Sievers, Grand Central Theater Company of St. Louis, for Missouri.

A big combination of exhibitors who control theaters over the east are negotiating for the rights for New York and the same combination may include the New England territory.

A well-known film corporation of Atlanta, Ga., have contracted for a group of southern states which include Alabama, Georgia, Florida, North and South Carolina.



Here goes Doug. Fairbanks for a little dip for his camera's sake. It was in the making of a coming Fine Arts-Triangle in which a torpedo boat destroyer was obtained from the United States government.

Arrangements have been made for a simultaneous showing of "The Crisis" on or about November 19 in St. Louis, Boston, Philadelphia, Chicago, as well as other principal cities of the east, possibly including New York City.

The Master Photo Play Attractions of Newark, N. J., have arranged through E. J. O'Donnell of the Sherman-Elliott, Inc., to give a private presentation of "The Crisis" at East Orange, New Jersey, to an audience consisting of Governor Fielder, his staff, and state officials, Mr. and Mrs. Thomas A. Edison and other well-known social, historical and patriotic organization leaders and their guests.

H. P. Wolfberg of St. Louis, Mo., has completed the organization of the Masterpiece Film Corporation for the purpose of exploiting "The Crisis" in the territory of Ohio, Pennsylvania, West Virginia, Maryland, Delaware and District of Columbia. It is the intention of Mr. Wolfberg to exploit the feature in the "Sherman-Elliott way" in the larger theaters in one and two week stands. He says he will not have less than twenty prints working by December first.

BLUEBIRD RELEASES SPECIAL

"The Eagle's Wing," Industrial Preparedness Feature, Released as Special—Dorothy Phillips Makes First Bluebird Appearance

Bluebird Photoplays, Inc., will enlarge its operations by exploiting "super-features" serials, educationals, one and two-reel comedies. This is the statement issued by the Bluebird authorities in announcing their first special release, "The Eagle's Wing," which will be released early in December. This is an industrial preparedness feature and connected with the gripping drama will be scenes taken in manufacturing plants now filling orders for war munitions.

Because such a feature might not be suited to exploitation in an ordinary program of photoplays, Bluebird has decided to release it as a "Special Bluebird," through its own exchanges, operating along the same lines showmen adopt to "put across" a feature they secure on the plan of territorial rights.

The regular program will have for its December 4 release "The Sign of the Poppy," in which Hobart Henley, who plays a dual role, will have Gertrude Selby as his leading lady. J. Grubb Alexander wrote the scenario and Charles Swickard directed the feature.

On December 11 Dorothy Phillips will be introduced to the Bluebird program in a problem play based on "The Price of Silence," a story recently appearing in a popular magazine. Joseph De Grasse, the Bluebird director who brought out Louise Lovely and made her a screen star, will be sponsor for Miss Phillips in her introduction to the Bluebird series.

Later in December, Cleo Madison will make another Bluebird appearance in what will probably be entitled "Black Orchids," although this name may be changed before releasing time comes around. Rex Ingram, who wrote and directed "The Chalice of Sorrow," in which Miss Madison first appeared as a Bluebird, provided "Black Orchids" and directed it. Wedgewood Nowell and Francis McDonald will be prominent in Miss Madison's support.

George Marshall is directing at Universal City "Double Crossing Cupid," a western comedy.

ART DRAMAS ENLARGES FORCE

George Terwilliger, Gertrude McCoy, Jean Sothern and Frank Crane Added to Forces of Producing Companies

Art Dramas' new arrangement, which calls for the release of one feature each week, has made it necessary for this company to add to its acting and directing forces. Art Dramas' first release is scheduled for the beginning of December.

The U. S. Amusement Corporation has engaged Frank Crane for the direction of Jean Sothern. Mr. Crane has been with the World Film Corporation for the past two years. Miss Sothern was formerly with the Fox company and was later featured in the International Film Company's serial, "The Mysteries of Myra."

The Van Dyke Film Productions Company has added George Terwilliger to its directorial forces. Mr. Terwilliger was originally a newspaper man, and has also been connected with the Reliance and Lubin Film Companies. He is the author of the picture which he is directing at the Van Dyke studios, which has not yet received its final name. The star of the Van Dyke production which Mr. Terwilliger is directing is Gertrude McCoy, and it is stated on the authority of G. H. Wiley, the general manager of the company, that Miss McCoy's work in the picture she is now engaged in exceeds in quality anything she has ever done before.

Margaret Milne, as sister of Peter Milne, the well-known picture reviewer, has been added to the cast of the first picture that the Van Dyke Company is producing. This is the first time Miss Milne has worked in pictures but she has already had considerable experience on the legitimate stage. Although she is playing a minor part in this picture it is expected that she will soon be entrusted with leads.

Ralph Dean, who has been with the Frohman Amusement Corporation for the past two years, will direct the productions of the William L. Sherrill Feature Corporation. Mr. Dean is a pupil of the Frohman school, which has graduated so many notable artists to the screen. He was connected with the Frohman family, Charles, Daniel and Gustave, for fifteen years, both as an actor and a producer. In addition to Mr. Dean, the Sherrill company has under consideration the services of Mabelle Trunnelle, Dorothy Bernard, Florence Deshar, Elinor Woodruff, Jack Sherrill, and many other notable performers, whose work has stood out in the past.

The Erbograph Company has not yet made an announcement of the people it has engaged for its Art Drama productions, but it is known that several prominent people are under consideration. A definite statement will probably be forthcoming in the course of the next few days.

Show How New York Gets Its Water

It is a matter of keen wonderment to the outside world at all times as to where New York City gets sufficient water for its enormous needs. The editors of the Paramount Pictographs have taken an interesting series of pictures showing what wonderful engineering problems have been recently brought to bear on the question, and which will be released in an early edition of the magazine-on-the-screen.

TWO PARAMOUNT FEATURES

Pauline Frederick Takes Part of Mountain Girl in "Nanette of the Wilds"—"The Martyrdom of Philip Strong" Second Feature

Pauline Frederick is the principal star on the Paramount Program for the week of November 27. Miss Frederick will appear in "Nanette of the Wilds," a tale of the celebrated northwest mounted police, a Famous Players production. The play was written by Willard Mack, who also plays opposite Miss Frederick. The supporting cast is composed of Charles Brand, Frank Joyner, Wallace M. Dudley, Macey Harlan, Daniel Pennell, Jean Stewart and Robert Courville.

The other feature of this week will be "The Martyrdom of Philip Strong," which is founded on the works of the Reverend Charles M. Sheldon, "In His Steps" and "The Crucifixion of Philip Strong." Robert Conners takes the lead in this play, assisted by an all-star cast composed of Mabel Trunnell, Janet Dawley, Bigelow Cooper, Helen Strickland, Frank Lyons, William Wadsworth, Herbert Prior, Olive Wright, Edith Wright and Brad Sutton.

Surrounding the Paramount Program for the week of November 27, are four "little features"; the forty-second edition of the magazine-on-the-screen, the Paramount Pictographs; the forty-third of the series of the "Weekly Trips Around the World," personally conducted by Burton Holmes, in which he gives intimate scenes of the "Real Streets of Cairo"; a Paramount-Bray cartoon from the pen of L. M. Glackens, entitled "What Happened to Willie," and the Paramount-Black Diamond comedy subject entitled "Their Counterfeit Vacation."

Four interesting subjects are treated in the Paramount Pictographs, the leading subject being the first of the series of war pictures secured exclusively for Paramount by Donald C. Thompson. Another subject is "Why the Apple Tree Is Crooked," showing how trees are grafted and mothered from the time of their youth in the modern nursery. There is also a section showing that in Nature's garden there are enemies more vicious than those in the world of men, the principal victims being the valuable shade trees in America, which are pestered each year by insect depredations. The closing feature is the picturing of the manner in which New York and other large cities in the United States are kept supplied with water adequate to meet the demands of drinkers and those who take daily baths.

Pathe Releases "Pearl of the Army"

J. A. Berst, vice-president and general manager of the Pathe Exchange, announces that "Pearl of the Army," a military serial featuring Pearl White, will be released at an early date. In this serial Miss White appears in the role of an American Joan of Arc. The plot deals tactfully with the question of preparedness and maintains a strict neutrality. The intent of the story is to show what really lies behind the waving of flags and carrying of swords.

There is a special introduction to the first episode giving the views of Woodrow Wilson, Charles E. Hughes and Theodore Roosevelt on this important question.

"Pearl of the Army" was produced by the Astra Film Corporation under the direction of Edward Jose, who produced "The Iron Claw," "The Light That Failed," "The Beloved Vagabond" and other Gold Rooster successes.

The cast, in addition to Miss White, includes Ralph Kellar, hero of "The Shielding Shadow" serial, Marie Wayne and Theodore Friebus.



Pearl White and W. T. Carleton in Pathe's latest serial, "Pearl of the Army."

Miss White is probably the most popular actress appearing in serials today. The three serials in which she has already appeared—"The Perils of Pauline," "The Exploits of Elaine" and "The Iron Claw"—were all such great successes that they were prolonged beyond the original number of episodes.

Guy McConnell, author of the serial, is a popular magazine writer, who, in conjunction with some of the leading military authorities, devoted many years to the study of the preparedness question. The story is based on these investigations.

BENEFITS OF PREPAREDNESS

William A. Brady of World Tells Advantages of Producing Photoplays a Half Year in Advance

William A. Brady, director general of the World Film Corporation, when questioned regarding the advantages derived by his company from having its photoplays in readiness a half year in advance, said:

"The benefits are many and of great importance. One of the most vital is that the plan enables us to eliminate possible defects in a picture before its release.

"For example, some time ago at a private view I found that one of our pictures dated for release four or five weeks ahead could be materially improved by certain changes which suggested themselves during the run-off, and I immediately set it back for two months, moving another play up to take its place. Then I went to work with the director of the imperfect picture, and by three o'clock in the morning we had it in such shape that when it was finally issued the success was very great.

"If we had not been in a position to hold this play back it might have been received with disfavor, or at least severely criticized, whereas the comments were very cordial indeed.

"The improvement which has been very generally

noted in World pictures and which is responsible for the great increase in our business, is not due to the overshadowing genius of any individual but to the constant, patient and intelligent application of those who make the pictures and the others who sell them. Regarded from all points of view I believe the World concern at this time is as close to one hundred per cent efficient as any organization of its magnitude can be.

"I will add that the policy of completing our productions months in advance has worked out so well that it will be continued and probably amplified in the future. We are already working on no less than six additions to the list that was published about a month ago."

HIGHBROWS LIKE "WAR BRIDES"

Selznick Adds First Male Star to Roster in Robert Warwick, Who Will Appear in Eight Big Productions

If you have any doubt as to the ability of the motion picture producers of the better type to challenge the most serious-minded of persons, just read the following outline of Herbert Brenon's film production of "War Brides" with Nazimova as the star. This picture began an unlimited engagement at the Broadway Theater on November 12.

"Herbert Brenon in 'War Brides' has adhered closely to the greatest of all art forms, the symphonic model," says the highbrow. "This is Brenon's first contribution to Selznick-Pictures, and is the first time any producer has taken advantage of the fact that the photodrama, of all arts, most readily lends itself to the same principles which make the symphony great.

"Where the composer of music, through intricate nuances, makes the various movements of his symphonic unit homogeneous by recurrent introductions of his primary and secondary themes, the composer of a photodrama is able to achieve similar results by employing what is technically known as the 'cut-back' and 'fade-in.'

"With this thorough understanding of the eternal principle that art is form, Mr. Brenon proceeded to work out his idea of the symphonic photodrama in a series of emotion waves. These are five in number, and occur at almost mathematically equal intervals, each with a little stronger emotional lift than its predecessor, while between these wave-crests, or symphonic nodes, there is a graceful diminuendo of intensity.

"It is not mere accident that this photodrama is thus composed of five major themes. There was opportunity and material in 'War Brides' to make the emotion grip continuous, but by following the greatest of all art forms, Brenon has made that grip the more intense, and provided period of relaxation as well."

The name of Robert Warwick has been added to the roster of Selznick-Pictures stars through a transaction between Mr. Lewis J. Selznick and Mr. Harry Rapf, president of the Robert Warwick Film Corporation.

Mr. Warwick is the first male star to be acquired by Mr. Selznick for his new enterprises. He will be presented along lines identical to those in operation for the Clara Kimball Young, Herbert Brenon and Norma Talmadge productions, appearing in about eight big features a year, each of which will be made from stories by authors whose names in themselves constitute box office attractions.

BANKERS SANCTION FILM

Vitagraph's Blue Ribbon Feature, "The Dollar and the Law," Wins Approval of Government Officials and Bankers

M. W. Harrison, secretary of the Savings Bank Section of the American Bankers' Association, expressed himself as delighted with the way in which the Vitagraph Company has exploited the national campaign for thrift in "The Dollar and the Law," the Vitagraph Blue Ribbon Feature for release November 20. A private showing of the film was given to a number of bankers and other guests.

The government officials at Washington, realizing the immense value of the thrift idea, as furthered by the American Bankers' Association and by the savings bank section of that powerful association, gave to Vitagraph the necessary permission to photograph an actual dollar bill—something never before seen on the screen.

The government officials also extended every courtesy to Director Wilfrid North and Lillian Walker in obtaining interesting close-up views of the Bureau of Printing and Engraving and actual printing of our paper currency that have been inserted.

The appearance in the picture of Frank A. Vanderlip, president of the National City Bank of New York, the largest bank in the United States, will also arouse considerable interest among film patrons.

Closely bound up with the thrift message of this picture is a dramatic story abounding in thrills and absorbing heart interest. The very name of the author of the script, Irvin S. Cobb, guarantees that this is a story worthy of screening by Vitagraph.

Through its branch offices, Vitagraph-V-L-S-E has arranged for lobby display space to be donated to exhibitors by the best banks in each city.

Among those present at the private showing were: Col. Fred S. Farnsworth, president American Bankers' Association; Irvin S. Cobb; M. W. Harrison, secretary Savings Bank Section of the A. B. A.; William E. Knox, comptroller Bowery Savings Bank; Henry Sayler, secretary Citizens' Savings Bank; Andrew Mills, president Dry Dock Savings Institution; John J. Pulleyn, president of the Emigrant Industrial Savings; A. S. Vanwinkle, secretary Empire Savings Bank; Adolph Kappel, treasurer of the German Savings Bank; James Quinlan, president of the Greenwich Savings Bank; William E. Trotter, president Harlem Savings Bank; Joseph M. Francolini, president Italian Savings Bank; Hollis H. Searles, cashier Prudential Savings Bank; Arthur S. Somers, president Sumner Savings Bank; A. S. Vreeland, vice-president of the National City Bank; A. P. Welton, manager Department of Public Relations of the A. B. A.; Victor A. Lersner, comptroller of Williamsburgh Savings Bank; C. S. Dunning, treasurer of South Brooklyn Savings Bank; C. J. Obermayer, president Greater New York Savings Bank; Eugene F. Barnes, president East Brooklyn Savings Bank, and Louis J. Burger, secretary of the Bushwick Savings Bank.

The Twentieth Century Film Company, Inc., of 220 West 42nd street, New York, announces that it has purchased outright from the Life Photo Film Corporation all of the following negatives: "The Greyhound," "The Ordeal," "Unbroken Road," "The Modern Magdalen," "Capt. Swift," "Curious Conduct," "The Avalanche," "Springtime."

"Jimmie Dale" New Novelty Series

By Myron C. Fagan

Admirers of E. K. Lincoln, Paul Panzer, Edna Hunter and Doris Mitchell have a brand new set of thrills in store for them at an early date. The first of the "Jimmie Dale alias The Grey Seal" series made by the Monmouth Film Corporation, will be released November 27, and the succeeding episodes will appear weekly thereafter.



E. K. Lincoln, lead in "Jimmy Dale" series.

"Jimmie Dale alias The Grey Seal" is a story of New York—not as writers of fiction would have the great metropolis—but New York as it really is, with its high spots and its low spots. Joy is intermingled with misery; wealth and poverty rub elbows; respectability and vice—well, the line of demarcation is visible only as life itself is visible. "Jimmie Dale alias The Grey Seal" is melodrama of a surpassing sort, sane, conservative and not marred by recourse to absurd improbabilities.

The stories concern themselves with the adventures of Jimmie Dale, a popular young multi-millionaire. Jimmie is the son of a famous inventor of safes. He has inherited his father's mechanical gifts. With it all, Jimmie has a romantic turn of eccentricity. Being very warm hearted, he takes the wrongs of others to heart, and in his own way seeks to right them. In his attempt to right the wrongs of others, he is often forced to commit what is generally considered crime. He takes his life in his hands by trailing a desperate criminal to his lair; he forces his way into an office and cracks a safe with equal daring; he stops at nothing that will save a deserving human being a cruel injustice.

To say the least, it is all very strange, bizarre, unusual. He, Jimmie Dale, millionaire, clubman, was known as "The Grey Seal," wanted by the police for a hundred crimes. But in reality there has been no crime—only the appearance of crime, that some wrong might be righted, that some fellow human might drink in again God's blessed sunlight where before there had been gloom, despair and misery. It is thus Jimmie Dale lays himself open to great dangers.

Each adventure contains sufficient material for a five reel feature, but under Mr. Webster's direction it is told in two reels. Each story is complete in itself, but the theme and several of the important characters continue to appear in each of the "Jimmie Dale" adventures.

The youngest actress of the screen world has been "working" and received her first pay check from the Mack Sennett-Keystone studios. The tiniest comedienne is the two-weeks old daughter of Mr. and Mrs. Clyde Boulden. Her daddy is a cowboy among Sennett's western characters.

The unnamed little actress appeared in a new Keystone comedy which centers on a small baby. Indeed Baby Boulden is featured throughout the story, filmed under the title "The Lost Baby." A part of the picture shows Teddy, a massive Great Dane dog who steals the baby from its cradle and carries it away by the four corners of the little baby blanket. Teddy and Baby Boulden make quite a pair of stars as they come near outshining Bobbie Vernon, Gloria Swanson and Tom Kennedy, the featured ones of the new Keystone.

BRILLIANT FIRST NIGHT

First Herbert Brenon-Selznick Picture, "War Brides," Featuring Nazimova, Receives Great Innovation at Broadway Theater

Herbert Brenon's production of "War Brides" began its career on Sunday, November 12, by turning a motion picture theater into a high-priced Broadway house over night.

"War Brides," with Nazimova, is this sterling producer's first Selznick-Picture, and, for the advancement of the industry and as reward for sincere effort and ability, we hope to see more like it. This photodrama, upon the Broadway Theater's first night as a Selznick-Laemmle-Brenon showhouse, aroused hearty response from a supercritical gathering—the trade.

When a play can dominate through its entire length an audience composed of the foremost producers, directors and stars in the screen and stage world it has accomplished something of which it can well be proud. While it is true that no spectators are so unmercifully critical as the members of the trade, it is also true that none can equal them in generous appreciation of something worthy.

At the end of "War Brides" the people applauded steadily for several minutes out of sheer enthusiasm. Finally Herbert Brenon appeared and made a reluctant speech in which he warded off glory and called attention to the important parts played by the moral and financial support of Lewis J. Selznick, the wonderful acting of Nazimova, and the loyal help of a competent staff.

The story is founded upon Marion Craig Wentworth's one-act play of the same name in which Nazimova starred in vaudeville. It is about eight reels in length and is full of life and interest all the way. Nazimova is without a peer as a dramatic actress.

"War Brides" opened last Wednesday at the Alhambra Theater in El Paso, Texas, under the management of J. A. Cressey, Lewis J. Selznick's southwestern partner. On next Monday it opens at the Globe Theater in Boston under the management of Selznick-Brenon and their New England partners, and on the same night Harry I. Garson, Mr. Selznick's Detroit partner, will present it in the Broadway Strand in Detroit. All of these performances are at advanced prices.

Realizing that two heads are always better than one, Fred J. Balshofer has engaged Jay Hunt, the recognized screen producer, to work with him on the elaborate Yorke picturization of Harold MacGrath's "Pidgin Island," starring Harold Lockwood and May Allison. Co-director Hunt recently distinguished himself with his inimitable aid to Thomas H. Ince in the latter's spectacle of "Civilization," at which time ter-

minated his three year engagement as producer for the New York Motion Picture Company.

Changes in Mutual Offices

Rapid developments and increasing volume of business have moved President John R. Freuler of the Mutual Film Corporation to make important increases in his executive staff and a reassignment of the home office activities.



Dennis J. Sullivan, just appointed assistant general manager of Mutual.

D. J. Sullivan, who for the last two years has been in charge of the serials department, has been made assistant general manager of the Mutual. This means in effect that Mr. Sullivan will extend his supervision of the merchandising of serials to cover the entire Mutual output.

J. C. Graham, assistant to the president, will be thus enabled to devote a larger portion of his time to the matters pertaining to production, the alignment and contracting of stars for special productions and related matters. This phase of the Mutual's activity has recently been making increasing demands upon the time and attention of the home office staff. Under the new arrangement Mr. Graham will divide his time between New York, Chicago and the Pacific Coast producing centers.

Incident to the readjustment to take care of the Mutual's greater business the publicity department, under Terry Ramsaye, has been assigned to larger quarters on the fifth floor of the Consumer's building in Chicago, where the Mutual now occupies practically three floors. The staff of "Reel Life," the Mutual's magazine house organ, and the publicity staff have been considerably augmented to handle the increasing publicity load.

The Mutual output has grown remarkably within the last half year. The Mutual is now releasing two features of five reels or more a week, the usual quota of short-length films, and in addition has a total of four photo-novels and serials either now running or awaiting early release, as well as an important special feature "Charity?" announced and others to come.

Pre-release Showing of "Charity"

A pre-release showing of "Charity?" was held by the Mutual Film Corporation at the Ziegfeld Theater, Chicago, on November 10 with a special musical program and an introductory address by Bishop Samuel Fallows. The women's clubs, Child Welfare Leagues, exhibitors and press were the guests of Mutual on this occasion.

"Charity?" Linda A. Griffith's charity graft expose picture, which will be released on November 27, has won the endorsement of some of the foremost public men in America. Dr. C. H. Parkhurst, famous New York divine, says "Its effect will be nation-wide and it will render the public more sensitive to the child-suffering and more humane in its ministration to child needs."

Theodore Roosevelt also sanctioned the film and the good it will do.

ERECTING GOTHAM CITY

Gotham Picture Corporation Newly Formed Will Build Gotham City at San Antonio, Texas

A new name to be added to the motion picture producing companies of the country is the Gotham Pictures Corporation, which was incorporated on November 4. It is the intention of this company to manufacture and release, starting early in 1917, fifty-two features and three serials per year.

Plans have already been made for the acquiring of directors, players and writers. Some very well known names have been placed under contract for the Gotham Pictures Corporation.

The first step of importance made by this company was the purchasing of the Hot Wells property at San Antonio, Texas. This property, which is well known throughout the country as a health resort, consists of one hundred and fifteen acres of land, upon which is the famous Hot Wells Hotel and bath houses. The hotel contains one hundred and twenty rooms. This property is so situated that it permits the building of studios that may eventually be among the largest in the country. Directly through the property runs the San Antonio river, which acts as a dividing line between the hotel and the studio site.

Marshall W. Taggart, president of the Gotham Pictures Corporation, is now in San Antonio taking up the work of the construction of the studios and the general overhauling of the entire property, which will be known as Gotham City.

Among the buildings to be erected are an enclosed studio of glass, open air studio, warehouse, paint shop, laboratory, small enclosed studio, film vault, projection room or theater, garage, stable, shed, grandstand, office building, swimming pool. The cost of the property and erection of buildings has been estimated at $735,000.

"Masque of Life" Opens in Chicago

"The Masque of Life," the feature which has been attracting a great deal of attention in New York, has been installed in the La Salle Opera House in Chicago by Jones, Linnick and Shaefer, the prominent picture and theatrical magnates of that city. It is expected that the feature will enjoy an unusual run on account of its unusual character. Besides the big pageants and gorgeous ballet scenes the picture is replete with unique thrills. One of these is the stealing of a baby by the chimpanzee who takes a prominent part in the action of the story. The animal climbs a three hundred foot chimney with the baby in his "arms."

"The Masque of Life" is being distributed by J. L. Kemper of the Signet Film Corporation of 220 West Forty-second street, New York.

Clyde Roe, formerly of the American studios in Santa Barbara, has been engaged by the Signal Film corporation for the position of technical director.

Current Releases Reviewed

"The Cossack Whip"

Viola Dana in Kleine-Edison-Selig-Essanay Drama. Reviewed by Thomas C. Kennedy

STORIES built around Russian political persecution and Russian nihilists have had a notable vogue in motion pictures, but while "The Cossack Whip" cannot lay claim to novelty of plot it is novel because of its excellent story construction, pro-



Viola Dana in "The Cossack Whip."

duction and enactment. Here is a picture which in the handling of its subject lays itself open to criticism at no point, and by this same virtue wins the hearty approval of audiences who are not concerned with just why or why not they are satisfied with what has been offered them so long as they are satisfied.

Viola Dana has had happier roles but we doubt if she ever appeared in a stronger one. She is featured and she stars in the picture, but "The Cossack Whip" is not of the type that depends entirely upon the leading player. There are other parts, as for instance Sergius, the dancer who helps Darya back to Russia and the revenge she craves; a part played to admirable effect by Richard Tucker. But neither star, supporting cast, or scenario deserve a more praiseful commentary than John Collins, who in the direction and staging of this play has done what is possibly the best work of his career.

The story tells of a young Russian girl whose father is sent to Siberia and whose sister has been outraged and killed by the chief of police. Darya swears vengeance and succeeds in escaping the long and crushing arm of the secret service. She is helped in her flight from Russia by Sergius, the dancer at the Imperial theater. In England she works hard and succeeds in becoming a member of the Russian ballet headed by Mme. Pojeska. Sergius does not recognize her when he meets her again in England and there are differences between them because Darya thinks him untrue.

To prove his love for her, Sergius accompanies Darya back to Russia and arranges for her to appear under an assumed name at the theater. Their plans work well. The chief of police seeks Darya out after the performance and invites her to his apartment. Once there she asks to see the Stone Cell, the place of horror in which her sister was beaten to death. She very cunningly has the chief place his hands in the steel cuffs and then she taunts him and takes from a fold in her gown the whip used on Katerina and lashes him. A guard enters, but he proves to be a member of the secret organization. He permits Darya to leave the cell and then he shoots to death the bestial Turov. Darya with Sergius escapes across the Russian border.

This final scene is striking, real and colorful. The snowfall is as heavy and as fierce as one would imagine Russia often experiences. The many scenes in the theaters and some exceptionally good dances performed by Miss Dana and the ballet chorus have a great attraction and they prove an effective relief to the serious but not heavy tone of the story. The best photography ever turned out by Edison is to be found in this offering. Taken as a whole, "The Cossack Whip" is a very superior five-reel production.

Miss Dana and Mr. Tucker are excellent and we have no hesitation in using the same adjective in describing the performances rendered by Frank Farrington, Sally Crute, Bob Walker and Grace Williams, who, in the scenes laid in Turov's apartments, figures in some action which is a bit oppressive but entirely justified and while vivid in depicting the character of Turov and his violation of all the laws and principles of true manhood and womanhood these scenes are not offensive.

"The Chaperon"

Five-Reel Essanay Drama Released November 20. Reviewed by Genevieve Harris

IN putting into picture form the stage play of this title, written by Marion Fairfax, the Essanay Company has produced a photodrama sure to find favor in any audience. It is light, clever, wholly commendable. It pleases throughout because of its interesting complications, the suspense and humor of its situations and the beauty of its settings. The action is brisk and entertaining. The play has the true comedy spirit, which this company has revealed before in some of its shorter offerings. To this playful spirit, the picture owes most of its charm. Weak points in the story itself are saved by the humorous twists.

The cast of characters, headed by Edna Mayo and Eugene O'Brien, is very satisfactory. Sydney Ainsworth plays Count Van Tuyle in his best villain's manner. Other prominent players are Frankie Raymond, John Cossar, Marion Skinner, Leona Ball, Gertrude Glover, Renee Clements and Teddy Virgo. Arthur Berthelet directed the picture. The settings, mostly exteriors, are the forest and river scenes about the summer cottage. They are delightful and are excellently photographed.

The production is released through Kleine-Edison-Selig-Essanay.

The Story: The ambitious mother of Madge Hemmingway, heiress, is eager to have her daughter marry a title and is overjoyed at the proposal of marriage made by Count Van Tuyle, a fortune hunter. Madge is in love with Jim Ogden, an ambitious but not wealthy American youth. Jim overhears a conversation between Mrs. Hemmingway and the count in which he is slightingly mentioned, and, although he is sure of Madge's love, he goes away. Madge, in a fit of anger at Jim, marries the count, but within a year repents and returns to America.

The count follows, not willing to give up the Hemmingway fortune. Madge is visiting her aunt at a summer cottage. Nearby the Coombs family is summering. When Mr. and Mrs. Coombs are suddenly called back to the city, Madge is asked to chaperon their four young daughters.

Madge plays chaperon and has trouble from the start. The servants leave, each of the girls becomes entangled in a summer flirtation, and at last Jim Ogden arrives as a guest of the Coombs.



The chaperon calls to task her difficult charges.

Then Madge learns that her mother and the count are due to arrive. To avoid them, she begs Jim to take her for a long canoe ride. They are wrecked on a desert island and forced to spend the night there. In the morning they are discovered by the count.

Madge, however, escapes in his boat and Jim settles with the count. As a result, the latter agrees to free Madge so that she may marry Jim. Mrs. Hemmingway, disillusioned about the nobleman, relents. And the Coombs, returning home, are persuaded to agree to the engagements of their four daughters.

"The Heart of a Hero"

Six-Reel World Drama From Stage Play. Reviewed by Genevieve Harris

ROBERT WARWICK and Gail Kane are featured in this screen adaptation of the stage play, "Nathan Hale," directed by Emile Chautard at the Peerless Studios. A historical drama with a patriotic appeal, well directed and played, this offering should fit in almost any theater. Advantage has been taken of the pictorial opportunities of the period and settings, but these have not been allowed to overshadow the dramatic and emotional qualities. In fact, the producers have swung toward the other extreme and made the story almost too personal, too emotional, to impress one seeking a historical presentation of the episode. The love story overshadows the heroic phase of the story. For some audiences, this will not be a defect, but others will regret that better use was not made of the opportunities for spirited, dramatic action and patriotic appeal.

As a whole, the offering will prove entertaining and interesting to most picture patrons, even though it does not arouse any unusual enthusiasm.

The Story: Nathan Hale, a school teacher, is engaged to marry Alice Adams, one of his pupils. When the war breaks out Hale forms a regiment among his friends and pupils and joins Washington. Two years later, at a time when it is necessary to send a spy into the British camp, Hale volunteers to undertake the mission. Alice, fearing for his safety, objects to his plan and as a result the lovers quarrel. Hale learns many British secrets but is finally suspected. At the Widow Chicester's inn he is recognized by Guy Fitzhugh, a cousin of Alice and Hale's rival for her affection.

Fitzhugh plans to have Alice unwittingly betray Hale and through a trick brings her to the inn. But Alice is warned and pretends not to recognize Hale. But when they believe they are unwatched, the lovers betray their relationship and Hale is formally arrested as a spy. He is sentenced to death and gives his life gladly for his country.

"Peck O' Pickles"

Five-Reel American Comedy Released November 13. Reviewed by Genevieve Harris

THERE is a great deal of comedy business of one sort and another in these five reels featuring Kolb and Dill. While much of it is slapstick and exaggeration, and while it lacks the more clever touches of earlier releases featuring these comedians, the offering will prove very acceptable to comedy loving audiences. Taken from a stage farce, the plot is not very significant, its chief duty being to provide comic incidents rather than to hold the interest to a story.

Kolb plays Rudolph Schlitz, the village shoemaker, while Dill is Adolph Busch, grocer, in the story. They appear in their usual make-up. The supporting cast appear as the conventional rube types, excepting May Cloy as Louise, Rudolph's daughter, and Alan Forrest as a city youth, Bobbie Bennett. Other players are Frank Thompson, Marie Van Tassell, Josephine Clark and Burdell Jacobs. Frank Stammers is the author of the play; J. N. Heffron its director.

As a whole, this may be described as a farcical comedy highly pleasing to most audiences.

The Story: Rudolph in repairing the sole of a shoe discovers an old lottery ticket. Although it is outlawed, he persuades his friend, Adolph, to buy an interest in it, picturing for him the improvements he can make in his establishment when he wins the prize. This vision is made amusing by trick photography.

Lutie, Adolph's daughter, is a very unattractive girl but also romantic. She writes a message on one of the eggs her father is shipping away and thus enters into correspondence with Bobbie Bennett in the city. When he requests a photograph, she sends him one of Louise, the pretty daughter of the shoemaker. Bobbie comes to the village on a holiday and at once falls in love with Louise.

Caroline Pickett is the self-appointed guardian of the morals of the town. She is especially rabid on the subject of temperance. The mischievous Bobby "dopes" the cider at a picnic given on the holiday, and she as well as the other villagers become intoxicated. Rudolph and Adolph go to sleep and dream that they have been called to Washington to redeem the lottery ticket. They find that they have been carried back some fifty or more years and arrive during the civil war. They have a number of thrilling



One of Caroline's lectures.

adventures in which the village characters, in strange guise, join them. They awake and foreswear intoxicating liquors and all gambling devices.

"A Lass of the Lumberlands"

Chapters 3 and 4 of the Signal Serial. Reviewed by Genevieve Harris

THE third installment of this serial featuring Helen Holmes is a continuation of the excitement of chapter two. It shows the outcome of the thrilling race between canoe and automobile in the preceding chapter. It has its setting in the forest, and is beautifully photographed. Among its spectacular episodes is the fall of an automobile from a bridge into the river sixty feet below.

The fourth chapter, while still concerned with the lumber industry, recalls the most rapid chapters of "The Girl and the Game," the railroad serial. A package is sent over Holmes' railroad in order to have the road declared a common carrier. Holmes' men try to take the package from the car, while Helen fights to prevent them. This gives occasion for a number of truly thrilling stunts, the most breath-taking perhaps being her climb from window-ledge to window-ledge along the rapidly moving train until she reaches the express car where the package is. The plot of the story as developed in these chapters follows:

Chapter Three: Helen reaches the recorder's office and files the claim to the timber lands. But a little later, Holmes has this declared illegal, for Helen was not as yet of age to transact the legal business. To offset the loss of this land, Helen and her friends try to use Holmes' railroad to transport their logs to mill. After the logs are loaded, Holmes appears and announces that his road is not a common carrier. He orders the engine uncoupled from the cars. But the owners of the logs shove the flat cars onto a down grade and of their own momentum they travel to the mill. Then Helen learns that another train, on which Holmes' wife is a passenger, is in danger of colliding with the uncontrolled log train. Helen, in a locomotive, races to overtake the train and prevent the wreck, and is successful. The log train eventually reaches the mill, and Helen sends a taunting, triumphant message to Holmes.

Chapter Four: This chapter shows the successful working out of a plot to have the railroad in question declared a common carrier. One of the timber owners learns of a law under which, if the railroad carried a package from one state to another, it could be brought under interstate commerce laws and compelled to accept their consignments of logs. Accordingly, they address the package to a man in a bordering state. Holmes and his son learn of the plot and try to catch the men in another trap by accepting the package, intending to throw it from the train. But Helen overhears the plot. She boards the train just as Holmes' agent throws the package from the express car to an automobile racing alongside. Helen leaps from the train to the auto, but is overpowered and thrown to the road. However, her friends come

to her rescue, and with their aid the package is delivered, so that suit is brought against Holmes and in the law court his road is declared subject to the regulations of interstate commerce.

"The Gates of Eden"

Metro Offering with Viola Dana Has Merit. Reviewed by Thomas C. Kennedy

THIS is an especially fine Metro drama. "The Gates of Eden," as adapted from a story by Rev. William E. Danforth by John Collins, who also directed the production, proves most satisfactory material for screen treatment. The play is real, logical in its development and the characters are true humans. "The Gates of Eden" recommends itself to the enthusiastic praise of the exhibitor and the theater patrons.

The story tells of a girl who lives with her stern grandfather and embraces the doctrines of the community. It is a Shaker settlement in which little Sister Eve is reared. One day she meets a young chap from the outside world. The meetings continue and the result is that Eve determines to marry Rodney. Of course, the Shakers are horrified at this girl's fall from grace. They state that she is her mother's daughter; Eve being the daughter of an innocent girl who loved too well and who became a mother out of wedlock through the laws of the community which excluded marriage in conformity with its belief that eternal happiness was to be gained only through the virgin life.

When Eve learns that Rodney is the son of the Drab, who threatens to drive the Shakers from their homes if interest on the mortgage is not paid promptly, she stands with her people when they order him to leave the community immediately. Rodney attempts to dissuade his father, or rather foster father, and pleads for the Shakers. The elderly man is firm and Rodney returns to the community to help the people fight the man who has adopted him. The day on which Drab is to know his sweet revenge arrives. But there is a surprise in store for him and this comes when he discovers that Eve is his daughter and the man who was publicly whipped and driven from the community years before permits the Shakers to return to their homes and sanctions the marriage of his foster son to Eve.

It is a long while since we have seen Viola Dana, charming young woman and sterling actress that she is, under such advantageous conditions. Here she has a real part and all the other attributes which go along with a successful screen drama. Edward Earle as Rodney appears opposite Miss Dana in a cast of notable efficiency. Mr. Earle emphasizes the youthful, the romantic side of Rodney; which is the proper thing to do in a story involving two other male characters of the stamp of Joseph and William Bard. If condensed description be given Mr. Earle's performance can only be termed excellent in its truest sense.

Robert Walker as William Bard also stars in this picture, and Augustus Phillips leaves nothing to be desired as Joseph. Grace E. Stevens, Fred Jones and Harry Linson complete the cast. In "The Gates of Eden," Metro offers the exhibitor a splendid opportunity to give his patrons a superior brand of screen entertainment.

"Sins of Her Parent"

A Five-Part William Fox Drama Released November 5. Reviewed by George W. Graves

IN the double role of dissolute mother and pure-minded innocent daughter in "Sins of Her Parent," Gladys Brockwell makes the mother so utterly hideous and the daughter so winsome that the spectator feels the full force of the contrast. This is Miss Brockwell's first starring vehicle, and it presents her with a drama calling into play her full emotional powers, but the story as a whole is lacking a little in sympathy because of some unconvincing incidents. There is action aplenty in the five reels and a cast of merit is a considerable aid in putting the picture over. In this cast are William Clifford, Carl Von Schiller, George Webb, Herschel Mayall and Jim Farley.

The story offers some interesting developments. A woman tricked out of her happiness, partly because of her unreasoning temper, goes West and lives a life of utter debauchery in a low saloon. The man whom she secretly married is back in Virginia, while her child is brought up in a good family. At last her daughter, who is ignorant of the fact that her mother exists, is the recipient of a marriage proposal at the hands of a Richard Carver, the son of a proud Virginian. The latter will not hear of the marriage however, until Adrian's family tree is investigated, and this leads to the discovery of the identity of the dance hall woman, whom Richard has previously used as his model for a painting. This painting has always convinced the girl that its subject must be her mother.

The scene shifts to Alaska, with Adrian, old Carver, and his



"Sins of Her Parent," is a story full of interesting developments.

son, on the grounds. Before Adrian has a chance to locate Richard, who is ill, she is shown her dissolute mother at a distance by Jim McNeil, the proprietor of the saloon, who is aiming to get Adrian into his power. He does this completely by asserting that Richard has deserted her, giving as a likely reason the terrible condition of her mother. But Richard, learning of the girl's presence in the region and of her peril, rushes to the cabin where McNeil has taken her. He is followed by the poor mother, who shoots the saloonkeeper just as he is overpowering the younger man. The mother dies of a wound she has received in the conflict, and the proud Virginian, who knows and respects the cause of the woman's dereliction, sanctions the marriage of Adrian to his son.

"The Price of Fame"

Vitagraph Blue Ribbon Feature Starring Marc MacDermott Reviewed by Thomas C. Kennedy

"THE PRICE OF FAME" is a bit out of the ordinary. This story by Charles J. Brabin, who produced the picture, promises great things at the start and then proceeds to live up to one —the one pledging sustained interest. With its emphasis placed on characterization, "The Price of Fame" is a picture telling a story whose merit lies in the opportunities furnished Marc MacDermott and its ability to sustain interest. One might desire a more lively and spirited play, but it would be asking a lot to demand a more absorbing one.

Mr. MacDermott is very appropriately announced in the "leader" as distinguished. He is an actor possessing individuality as well as admirable skill and finish. The dual role presented him here is played for all there is effective in it by him, and his performance, or performances may be better, will make a bigger impression on the average picturegoer than anything else the offering contains. The twin brothers look very much but not exactly alike. Mr. MacDermott differentiates the roles remarkably well.

The story concerns itself with the twin brothers whose natures are so vastly different. John Thatcher is ambitious, but that is all. For the rest, John is foppish in dress and mien. William, on the other hand, is practically without ambition; he has "soul" where John has conceit. William becomes prominent, enough so to be named as a possible candidate for the home state's strongest party nomination to the senate. At this time John is working on a newspaper and has not seen his twin brother for years. John continues to drink just a bit to excess. The brothers meet and John is engaged to write the speeches with which William is to hold spellbound the voting populace. It happens that William is killed and John steps forward and wins the nomination and the love of the girl who had promised to marry William.

The story introduces effectively a line of action in which John fights successfully the crooked politician with whom William had made a deal which, if affected, would work havoc in the state. Mr. Brabin made the most of the compelling qualities

contained in this contrast of character both as scenario writer and producer. The production is of a very high order of quality.

Naomi Childers is the girl who in the last scene tells John that she knew all the while he was John and not William. Miss Childers is most satisfactory in the part. L. Rogers Lytton, Logan Paul, Mary Maurice and Mr. Quinn complete the cast. The double exposure scenes are quite remarkable, Mr. MacDermott talks to himself most convincingly. As a story "The Price of Fame" is not without its weakness, but the picture is almost certain to please generally and thoroughly. Even those audiences which dote on action that travels at a breakneck speed we think will be held interested by this play of character and, as a consequence, little "action."

"Not in the News"

Essanay Drama in Two Acts. Released November 14. Reviewed by Genevieve Harris

MATERIAL which has proved its dramatic value in many plays and stories is used in this offering in a fashion which will hold audiences not too critical. It has suspense, excitement and heart interest, and its leading roles are well taken. The photography is good and the direction satisfactory.



Dexter becomes suspicious.

The Story: Elliot Dexter (Sydney Ainsworth) is succeeding well in his position in a bank. He marries Faith Markham (Marguerite Clayton) after confessing that he and his brother had once served prison sentences. Faith promises to keep his secret. Many years later, Dexter has become president of the bank. His brother, who has continued his criminal career, sees a chance for blackmail, since the story of Dexter's early life would ruin his present standing. He goes first to Faith, and she pays him as much money as she can obtain. Her husband becomes suspicious of her actions and she confesses. Dexter's brother again enters the house and is met by Dexter. There is a struggle and the intruder is killed. But when the police and the reporters arrive, they are led to believe that the man was a burglar.

Selig Plays of the Week

Two Offerings for Week of November 20. Reviewed by Genevieve Harris

"THE SHERIFF'S BLUNDER," Selig's two-reel offering on the General program, is in many respects a typical "western" play, since it contains rapid riding and driving, gun play, a stage coach robbery, et cetera. Tom Mix is the author, director and star. The play, however, in point of excitement and interest, is scarcely up to his usual standard. There are several inconsistencies in the story. A surprise ending helps somewhat.

The plot concerns the theft of a large sum of money by the bank messenger who is delivering it via the stage coach route. When they are attacked by Mexican bandits, the messenger himself takes the money and, on horseback, escapes into the mountains. The sheriff of the county, with his aids, pursues and captures the man. As he is about to be hanged, he is asked to explain the theft, and he tells a pathetic story in which it appears that his twin brother was the guilty one and he entirely innocent. He is released, but later the sheriff learns that he was guilty of this theft and many others.

"HEDGE OF HEART'S DESIRE," written by Marc E. Jones and produced by Burton L. King, was made some time ago. It is not a very valuable addition to a program. Virginia Kirtley, Eugenie Forde, E. J. Brady, Lillian Hamilton and Robyn Adair form the cast of the play, the object of which is to demonstrate the superiority of true love in a cottage over its imitations in more pretentious dwellings. What the play really demonstrates is the superiority of present-day pictures over those made several years ago.

"Jimmy Dale"

First Three Episodes of "Jimmie Dale, Alias the Grey Seal." Reviewed by George W. Graves

THE first three episodes of the Jimmy Dale series, produced by Monmouth Film Corporation under the supervision of Harry McRae Webster, look promising in the light of business-getting. They constitute the kind of stuff the public has proven itself eager to pay for as a serial diet. You can't say very much about these pictures without bringing into frequent use the words, "melodrama" and "action," for the scenes are all action, and most of them are melodramatic. The incidents in one episode bear upon those of another only slightly, thus enabling the once-a-month movie patron to get a large amount of interest out of any single episode. Jimmie Dale, alias the Grey Seal, is to run in sixteen two-reel episodes.

The acting of the picture is of as uniform good quality as its production. E. K. Lincoln has the most important role by far, the others will probably be developed later on. Mr. Lincoln acts with enthusiasm and makes reality of his two-sided character, Jimmie Dale, a wealthy society man, and the Grey Seal, an illusive, diabolically ingenious safe-breaker. Edna Hunter is the persecuted girl who wins our sympathy and has yet undoubtedly to win it more in the future. As the head of the "Crime Club" we have the old favorite, serially and otherwise, Paul Panzer, who has shone oft and brilliantly in many villainous roles. The mention of the name of Doris Mitchell completes the quartet of players.

We do not say that this is the best serial ever produced, but we do say that it measures up to the best we have seen in serials and that it is good for something at the box-office. A certain class of people will think there is too much cold-blooded murder committed or meditated in the picture, but the history of serials contradicts the idea that people do not care for this kind of thing.

The first episode, entitled "The Grey Seal," introduces a band of society blackmailers calling themselves the "Crime Club." At the head of this is Henry La Salle (Paul Panzer) who is working to get control of the fortune of his niece, Marie La Salle. The Crime Club decides that Marie's death is an important move in its operations. We are also introduced to Jimmy Dale, who leads two lives, one, outwardly,



"Jimmy Dale Alias the Grey Seal"

as a society man, and the other, secretly, as a renowned safe breaker known as the Grey Seal, which epithet refers to his whim of sticking a grey seal in a conspicuous place on the safes he has plundered. Jimmy makes a successful break

and get-away in this episode.

In the second episode, "The Stolen Rubies," Marie learns of the death sentence against her and moves to safer quarters—the home of a society matron. Here it is that she meets Jimmy and the two young people discover an immediate mutual interest in each other. Spurred on by a mysterious note from an equally mysterious person signing the name "Tocsin," Jimmy goes to the aid of the dupe of a sly old gambler who has been coerced into stealing some rubies. The episode closes with Jimmy's returning the gems to their owner and helping the dupe out of his difficulty.

In "The Counterfeit Five" Jimmy receives another summons from Tocsin which enables him to do some more good in the world in saving a weak-minded individual from ruin as the unwilling tool of a band of crooks. He has a lively fight with the crooks in their den and makes a sensational escape just as the police arrive, leaving the wicked leader in the grip of the law.

"The Children Pay"

Lillian Gish Featured in Triangle-Fine Arts Drama. Reviewed by Thomas C. Kennedy

WHILE touching, very lightly touching, upon a big theme, "The Children Pay," is a combination of romance and straight drama in which neither becomes "important." Produced by Eloyd Ingraham and featuring Lillian Gish, "The



Lillian Gish in "The Children Pay."

Children Pay" has some strongly appealing moments, though these are really more to be attributed to the average person's appreciation of the unhappy position of the children of divorced parents than anything possessed of the story of the characters Frank E. Wood worked his scenario about.

The country town where the story opens has life-like qualities, and pleasing ones. Also there is a lively note sustained throughout the course of the action. And the outcome is that "The Children Pay" is quite interesting. In the beginning we find Millicent and her sister Jean living with a kindly old nurse in a country town. Both these girls have been given to understand that they are to hold themselves apart from the other children of the community, probably because their parents are divorced. Millicent experiences her first joy of companionship with the outside world when a young law student pays a visit to the little home after much scheming to strike up an acquaintance.

Just when the girls are beginning to like their home an order demanding their presence in a court to decide whether the father or mother is to be given custody of the children is received. The judge decides to give the younger into the care of the mother and Millicent to the father, who has married again. Thus things go along, with both children suffering the stigma of their parents' actions, until another court proceeding results. Millicent's friend is now a lawyer and he defends the children. As he has had no opportunity to prepare a case, of course he plunges into a moving and eloquent citation of the children's unhappiness. Then he proposes that Millicent should marry some worthy young man who could give Millicent a nice home and permit Jean to live with her. The young lawyer, as nearly as he can figure it, is just the man and as Millicent takes the same view there is a marriage performed almost immediately.

The lawyer's proposal that Millicent marry, we think, will be received with some smiling, perhaps laughing. But up to this point the picture is fairly entertaining so it would be a grave error to condemn a photoplay with so weak a termination to a story that starts promisingly and maintains a good thread of interest.

Lillian Gish gives a performance that measures up to her regular average. Millicent's distress, amounting to mental panic, when Jean is taken away by the detective is done remarkably well by Miss Gish. Violet Wilkie as Jean makes one wonder whether she is really a girl or a young woman playing the part. Certain it is that she weeps too much, since she does it so unattractively. When Jean weeps you think it is because a pin is sticking into her flesh, whereas she is crying because of her unhappy mental state. A rather good cast includes Ralph Lewis, Jennie Lee, Carl Stockdale, Loyola O'Connor, Alma Reubens and Keith Armour.

"Seventeen"

Booth Tarkington's Delightful Boy Story in Pictures. Reviewed by Thomas C. Kennedy

THE popularity enjoyed by Booth Tarkington's novel should make this Famous Players picturization of the delightfully humorous sketch of a boy who has reached the age most interesting to contemplate, seventeen years, an attraction of no little notability. Louise Huff and Jack Pickford are the featured players and both realize the splendid opportunities offered by their parts. The production was directed by Robert Vignola.

"Seventeen" is a very happy screen offering. Its appeal is broad, for its enjoyment is not restricted to either young or old. To the adult many pleasant memories will be recalled by suggestion and though those picturegoers whose seventeenth year is still before them will miss much through a failure to appreciate the faithfulness of the story to life, the occasions of pure good humor arising from the situations in the story of themselves make the picture entirely worth the while spent in viewing it.

It seems unnecessary to give here an outline of the story. The book has been so widely read for one thing and, for the other the real delightful quality of this tale would be lost altogether in such an account. "Seventeen" is the story of a boy who thinks that he is now a man of affairs. He must shave and he above all must take things very seriously. To make the picture complete there is the little sister who has a terrible appetite for bread and jam; the pretty girl William loves her so deeply; the youth who can afford a sporty motor car; Genesis, the black who works about the place and tells William that the only way he knows of getting fifty dollars is to "sell your body to them doctors, but you gotta be dead." In fact, the group of young people around whom the story is woven is typical. We are sure that we saw in them perfect likenesses of the fellow beings who made up our world at the age of seventeen.

Walter Hiers, a comedian of quality and promise, Winifred Allen, Madge Evans, Dick Lee, Richard Rosson, Julian Dillon, Helen Lindroth, and Anthony Merlo are members of the cast.



A new view of the old, old moment, in "Seventeen."

"Seventeen" is abrim with brightness and good cheer. It is the sort of entertainment that sends one away from the theater with a more healthy and wholesome feeling toward the world generally than accompanied one into the playhouse.

"The Jockey of Death"

International Golden Eagle Feature. Reviewed by Thomas C. Kennedy

THE circus stunts, really perilous feats some of them are, feature this International five-reel offering. Mlle. Evelyn, a tight wire performer, and M. Arturo, who is evidently a circus celebrity also, enacted for the benefit of the camera and the screen patrons a number of daring jumps from high bridges, dangled in midair on ropes, slid down wires stretching themselves at acute angles along a mountainside, and other things equally as exciting. The result is a picture which entertains well. There is no inclination to take a bit of a nap while "The Jockey of Death" holds the screen.

The story which serves to introduce all these thrilling feats is really of no consideration at all. It is melodrama carried to a farcical plane, but it would be ingratitude to find fault with a story whose sole purpose is to make way for such manifestly interesting action. The last two reels are practically given over to depicting the plight and flight—mostly the latter—of the hero and heroine in their endeavor to get away from the villain and his several sympathizers. The direction shows as many technical slips and brings in as many incongruities as the play, but here, too, one not only forgives but actually disregards. As a story it accomplishes all that the producers expected of it, and a picture which is all that it pretends to be has much in its favor.

"The Jockey of Death" takes its title from the professional name of a young man who sets out to find a girl, the daughter of a wealthy and distinguished house, who has been robbed of her inheritance by a rascally uncle. He knows the girl was kidnapped and given into the charge of a circus manager, so he becomes "The Jockey of Death" in the circus and is rewarded by finding the girl.

To get the full details of the plot one has to grope about for a while, but fortunately this is not necessary to one's enjoyment of the picture. The action is all fast, thanks to Mlle. Evelyn and M. Arturo.

"The Jockey of Death" was produced in Italy. The photography is fairly good. There are many scenes laid in a permanent home of the circus form of amusement and these are all pleasing.

"The Sunbeam"

A Five-Part Metro Picture Released November 27. Reviewed by George W. Graves

ONE theme in this picture has to do with the reconciliation of a rich, and unforgiving father to his unsanctioned daughter-in-law; and another deals with the besetments of adversity which interpose themselves in the experience of a reformed crook and a girl, "The Sunbeam," so-called from her cheerful and kindly ministrations to those slum dwellers more miserable than herself. The story is constructed in a simple, effective way and its presentation is adequate in direction and acting.

Mabel Taliaferro, whose ability as a screen artist is no matter of speculation, plays the part of Prue, in which she is very well cast, with conviction. The role of itself is sympathetic, but it becomes doubly so through the interpretation of Mabel Taliaferro. A role just as sympathetic but of secondary importance is that played by Helen Alexandria as the unfortunate daughter-in-law. Raymond McKee and Gerald Griffin are the two other important members of the cast. Both of these help to make the story more real. On scanning the large cast we see yet two other names which cannot be left unmentioned—Mrs. Breyer, who was the lovable old "Granny" and Warner Anderson, the youngster who was so "cunning" (as the ladies say) as Bobbie.

The story, by Shannon Fife, is one of the true-to-life, heart-touching kind which brings home its appeal because of faithful depiction of the little things in human nature. Persons of no less importance in picture-making than June Mathis and Edwin Carewe, wrote the scenario and directed, respectively.

Prue, a big-hearted girl of the slums, has been influential in the reforming of Danny O'Maddigan, a one-time crook. The two decide to spend their scanty savings to buy a birthday cake for old "Granny." Across the hall lives Ellen Rutherford, wife of the deceased disinherited son of Stephen Rutherford, a wealthy candy manufacturer, at whose factory Danny and Prue are employed. On finding Ellen and her child in a condition of dire want, Prue gives them the little money she has. Danny, keenly disappointed at the way things are going, robs the Rutherford safe to get ten dollars for "Granny's" celebration. He is frightened away, however, by some of his old pals, who clean up a large amount of money. The blame is placed upon Danny and he is sent to prison.

Then comes the incident which has a bearing on the future of all parties concerned—while out walking with Prue, little Bobbie, Ellen's son, is run over by his grandfather's auto. Bobbie is taken into the Rutherford home where his presence finally works a complete change in the old man. At last, through Prue and the child, a reconciliation between Ellen and her father-in-law takes place, and the story closes with the old candy-maker's assurance that he will use his influence to get Danny out of prison.

"War Brides"

Nazimova in Brenon Production Offered by Selznick-Pictures. Reviewed by Thomas C. Kennedy

WITH the premiere showing of Herbert Brenon's picturization of "War Brides" to an invited audience last Sunday evening the Broadway Theater opened its doors for the first time under the management of the Lewis J. Selznick-Carl Laemmle-Herbert Brenon combination. No need to say that the house was filled to capacity, but the several prominent people present entitle the opening of "War Brides" to the use of brilliant, the handiest adjective for the chronicling of such an occasion as this. At any rate it was a long-to-be-remembered affair for Mr.



The celebrated Nazimova in Brenon-Selznick's "War Brides."

Brenon, or it should be; for most everybody in the house felt that the applause excited by "War Brides" had a truer ring than is always the case with first-night applause.

Nazimova makes her first screen appearance in this film adaptation of the playlet she scored such a notable success with on the vaudeville stage. And not every stage star makes her bow to motion picture audiences under such advantageous conditions. Throughout her performance Nazimova gives evidence of a sincere endeavor to give the tragic character she portrays her honest best, and the characterization, judged strictly on its own merits, will win the favor of all picturegoers. On the other hand, the screen does well by Nazimova, as the picture drama Mr. Brenon has built up from Marion Craig Wentworth's forceful little playlet is in every sense admirable.

The producer is to be commended for perceiving the screen possibilities in this drama first of all, and then to an even greater extent is he deserving of the picturegoer's plaudits for giving it such a forceable and artistic interpretation on the screen. So elaborating a drama which played in about twenty minutes on the speaking stage that its film adaptation makes up a full two hours' performance is in itself quite a task. Mr. Brenon has done just that, and his elaboration is remarkably faithful to the author's text, as those who have seen "War Brides" on the stage will testify. In fact, those scenes in which the thread of the original drama is not to be found in the background to the action are the exception.

Owing to its popularity "War Brides" is now an almost familiar story. The play concerns itself with war's blow at the women, the mothers of the nation. Joan, the leading character, is the symbol of motherhood driven to a militant state by the warring nation's disregard for motherhood. So, when she rebels against the ruler's decree urging the young women of the country to marry soldiers who may receive orders to march to

the front at any moment, the mother of her husband—the man she loved and who marched to his brutal death happy in the thought that he was serving his country, is not in accord with Joan's bitter views. Joan refuses to bear her child until the ruler gives the women of his country assurances that there will be no more war. She demands recognition from the State which appeals to her for children. The story thus contrasts the women of to-day, or mayhap yesterday, and the women who are to rise up and demand a voice in the State which exercises such power over their sons and daughters.

The films have given particular attention to the subject of war. It has been the basis for many very pretentious productions. But "War Brides" in restricting itself to its effect upon the women, treats its material in a more dramatic manner than any of the others, perhaps. It is as strong a sermon in denunciation of war as many of these other offerings pretended to be, and that is a whole lot, we think. And this is done without showing reels and reels of battle scenes. We think picturegoers are going to be highly pleased at seeing a really strong war picture which is not overloaded with staged, and often as not very stagey scenes of battle.

The star has many closeups, but in view of her splendid use of this device of the motion picture producer an array of closeups that might in some cases prove a superabundance has no such effect here. Nazimova permits herself much more freedom of gesture than she did on the speaking stage. However, it is most probable that the critics, self-appointed and otherwise, will not make it a point to find fault with her performance as one lacking natural restraint. As the mother, Gertrude Berkeley scores a notable personal success. And Nila Mac, Charles Bryant, Richard Barthelmess, Charles Hutchinson, William Bailey, Theodora Warfield, Ned Burton and Robert Whitworth all render performances of high merit.

"War Brides" is a picture containing numerous sound and finely presented dramatic situations. The suspense is masterfully sustained and this combined with its moving and vivid action should make it a highly pleasing offering to the screen patrons. The now historic money-making power of "The Common Law" will find a very efficient competitor in "War Brides," it would seem. And, as one turning attention to the trade phase of the picture is prompted to remark, this fact will doubtless center the exhibitor's attention upon Selznick offerings. Through all the stages, from plot, through story treatment, enactment, direction, staging and photography, "War Brides" wins admiration.

"The Libertine"

John Mason and Alma Hanlon in Triumph Film Corporation Production

As demonstrated in "The Prima Donna's Husband" the association of Julius Steger and Joseph A. Golden in the direction of photoplay production is highly successful. This combination again scores a success with the release of "The Libertine," a six-reel drama featuring John Mason in the title role. Mr. Mason's stage and screen experience stand him in good stead in depicting this role. His performance is commendable and worthy of the well-drawn character he is furnished by this story.

"The Libertine" was produced by the Triumph Film Corporation, and it is a six-part drama containing many realistic and effective situations. The story tells of a wealthy man who indulges his desires regardless of the effect his pleasures may exercise over the lives of others. A young woman who is looking forward to happiness as the wife of the man she is engaged to marry attracts this worldly-wise and evil individual. He tempts the girl with the luxuries he can provide and does his utmost to win her. But her life is not to be wrecked by this libertine, and in the closing scene Elsie finds true happiness.

"The Libertine" is an admirably presented drama setting forth a strong moral. Its ending, coming somewhat in the nature of a surprise to the spectator, is especially pleasing.

Mr. Mason heads a cast of favorite screen players. Alma Hanlon, who is pretty and possesses a pleasing personality, makes Elsie an appealing figure. Walter Hitchcock, Edward Langford, Marie Alexander, and Jean Stuart make up a quite adequate cast. The production and photography are all that could be desired. "The Libertine" confines itself to those situations and characters that have proven themselves most apt elements for screen presentation, and its appeal is general.

"The Witching Hour" is being assembled now and will be ready for display about November 14. A trade showing will be held, in all probability at the Strand Theater, New York, during that week.

Brand New "Morality" Feature

We've had filmed "Intolerance," "Civilization," "Charity?" and other abstractions made powerfully concrete, and now enters "Ignorance" in the garb of a six-foot feature dealing with vice.

"Ignorance" is a morality picture written by Anthony P. Kelly. It has just been completed under the direction of J. A. Fitzgerald for the Private Feature and Film Manufacturing Company, of Cleveland.

Earl Metcalfe, former Lubin star and director, plays the leading role, that of a fearless and upright



Earl Metcalfe, Ethel Tully, Ben Nedell in "Ignorance," produced in Cleveland by the Private Feature Film Company.

district attorney. Strong in the supporting cast of "Ignorance" are Eleanor Black as the girl who becomes the victim because [illegible]norance of the social evil, Ethel Tully as the society girl, and Arthur W. Mathews as the leader of the underworld. Mr. Fitzgerald also plays the role of "Red, the Peddler," described by the author as "the meanest and lowest thing on God's green earth."

Without incorporating any offensive or indecent scenes in "Ignorance," the author has written an absorbing and thrilling plot around the need of insistent watchfulness in the home of every young girl.

To Straighten Things Out

Through error, the review of "The Masque of Life," in our November 18 issue, announced Rita Jolivet, of international fame on the stage and screen, as the interpreter of the role of Evelyn, and Hamilton Revelle as that of the prince. Miss Jolivet and Mr. Revelle are seen as Pierrette and Pierrot in the introductory scenes to each part.

Universal Director Worthington has completed a five-reel photoplay, "The Toll of Vengeance."

Robinsdale, Minn., November 13, 1916.

MOTOGRAPHY, Chicago: Enclosed please find check for subscription to MOTOGRAPHY.

Would also appreciate if you will give my name to any and all of the film companies, as we are henceforth in the market for all kinds of religious, educational, historic and scenic films, and others of high class.

Yours truly,

C. S. OSTERHUS.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE



Familiar faces. Left to right, Mabel Taliaferro, S. Rankin Drew, Mr. and Mrs. Sidney Drew, Mme. Petrova, Ethel Barrymore. All are planets in the Metro constellation.

Mme. Petrova as Star and Author

"The Orchid Lady" Her Latest Metro Production. Lionel Barrymore Appears in Comedy "The End of the Tour."

"The Orchid Lady," a five-act Metro feature produced by Popular Plays and Players, is scheduled for release on December 4. Mme. Petrova is both star and author of this play. The plot is woven around the diplomatic life of the national capital and the embassy ball is one of the important events pictured. This scene was made in the magnificent ballroom of the Hotel McAlpin. The important cafe scene was taken in the roof garden of the Hotel Astor.

Mme. Petrova, as the lady of the orchids, is supported by a capable cast consisting of Mahlon Hamilton, who has the part of the artist Borrelli, Arthur Hoops, (Chandler); J. Herbert Frank, as Mendoza; Edward Brennan, as Horton, the politician; Jane Harvey and Violet Reed. A minor part is undertaken by Baroness Anita Lieberman von Liedersdorf. "The Orchid Lady" is one of the most pretentious offerings ever made by Mme. Petrova since her advent into the field of motion pictures.

"The End of the Tour," is the title of Lionel Barrymore's next vehicle. The play describes the fortunes of a barnstorming company playing "Camille." Lionel Barrymore plays the part of Armand, and Maud Hill is Camille. Three "one-night-stand" theaters have been built in the Rolfe studios to be used in the production of this comedy. The three small-town theaters displayed illustrate the dwindling fortunes of the company. In one the gross receipts are $19.50, in the second they are $9.60, and in the third—nothing. The two sheriffs and the landlord who have come to attach the receipts are dressed up in evening clothes and sent out on the stage to impress the audience with the size of the "troupe."

The New Theater, Baltimore, Md., was the scene of a great demonstration recently, when Francis X. Bushman, Metro star, acted as host to the students and faculties of five colleges. These were Johns Hopkins University, the Woman's College of Baltimore, Notre Dame, Mt. Washington and the Baltimore City College. The occasion was the showing of the Metro production of "Romeo and Juliet," with Mr. Bushman and Beverly Bayne as the stars.

Professors and students united in acclaiming the production superb, and Mr. Bushman the ideal screen Romeo. The fidelity to Shakespeare shown in the production was commented on with enthusiasm by the college professors.

Operators Capture King

Mollie King, winsome little star of the Pathe-Astra film forces, was chosen to lead the grand march at the reception and dance given by the members of Local 244, I. A. T. S. E. Moving Picture Operators' Union, which took place November 17 in Newark, New Jersey.

Miss King is a great favorite with the "fans" in Jersey, and her selection to lead the grand march this year comes to her as a well-earned compliment to the little star who made such a personal hit in Ziegfeld musical comedies and with the World Film before joining Pathe. After co-starring with Robert Warwick in "All Man," Miss King will be seen in her first Pathe picture, "Kick In," from the celebrated A. H. Woods stage success, to be followed by a serial, "The Double Cross."

Changes in General

General Film Company announces several changes at its branch offices and in making the announcement refers to the increased demand for short length pictures featuring noted stars. This policy has been emphasized particularly since George Kleine became president of General Film Company and appears to have justified all expectations.

R. M. Simril has been placed in charge of General Film Company's Jacksonville branch, succeeding H. T. Tucker, who has been assigned to the managership of the Atlanta office, succeeding C. C. Ezell there, who has been transferred to Dallas as successor to D. Prince, who has been named as manager of the Detroit branch, succeeding E. M. Ames, resigned. Effective November 13, P. J. Swift will assume the managership of General Film Company's branch at Charlotte, North Carolina, taking the place of Wm. Conn, who has resigned.

Universals for Week of November 20

The Universal program for the week of November 20 contains the first issue of the "Universal Screen Magazine" which will be released on November 24. This will be a supplement to the Animated Weekly just as the Sunday Magazine section of the daily newspaper supplements and elaborates upon the news of the day.

On November 20 the Universal will release "The Devil's Bondwoman," a five-reel Red Feather drama; and the Nestor comedy, "How Do You Feel?"

"The Woman He Feared," a three-reel society drama, will be released on November 21 under the Gold Seal brand; also the special Victor comedy, "Felix Gets In Wrong."

On November 22 will be released the Imp drama, "When He Came Back," "Where Is My Wife?" an L-Ko two-reel comedy; and No. 47 of the Universal Animated Weekly.

"The Emerald Pin," a Laemmle two-reel drama, will be released on November 23, also the Powers juvenile release, "Irma In Wonderland," and "Accusing Evidence," a Special Big U mountain drama.

On November 24 the Imp two-reel mystery drama, "Circumstantial Guilt," Issue One of the Universal Screen Magazine, and the Nestor comedy, "Married a Year," will be released.

"The Lost Lode," a two-reel mining drama, will be released under the Bison brand on November 25; also the Joker comedy, "A Janitor's Vendetta."

On November 26 will be released a split reel Powers containing "Sammy Johnson at the Sea Side," a comic cartoon, and "In and Around Ancient Japan as Seen by Mr. Dorsey," an educational split reel; and A Big U Special, "The Heroine of San Juan."

During the week of November 20

"The Flag of Truce," the fifteenth episode of the Universal special serial, "Liberty," will be released.

Managing State Right Campaign

J. Parker Read, Jr., general manager of the Harper Film Corporation, handling Thos. H. Ince's "Civilization," has been very much in the limelight of late. The marketing of a big production like Thos. H. Ince's spectacle, "Civilization"



J. Parker Read, who is exploiting Ince's "Civilization."

requires a big man. At the present moment the Harper Film Corporation is about cleaning up the territory of the world for this picture. The United States is practically sold. South America is being sold, Canada is in negotiation, and the rest of the world is bargaining for "Civilization." This wonderful result has been brought about in some one hundred days, and it is to J. Parker Read, Jr., that the credit for this result is due.

Mr. Read, for the past four or five years has been a coming man in the film business. Ever since his Imp Film days, his "Victory" days, his Dyreda days, Jack Read was a man of potentialities; sooner or later he had to do a big thing in the film business and he did it this year by putting over the state right deals of "Civilization."

It is an open secret that Mr. Read played a part in the actual productional work of "Civilization." His little child, Lillian, is the diminutive star of the film.

Loew Books "Billy West"

Marcus Loew, the vaudeville and picture magnate, was so much impressed with the Billy West series of two-reel comedy pictures produced by the Unicorn Film Service Corporation that he has, according to Ike Schlank, president of the concern, booked the entire series. Mr. Loew furthermore has informed the Unicorn that he has decided to make the first of the Billy West pictures a feature attraction on the opening of his new theater, "The York," on One Hundred and Sixteenth street and Seventh avenue, New York, on the 15th and 16th of November.

Chicago News

STEWART HONNECH, manager of the Pathe Milwaukee office, stopped off in Chicago a few days last week to attend to some business.

L. A. Cuneo, manager at the DeLuxe Theater on Wilson Avenue, has gone on a short trip to West Baden, Indiana. Jack Cuneo, manager at the New Dearborn Theator, is looking after the affairs of the DeLuxe during his brother's absence.

R. K. Evans, formerly New Orleans manager for Vitagraph, has been engaged by Pathe in the capacity of salesman for the Chicago office.

R. O. Proctor, general manager of the Art Dramas Service, left for Des Moines, Iowa, on the evening of November 13 to have an operation performed on his throat. We of course are sorry and all that sort of thing but, confidentially Ralph, don't you think you might have waited a week, or at least until you had started releasing on your new program? Undoubtedly any number of your competitors would then be glad to cut your throat and charge you nothing for it.

G. F. Manning, has been transferred from the Paramount office, Detroit, to the Chicago office. Mr. Manning will succeed Charles Leist, as assistant manager. H. Norman Shields has also been transferred from Detroit to the Paramount office, Chicago, to take charge of the paper room.

S. Goodfriend succeeds Ned Holmes as manager of the Studebaker Theater. He is well known in theatrical circles, having "press agented" for numbers of "legitimate" stars.

You can judge the type of people who attend performances at Lubliner and Trinz's, Covent Garden Theater, Chicago, when you for a moment ponder over the following.

A very ordinary feature was being shown on the screen at this theater on the day this incident occurred. A man and a small boy of ten or twelve years alighted from a taxi-cab in front of the theater. The gentleman paid the driver the charges and tip, and then purchased admission to the theater expending another 15c and still some people will persist in claiming this essentially a "jitney" business.

Victor Roedelshein, who for the past two years has been booker at the E. L. K. exchange, has been promoted and has started out on his maiden trip through Indiana for these people. That this "windjammer" (film salesman) is making good is probably best evidenced by the fact that his office received eight bookings from him on the third morning.

What undoubtedly is one of the biggest prices ever paid for film rental in and about Chicago, has just been paid by Lubliner and Trinz. These people control a string of theaters in Chicago and have booked "Civilization," for a period of thirty days at a rental price of $6,000 for the period, and will show it a few days at each of their theaters.

The West Allegheny Theater in Philadelphia has been taken over by William F. Boogar and John S. Evans.

New Unity Release

"The Land Just Over Yonder," the six-reel feature produced by the Dudley Motion Picture Manufacturing Company, from the *Saturday Evening Post* story of the same name by Peter B. Kyne, is being released to exhibitors through the Unity Sales Corporation's exchanges. This picture is an appealing story of the devotion of an old man for a boy and gives us a touching picture of life in the great mining centers of the West. The scenes are especially good when depicting mining camp life in its varied phases.

NORTHWEST NEWS NOTES

By A. R. M. Sutton

Special Representative of Motography.

Seattle is soon to have a much needed exchange building. A local real estate firm is to erect the building at the corner of Third avenue and Blanchard street. There will be rooms for six exchanges, besides an auditorium with projection room and all the other features that go to make up a thoroughly equipped modern exchange building. The producing companies that are planning to move their Seattle offices to the new location are Paramount, Kleine-Edison, Metro, World, Fox, and the De Luxe Feature Film Company. Waring and Finck's new supply store, which is to be opened very shortly, will also be located in the new building.

Glenn L. Waring and W. H. Finck will open a big supply house within the next week or two in temporary quarters at 1014 Third avenue, Seattle. As soon as the new exchange building is completed they will move into it. "Waring and Finck" will carry everything that one would expect to find in a thoroughly stocked supply house and some things one wouldn't expect to find. Mr. Waring, who has been manager of the G. A. Metcalfe supply store in Seattle for the past year, has been in the business for seven years. During the six years preceding his employment by Mr. Metcalfe in San Francisco he was with the George Breck Supply house in that city. Mr. Finck is a native of the city of Seattle and a University of Washington man. He was at one time in the banking business and then in the mining game.

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation of New York City, was a visitor in Seattle for three or four days this week. Mr. Cobe announces that the Reel Play Feature Film Corporation will handle all productions of the Unity Sales Corporation, including the Tweedledum Comedies. Mr. Cobe added that a like arrangement with the De Luxe-Lasky Corporation, Portland, completed the chain of exchanges handling Unity productions throughout the country.

The International Film Service, Inc., is soon to open a branch exchange in Seattle, according to L. M. Hyslop, their representative from San Francisco, who is now in Seattle. Mr. Hyslop is to have charge of the booking department of the Seattle office, and F. W. Locker, one of Hearst's staff cartoonists, is to be manager. The location of the exchange has not been decided upon.

Sifted from the Studios

PACIFIC COAST NOTES

James L. Farley, the character actor, keeps a scrapbook on "Wild Persons I Have Been." The book is full of photographs of widely varying characters, and "stills" from the pictures in which he has played. The frontispiece is a photo of Farley "au naturel," and it is difficult to trace his likeness through the different roles.

Dorothea Farley has been engaged by **H. Pathe Lehrmann** to appear in comedies under his direction. Miss Farley,



Richard Bennett, the powerful dramatic star, in one of his characterizations from "The Sable Blessing," the first of his series of Mutual Star productions made at the American Santa Barbara studios. Mr. Bennett first appeared on the screen in "Damaged Goods."

who has been playing dramatic roles, was originally in comedies, with the Universal and the Keystone Companies.

Jay Belasco has an important role in a new Universal serial written by **George Bronson-Howard** and being produced by **John MacDermott. Kingley Benedict** has the hero's role in the story, which is built around the diplomatic service. There will be ten two-reel episodes in the serial, which is called "The Adventures of Yorke Norroy."

In a recent photoplay made by **Oscar Apfel,** at the Fox studios, **Monroe Salisbury** played a character who was supposed to go slowly crazy, and for one hundred and seventy-five feet of film he is seen to change from partial sanity to insanity.

J. P. McGowan, Helen Holmes and company are back in Los Angeles working on interior scenes for "The Lass of the Lumberlands." Fog chased them from one place to another in the logging camps but did not prevent them from getting some remarkable scenes for their serial.

The huge Moreland truck which generates its own power to light exterior night scenes was utilized by the Pollard Picture Plays Company at San Diego, when some Voodoo scenes were taken several miles from any point where electricity could be obtained. The results were highly satisfactory. The Motion Picture Electric and Equipment Corporation which owns the truck is installing a huge engine which will serve to light from thirty to forty studio lamps. It will be on hand before the rainy season in California arrives.

Betty Schade, popular Universal leading woman, is to be featured in a powerful twelve-reel drama, to be produced in the near future, by an all-star Big U Company.

Sydney Deane has resigned from the Lasky company after two and a half years of service. His last work was the portrayal of the Duke of Bedford in "Joan of Arc."

Lynn Reynolds, widely known Universal director, will probably use the Grand Canyon as the locale for his next picture.

Winnifred Greenwood, the Mutual (American) star, is writing a book on "Temperament."

Harvey Clarke plays the role of a "Weary Willie" in "Lonesome Town," a **Kolb** and **Dill** picture now being made.

The next **Charlie Chaplin** Mutual picture, "Behind the Screen," shows the workings of a motion picture studio. There is the up-stage leading woman, the stage-struck country girl, the down-and-out character man, the directors, the property men—everything down to the noontime meal in the studios.

Richard Stanton, Fox director, who for many years played on the stage, is an expert in widely varying roles, and can play them at a moment's notice. More than once he has donned his make-up and jumped into a picture which he was directing.

J. Warren Kerrigan left the Universal Company when his contract expired. His future plans have not been announced.

Juanita Hansen, the heroine of "The Secret of the Submarine," American serial, has gone back to Keystone pictures. She is now appearing in a comedy with **Lou Cody.**

Bessie Love's next play has the working title of "The Heiress of Coffee Dan's," a story written by **Bernard McConville** and being directed by **Edward Dillon.**

Douglas Fairbanks and his supporting players are working in "The Matrimaniac," a story by the well known magazine author, **Octavius Roy Cohen. Paul Powell** is directing.

Marguerita Fischer's pets, her parrot, goat, monkey and Airedale, have important roles in "The Pearl of Paradise," the Mutual production now being shown.

Mary Miles Minter is a favorite with audiences in Japan. She is now learning to write her name in that language so that she may autograph her portraits for her admirers in that far land.

William Russell and his company, under **Director Ted Sloman,** took the final scenes in the five-reel American feature, "Lone Star," in Los Angeles and Riverside.

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.....	85	93
Biograph Company.....	3	25
Famous Players Lasky Corp.	92	108
Lone Star Corp., pref.....	98	101
Lone Star Corp., com.....	40	45
Mutual Film Corp., pref.....	39	44
Mutual Film Corp., com.....	34	39
No. American Film Corp., com	27	37
New York M. P. Corp.....	26	33
States Film Corp., com.....	30	40
Randolph Film Corp., pref. (with 50% common).....	98	105
Thanhouser Film Corp.....	2	2½*
Universal Film Mfg. Co.....150		..

*Par $5.00.

Exclusive to Motography.

Lone Star Corporation: As 25% of the preferred stock is retired at 110, this stock has lately been in good demand, sales being made as high as 100. There has been but a slight change in the market on the common, with very little stock offered. Bookings on the Mutual-Chaplin pictures have been reported to have passed the $3,000,000 mark. At this rate the common according to the best estimates, will probably liquidate better than 100.

North American Film Corporation: Trading in this security continues active, although transactions are reported to be in small lots, and at a little higher level than last week. The Mutual—through which the company is releasing "The Diamond from the Sky" sequel, is planning an extensive advertising campaign, together with publicity assistance to exhibitors. This will probably result in a very satisfactory business, the profits of which will go to the common.

Thanhouser Film Corporation: This company is reported to be paying dividends at the rate of 1% per month, and, providing for a substantial surplus for the coming year. Although reported earnings show the company to be in good financial condition, the market quotations at present are hard to reconcile.

American Film Company, Inc.: Has had practically an unbroken dividend record of 10% on its outstanding capital since the company was organized. It is understood the management will not break this record and that a disbursement will be made before the end of the year. Market very inactive.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.) Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D 11-13 The Temptation of Adam.....3, Selig 21398–99–400
C 11-13 The Second Story Ringer.....1, Vitagraph 21401
T 11-13 The Selig-Tribune, No. 91.....1, Selig 21402
D 11-13 Near to Earth.....1, Biograph 21403

Tuesday.

D 11-14 Not in the News.....2, Essanay 21404–05
C 11-14 The New Salesman .....1, Kalem 21406

Wednesday.

C 11-15 Canimated Nooz Pictorial, No. 20: Scenic..1, Essanay 21407
C 11-15 His Wedding Promise .....1, Vim 21408
D 11-15 The Girl from Frisco, No. 15.....2, Kalem 21409–10
D 11-15 Lord Chumley .....3, Biograph 21411–12–13

Thursday.

T 11-16 The Selig-Tribune, No. 92.....1, Selig 21414
C 11-16 Mother's Child .....1, Vim 21415

Friday.

D 11-17 Target of Dreams .....2, Knickerbocker 21416–17
D 11-17 Grant, Police Reporter, No. 5.....1, Kalem 21418
C 11-17 The Luck of Jane.....1, Vitagraph 21419
C 11-17 Good and Proper .....1, Vim 21420

Saturday.

D 11-18 His Moral Code .....3, Essanay 21421–22–23
D 11-18 The Man Who Went Sane.....3, Vitagraph 21424–25–26
D 11-18 The Runaway Sleeper .....1, Kalem 21427
D 11-28 The Girl Detective .....1, Selig 21428

Monday.

D 11-20 The Sheriff's Blunder (Tom Mix, Victoria Forde).....Selig 2,000
C 11-20 The Fasters (Mary Anderson).....Vitagraph 1,000
T 11-20 The Selig-Tribune, No. 93.....Selig 1,000
C 11-20 Fish (Bert Williams).....Biograph 1,000

Tuesday.

D 11-21 Unto the Least of These (Mary McAlister, John Cossar)..
..... Essanay 2,000
C 11-21 Rival Fakers (Ethel Teare, Henry Murdoch).....Kalem 1,000
D 11-21 Oil and Water (Blanche Sweet, Henry Walthall)..Biograph 2,000

Wednesday.

C 11-22 Some Bravery (Ben Turpin).....Essanay 1,000
C 11-22 The Good Stenographer (Harry Myers, Rosemary Theby)
.....Vim 1,000
D 11-22 The Girl from 'Frisco, No. 16 (Marin Sois, True Boardman) .....Kalem 2,000

Thursday.

T 11-23 The Selig-Tribune, No. 94.....Selig 1,000
C 11-23 Mother's Child (Babe Hardy, Kate Price).....Vim 1,000

Friday.

D 11-24 Twin Souls (R. Henry Gray, Lillian West)..Knickerbocker 3,000
D 11-24 Grant, Police Reporter, No. 6 (George Larkin, Ollie Kirkby) .....Kalem 1,000
C 11-24 Justice a la Carte (Huntley Gordon).....Vitagraph 1,000
C 11-24 Money Maid Men.....Vim 1,000

Saturday.

D 11-25 The Border Line (Nell Craig, Edward Arnold).....Essanay 3,000
D 11-25 The Forgotten Train Order (Helen Gibson).....Kalem 1,000
C 11-25 Hedge of Heart's Desire (Virginia Kirtley, Robyn Adair)..
..... Selig 1,000

V. L. S. E. Program

10-16 A Prince in a Pawnshop—Barney Bernard.....Vitagraph 5,000
10-16 The Scarlet Runner, No. 3.....Vitagraph 2,000
10-23 The Blue Envelope Mystery—Lillian Walker.....Vitagraph 5,000
10-23 The Scarlet Runner, No. 4—Earle Williams.....Vitagraph 2,000
10-30 The Enemy (Peggy Hyland) .....Vitagraph 5,000
10-30 The Scarlet Runner, No. 5 (Earle Williams, Zena Keefe)
..... Vitagraph 2,000
11-6 The Scarlet Runner, No. 6 (Earl Williams, Betty Howe)
.....Vitagraph 2,000
11-13 The Second Mrs. Tanqueray.....Vitagraph 5,000
11-13 The Scarlet Runner, No. 7 (Earl Williams, Billie Billings) 2,000
11-20 The Price of Power (Marc MacDermott, Naomi Childers)..
..... Vitagraph 5,000
11-20 The Scarlet Runner, No. 8 (Earl Williams, Jean Stewart)..
.....Vitagraph 2,000

Mutual Program

Monday.

D 11-13 His Guardian Angel.....2, Mutual 05164–69
D 11-13 A Lass of the Lumberlands, No. 4 (Helen Holmes)....
.....2, Signal

Tuesday.

T 11-14 Mutual World Tours.....1, Gaumont 05160

Wednesday.

T 11-15 Mutual Weekly, No. 98.....1, Mutual 05167
S 11-15 See America First, No. 61.....s, Gaumont 05168
C 11-15 Kartoon Komics, No. 61.....s, Gaumont

Thursday.

D 11-16 Title Not Reported .....4, Film D'Art 05169–70–1–2

Friday.

C 11-17 Her Sunkissed Hero .....1, Cub 05173

Saturday.

D 11-18 The Bad Samaritan (Edna Payne, Norbert Myles)....
.....2, Eclair 05174–75

Sunday.

C 11-19 Lost, Strayed or Stolen (Paddy McGuide)....2, Vogue 05176–77
T 11-19 Reel Life .....1, Gaumont 05178

Monday.

D 11-20 Mismated (Harry Schenk, Reina Valdez)....2, Eclair 05179–80
D 11-20 A Lass of the Lumberlands, No. 5 (Helen Holmes)....
.....2, Signal

Tuesday.

T 11-21 Mutual World Tours.....1, Gaumont 05181

Wednesday.

T 11-22 Mutual Weekly, No. 99.....1, Mutual 05182
S 11-22 See America First, No. 62.....s, Gaumont 05183
C 11-22 Kartoon Komics, No. 62.....s, Gaumont

Thursday.

D 11-23 The Starbucks (Opie Reed).....2, American 05184–85
C 11-23 Calamity Ann, Guardian (Louise Lester)..1, American 05186
D 11-23 Vampires, No. 1.....3, Gaumont

Friday.

C 11-24 Jerry's Double Header.....1, Cub 05187

Saturday.

D 11-25 Within the Lines (William Garwood).....1, Mutual 05188
C 11-25 An Artful Dodger (Bill Parsons).....1, Novelty 05189

Sunday.

C 11-26 Up the Flue (Rube Miller).....2, Vogue 05190–91
T 11-26 Reel Life .....1, Gaumont 05192

Universal Program

Monday.

C 11-13 Knights of the Bath Tub (Eddie Lyons, Lee Moran)..
.....1, Nestor 01916
D 11-13 Liberty, No. 14 (Marie Walcamp, Jack Holt).....
.....2, Universal 01933

Tuesday.

D 11-14 The Woman He Feared (Franklyn Farnum, Vola Smith)
.....3, Gold Seal 01917
11-14 No Release This Week.....Victor
C 11-14 A Case of Beans (Fritzi Brunette).....1, Victor 01918

Wednesday.

11-15 No Release This Week.....Laemmle
C 11-15 A Million Dollar Smash.....2, L-Ko 01919
T 11-15 Animated Weekly, No. 46.....1, Universal 01920
D 11-15 The Torment (J. Warren Kerrigan).....1, Big U S01921

Thursday.

D 11-16 The Diamond Lure (Betty Shade, Lloyd Whitlock)..
.....1, Rex 01922
D 11-16 Life's Maelstrom (Murdock MacQuarrie, Edythe Sterling) .....2, Big U 01923
C 11-16 Motor Mat and His Fliv.....s, Powers 01924
T 11-16 Ceylon as Seen by Dr. Dorsey.....s, Powers

Friday.

D 11-17 Guilty (Harry Carey, Edith Johnston).....2, Imp 01925
11-17 No Release This Week.....Rex
C 11-17 A Capable Lady Cook (Wallace Beery, Bell Bennett)
.....1, Nestor 01926
D 11-17 The Long Search .....1, Big U 01927

Saturday.

D 11-18 The Son of a Rebel Chief (Wm. V. Mong)....2, Bison 01928
11-18 No Release This Week.....Laemmle
C 11-18 Their First Arrest (Gale Henry, Wm. Franey)..... .....1, Joker 01929

Sunday.

D 11-19 Lost in Babylon (M. K. Wilson, Edith Roberts).... .....1, Rex 01930
11-19 No Release This Week.....Imp
C 11-19 Her Chance (Harry Carter, Lois Wilson)....1, Victor 01931
D 11-19 The Thread of Life (Ben Wilson, Frances Nelson)... .....2, Imp S01932

Monday.

C 11-20 How Do You Feel (Eddie Lyons, Lee Moran).1, Nestor 01935
D 11-20 Liberty, No. 15 (Marie Walcamp, Jack Holt)..... .....2, Universal 01952

Tuesday.

D 11-21 The Woman He Feared (Vola Smith, Franklyn Farnum) .....3, Gold Seal 01936
C 11-21 Felix Gets in Wrong (Edith Roberts).....1, Victor S01937

Wednesday.

D 11-22 When He Came Back (Betty Schade).....1, Imp 01938
C 11-22 Where Is My Wife? (Billy Ritchie).....2, L-Ko 01939
T 11-22 Animated Weekly, No. 47.....1, Universal 01940

Thursday.

D 11-23 The Emerald Pin (Roberta Wilson, Charles Perley).... .....2, Leammle 01941
C 11-23 Irma in Wonderland.....1, Powers 01942
D 11-23 Accusing Evidence (Lon Chaney, Pauline Bush)..... .....1, Big U S01943

Friday.

D 11-24 Circumstantial Guilt (Jack Nelson, Burton Law)..... .....2, Imp 01944
T 11-24 Universal Screen Magazine .....1, Universal 01945
C 11-24 Married a Year (Ed. Sedgwick).....1, Nestor 01946

Saturday.

D 11-25 The Lost Lode (Edith Johnston, Ed Hern)....2, Bison 01947
C 11-25 A Janitor's Vendetta (Gale Henry, William Franey).. .....1, Joker 01948
D 11-25 Her Message to Heaven (Frank Smith, June Fearnley) .....1, Laemmle S01949

Sunday.

C 11-26 Sammy Johnsin at the Sea Side.....s, Powers 01950
S 11-26 In and Around Ancient Japan.....s, Powers
D 11-26 The Heroine of San Juan (Francis Ford, Grace Cunard) .....Big U S01951

Miscellaneous Features

Pages from Her Life.....Great Northern 5,000
Casey's Monkey .....Reserve Photoplays 1,000
Casey, the Cop.....Reserve Photoplays 1,000
Casey, the Bandmaster.....Reserve Photoplays 1,000
Kismet .....California M. P. 10,000
War Brides.....Herbert Brenon 5,000
Common Law.....Lewis J. Selznick 5,000
Charity .....Frank Powell Prod. 5,000
The Prima Donna's Husband.....Herald Film 5,000
Around the World in Eighty Days.....Herald Film 6,000
The Woman Who Dared.....California M. P. 7,000
The Passion Flower.....California M. P. 5,000
Less Than the Dust.....Artcraft Pictures Corp. 7,000
The Conquest of Canaan.....Frohman Am. Co. 5,000
The Crisis .....Sherman-Elliott, Inc. 10,000
Vera, the Medium .....Lewis J. Selznick
Land Just Over Yonder.....Unity Sales Corp. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
The Witching Hour .....Frohman Am. Co. 7,000
The Sex Lure.....Ivan Film Prod. 6,000
Masque of Life.....Signet Film Co. 7,000

Bluebird Photo-Plays, Inc.

10-30 The End of the Rainbow (Myrtle Gonzalez, Val Daul).... .....Bluebird 5,000
11-6 Gloriana (Zoe Rae) .....Bluebird 5,000
11-13 A Stranger from Somewhere (Agnes Vernon, Franklyn Farnum) .....Bluebird 5,000
11-20 The Measure of a Man (J. Warren Kerrigan, Louise Lovely) .....Bluebird 5,000

Fox Film Corporation

Released Week of

8-14 Sporting Blood .....Fox 5,000
8-21 Daredevil Kate .....Fox 5,000
8-28 Little Miss Happiness .....Fox 5,000
9-4 The Unwelcome Mother .....Fox 5,000
9-11 Her Double Life .....Fox 5,000
9-25 The Fires of Conscience.....Fox 5,000
10-2 The Straight Way .....Fox 5,000
10-9 War Bride's Secret .....Fox 5,000
10-16 The Ragged Princess .....Fox 5,000
10-23 Romeo and Juliet—Theda Bara, Harry Hilliard.....Fox 7,000
11-6 Sins of Her Parent (Gladys Brockwell).....Fox 5,000
11-13 The Mediator (George Walsh).....Fox 5,000
11-20 Jealousy (Valeska Suratt) .....Fox 5,000

International Film Service, Inc.

11-13 Beatrice Fairfax, No. 14 (Grace Darling)..... 2,000
11-14 International News Pictorial, No. 91..... 1,000
11-17 International News Pictorial, No. 92..... 1,000
11-20 Beatrice Fairfax, No. 15 (Grace Darling)..... 2,000
11-21 International News Pictorial, No. 93..... 1,000
11-24 International News Pictorial, No. 94..... 1,000
E S E ..... NF
11-20 The Chaperon (Edna Mayo, Eugene O'Brien).....Essanay 5,000

Kleine-Edison-Selig-Essanay.

Released week of

10-16 The Return of Eve.....Essanay 5,000
10-17 World's Series Baseball Film.....Selig 4,000
10-30 The Heart of the Hills.....Edison 5,000
11-13 The Cossack Whip (Viola Dana).....Edison 5,000

Metro Features.

Released week of

10-9 The Iron Woman .....Metro 5,000
10-16 A Diplomatic Romance .....Metro 5,000
10-23 The Gates of Eden—Viola Dana.....Metro 5,000
10-30 The Brand of Cowardice (Lionel Barrymore).....Metro 5,000
11-6 Extravagance (Mme. Petrova) .....Metro 5,000
11-6 Romeo and Juliet (Francis X. Bushman, Beverly Bayne).. ..... Metro 8,000
11-13 The Wager (Emily Stevens) .....Metro 5,000
11-20 Big Tremaine (Harold Lockwood, May Allison).....Metro 5,000

Mutual Master-Pictures.

Released week of

10-2 Dulcie's Adventure .....American 5,000
10-2 A Woman's Daring .....American 5,000
10-2 The Pawnshop .....Chaplin-Mutual 5,000
10-9 Philip Holden .....American 5,000
10-9 Redeemed .....American 5,000
10-16 Bluff—Kolb and Dill.....5, American 14
10-16 The Voice of Love—Winifred Greenwood, Ed Coxen..... .....5, American 14
10-23 The Undertow—Helen Rosson, Franklin Ritchie.5, American 14
10-23 The Love Hermit—William Russell.....5, American 14
10-30 Faith (Mary Miles Minter).....5, American 14
10-30 The Pearl of Paradise (Margarita Fischer).....5, Pollard 14
11-6 And the Law Says? (Richard Bennett).....5, American 15
11-6 East Is East (Florence Turner) .....5, American 15
11-13 Behind the Screen .....Chaplin-Mutual 5,000
11-13 Peck o' Pickles (Kolb & Dill).....5, American 15
11-13 Immediate Lee (Frank Borzage, Anna Little)..5, American 15
11-20 Title Not Announced.....5, Film D'Art 15
11-20 Lone Star (William Russell).....5, American 15

Paramount Features.

Released week of

11-1 Greenland's Icy Mountains.....Paramount-Bray 1,000
11-2 Seventeen (Louise Huff, Jack Clifford)....Famous Players 5,000
11-6 Unprotected (Blanche Sweet).....Lasky 5,000
11-6 Paramount Pictographs Weekly Magazine .....Paramount 1,000
11-6 In Classic Greece .....Paramount-Burton Holmes 1,000
11-9 Farmer Al Falfa's Prune Plantation.....Paramount-Bray 1,000
11-9 A Son of Erin (Dustin Farnum).....Pallas 5,000
11-13 The Pi[illegible] (Mae Murray) ..... Lasky 5,000
11-13 Paramount Pictographs Weekly Magazine.....Paramount 1,000
11-13 In Modern Athens.....Paramount-Burton Holmes 1,000
11-16 Colonel Heeza Liar, Hobo.....Paramount-Bray 1,000
11-16 The Years of the Locust (Fannie Ward) ..... Lasky 5,000
11-20 Miss George Washington (Marguerite Clark) ..... Famous Players 5,000
11-20 Paramount Pictographs Weekly Magazine.....Paramount 1,000
11-23 The Yellow Pawn (Dustin Farnum, Wallace Reid ..... Lasky 5,000
11-23 Bobby Bumps at the Circus..... Paramount-Bray 1,000

Pathe.

Released Week of

The Shadow of Her Past (Lina Cavalieri).....Pathe 5,000
11-[illegible] The Stirring Story of N[illegible] ..... Pathe 1,000
11-19 The World and the Woman..... Pathe 5,000
11-19 Luke, Patent Paymaster..... Pathe 1,000
11-19 The Warning..... Pathe 5,000
11-19 A City's Mad Sway..... Pathe 5,000
11-19 Hate and Thirst in Siam—Colored ..... Pathe 5,000
11-22 Pathe News, No. [illegible] ..... Pathe 1,000
11-22 Pathe News, No. [illegible] ..... Pathe 1,000

Red Feather Productions.

Released Week of

11-6 The Place Beyond the Winds (Dorothy Phillips, Lon Chaney) .....5, Red Feather 01894
11-13 The Heritage of Hate (Roberta Wilson).....5, Red Feather 01915
11-20 The Devil's Bondwoman (Dorothy Davenport, Francis Jamison) .....5, Red Feather 01934

Triangle Film Corporation.

Released week of

11-5 Atta Boy's Last Race (Dorothy Gish)....Fine Arts-Triangle 5,000
11-5 A Corner in Colleens (Bessie Barriscale)..Kay-Bee-Triangle 5,000
11-12 American Aristocracy (Douglas Fairbanks)..... Fine Arts-Triangle 5,000
11-12 Jim Grimsby's Boy (Frank Keenan, Enid Markey) ..... Kay Bee Triangle 5,000
11-19 The Microscope Mystery (Norma Talmage, W[illegible] ..... Fine Arts Triangle 5,000
11-19 The Honorable Algy (Charles Ray, Margery W[illegible] ..... Kay Bee Triangle 5,000

World Features.

Released week of

10-2 The Revolt—Frances Nelson, Arthur Ashley.....World 5,000
10-9 The Gilded Cage—Alice Brady.....World 5,000
10-16 The Hidden Scar (Ethel Clayton, Holbrook Blynn).World 5,000
10-23 The Scarlet Oath (Gail Kane).....World 5,000
10-30 The Man Who Stood Still (Lew Fields).....World 5,000
11-6 The Heart of a Hero (Robert Warwick, Mollie King ..... World 6,000
11-13 Bought and Paid For (Alice Brady) ..... World
11-20 The Madness of Helen (Ethel Clayton, Carlyle Blackwell) ..... World 5,000

Brief Stories of the Week's Film Releases



"With or Without" and "Up the Flue" are the first two above. Both are Vogue Mutuals. At the right is "Jerry's Double Header," a new Cub comedy.

General Program

Fish—(One Reel)—Biograph—November 20.—Features Bert Williams. Bert steals away from work to go fishing. He captures a "ten-pounder" and tries to sell it to the people who live in the house on the hill, but the proprietor sends the dog after him. His fish brings him only trouble in every way.

The Sheriff's Blunder—(Two Reels)—Selig—November 20.—A Tom Mix western drama. Reviewed elsewhere in this issue.

The Fasters—(One Reel)—Vitagraph—November 20.—Comedy with Mary Anderson featured.

Oil and Water—(Two Reels)—Biograph—November 21.—Cast includes Blanche Sweet, Henry Walthall, Lionel Barrymore and Walter Miller. Walthall appears as an idealist who falls in love with Mlle. Genova, a dancer. He marries her and takes her to his home in a quiet village. After a few years the actress begins to long for the excitement of her old life. She and her husband quarrel and the former dancer returns to the stage, giving up her claim to her child. She is again the popular actress and in the praise of the public finds something she loves better than a quiet home life.

Unto the Least of These—(Two Reels)—Essanay—November 21.—Features the child actress, Mary McAlister, with John Cossar and Frankie Raymond in the cast. Little Helen's father is at work on an invention which he expects to make him wealthy. He requires funds. The child befriends an old man, a miser, and on his deathbed he sends his accumulation of money to her. With the funds the father develops his invention and attains social obligations, strikes woe into the heart of the child, who finds herself constantly under the guard of a governess, while all her little playmates of the days before the money came continue to enjoy themselves with their childish games. Her parents, as so many others, are unaware of the misery into which they have plunged their little girl by their neglect.

Rival Fakers—(One Reel)—Kalem—November 21.—Comedy with Ham and Bud, Ethel Teare and Henry Murdoch.

Some Bravery—(One Reel)—Essanay—November 22.—A comedy featuring Ben Turpin as the brave bell-hop. The bell-hop gets a job in an eccentric family hotel, where every guest seems to have a penchant for ice water. Amid numerous other experiences, he manages to saturate everyone with ice water. Then a fire breaks out and the bell-hop sees his chance to deliver his water in wholesale lots to the guests—with a hose. Instead of winning their indignation, however, he is acclaimed a hero.

The Girl From 'Frisco—Chapter 16—(Two Reels)—Kalem—November 22.—This episode of the serial featuring Marin Sais and True Boardman is entitled "The Fight for Paradise Valley."

The Good Stenographer—(One Reel)—Vim—November 22.—Features Henry Myers and Rosemary Theby.

Mother's Child—(One Reel)—Vim—November 23.—Features Babe Hardy and Kate Price.

Twin Souls—(Three Reels)—Knickerbocker Star Feature—November 24.—Features R. Henry Gray and Lillian West.

The Border Line—(Three Reels)—Essanay—November 25.—Featuring Nell Craig and Edward Arnold. Jeanne Dolbert, a beautiful girl, is a member of a group of blackmailers. Her accomplices pick out Dick Grant, a reckless son of a wealthy family, for their victim. The girl enters his home employed as a maid and the youth succumbs to her charms. She tricks him into a rendezvous, and her accomplices, posing as detectives, give him the alternative of being arrested or marrying her, expecting to offer a large bribe. To their surprise he marries her. This proves to the girl that his love is genuine and she resolves to give up the old life and be his wife.

Hedge of Heart's Desire—(One Reel)—Selig—November 25.—Reviewed elsewhere in this issue.

Selig-Tribune No. 90—November 9.—New York, N. Y.—Allen Anderson, 4, a victim of infantile paralysis, christens a new Militia of Mercy ambulance. Washington, D. C.—This enterprising young inventor perfects a new steel helmet which may be used to dig trenches. Washington, D. C.—Thousands of women are victimized by a chain letter scheme where they were promised a petticoat for ten cents for writing five copies of a letter to be mailed to other women. Mobile, Ala.—Catherine Stinson, 18, conducts an aviation school and gives instructions to her society pupils. New York, N. Y.—In celebration of the 250th anniversary of St. Paul's Chapel, Trinity Parish, 250 ministers, Sons of the Revolution, and members of the society of Cincinnati, participate in the ceremonies. The rafters in this old church were hewn from the forests of Manhattan ten years before the Declaration of Independence. San Francisco, Cal.—Erected in 1876 at a cost of $2,000,000, the old Hall of Records is raised. El Paso, Tex.—Uncle Sam's soldiers on the border are kept fit for fighting by setting up exercises and other maneuvers. Somewhere in France.—German prisoners of war and the prison camps behind the French lines. New York, N. Y.—It costs $6,000 to get a "look in" on the kennels of Pekinese dogs. Oakland, Cal.—High school girls of this city enjoy the rather strenuous sport of whaleboat racing. Lake Keechelus, Wash.—This new government dam costing over $1,000,000 and taking two years to build is rapidly nearing completion.

Selig-Tribune No. 91—November 13.—Macon, Mo.—Skipper Grove navigates the Chariton River in an air-propelled boat equipped with an engine taken from a wrecked aeroplane. Washington, D. C.—After all the mud slinging in the recent presidential campaign, is it any wonder that the capitol is washed down? El Paso, Tex.—Pennsylvania National Guard artillerymen give a splendid exhibition of the training they have acquired on the border when the state's field batteries get into action. Easton, Pa.—The New York extensions of the William Penn Highway from Reading, Pa., to New York City, is formally opened by Governor Brumbaugh. Wellesley, Mass.—Field day at Wellesley College. New Orleans, La.—Captain Sir Ernest Shackleton, the Antarctic explorer, arrives here. New York, N. Y.—One feature of the 1916 presidential campaign was the revival of the old-fashioned torchlight procession. Washington, D. C.—The United States Department of Agriculture opens its annual Chrysanthemum Show. Latest fashions in fur are presented by pretty models.

Mutual Pictures

Lost, Strayed or Stolen—(Two Reels)—Vogue.—Ed Laurie, Arthur Moon, Paddy McQuire, Gypsy Abbot and Margaret Templeton form the cast. A broker's wife drops a thousand dollar bill. The butler picks it up and fearing discovery hides it in a can, which he throws into the alley. Later the can is tied to a dog's tail, comes off and is picked up by a motorist and the bill drops onto the grass. A little boy ties it onto the end of his kite, and the kite breaks off and the bill is left dangling before the eyes of Paddy, the new butler in the broker's house. The broker has been carrying on a flirtation with a chicken, so his wife gets the new butler to dress up and take her out for dinner. He has the broker's wife's purse and here she finds it. It is the reason for her attacking the chicken, with whom her husband is dining and then nestling in the broker's arms.

His Guardian Angel—(Two Reels)—November 20.—Cast includes Eugene Pallette, Kathryne Vaughn, W. K. Bainbridge and Harry S. Griffith. David Saunders, big contractor and manipulator, is deeply interested in the construction of a railroad in northwestern Montana. The rival line is being pushed through by a rival company and the success of either line depends on which one crosses a certain divide first. Bradley's son Rodney, who is in love with Mable Saunders, daughter of David Saunders, is sent by the rival company to see that their line is pushed through first. "Big Bill" Stevans, a regular roughneck, is sent out by Saunders and told to push the line through regardless of expense. Mable learns that her father is plotting against Rodney, so she follows him into the great west and hovers over him. She saves his life for him and later, even though Rodney is successful, Saunders forgives him and sanctions his marriage to Mable.

The False Clue—(Two Reels)—November 20.—Cast includes Benjamin Horning, Dorothy Davenport, Lee Hill, O. B. Nair, Yolande Fiada and Donald MacDonald. Henry Ross, a retired banker, is found murdered by his butler. Suspicion points to Robert Stanley, a young man, who is in love with Ross' daughter Marjorie, but whose suit was not favored by the girl's father. The maid tells Lindsey, the detective, of overhearing Stanley ask Ross for his daughter's hand just before he was found murdered, and that a quarrel ensued. Stanley is arrested and later the butler tells his story. He relates that since the death of Marjorie's mother the girl had been practically brought up by him and his wife. He then added that they were the only ones that knew of the secret marriage of Marjorie and Bob. Later Stanley is cleared of the murder and announces to the world his marriage to Marjorie.

A Lass of the Lumberlands—Chapter 5—(Two Reels)—Signal—November 20.—Features Helen Holmes. The Interstate Commerce Commission has declared "Dollar" Holmes' railroad a common carrier, and he has to transport his rival's logs to mill. He blows up the boilers of the mill to prevent the milling of his rival's timber, pulls off a crooked mayoralty election to make his plot good and gets up against the daring and resource of Helen Holmes, whom he has tried to have murdered, when she calls in a troop of cavalry to stop a rifle and pistol battle. This install-

ment will be reviewed in the next issue of Motography.

Jerry's Double Header—(One Reel)—Cub—November 24.—Starring George Ovey. Jerry is "in bad" with his sweetheart's mother and father and when they start out on an auto tour Jerry hides in the trunk on the back of the machine. They are riding along in the mountains when they are held up by a bold bad hold-up man. They are taken into a roadhouse and there Jerry comes upon the gun wielder and drags him out tied on to the end of a racing car. Later the bad man loosens himself and follows the family home. Here Jerry manages to capture him, gets a reward offered for the man's capture and also wins favor with mother and father.

The Vampires—Episode 1—(Three Reels)—Gaumont — November 23. — "The Detective's Head" is the title of the first episode of this series dealing with a band of criminals of Paris, called "the vampires." Philip Guard, a reporter, is on their trail. He receives anonymous tips, notes in feminine handwriting. When Detective Durtal's headless body is found at St. Clement, Philip asks his paper to send him to investigate. At St. Clement he seeks the protection of Dr. Nox, a friend of his father. He meets there Mrs. Simpson, an American woman who wishes to buy the home of Dr. Nox. Mrs. Simpson's jewels are stolen and suspicion points to Philip himself. Philip discovers a secret panel in a room in Dr. Nox's home and behind it the head of the murdered detective. Mrs. Simpson is killed by her host, who escapes. It is learned that the real Dr. Nox had been murdered and that the host was an impostor, one of the vampires. The band learns that Philip is receiving his information from Marfa Koutiloff, a Russian dancer. She is presented with a poisoned ring and dies on the stage. Philip continues his investigations at the risk of his life.

Universal Program

The Flag of Truce—(Two Reels)—Episode 15 of Liberty—November 20.—In this episode Pedro tries escape, and for his trouble is taken to the torture chamber. Things look bad for Pedro, as he has killed one of the guards. Liberty also attempts to escape but only gets into a worse state than ever, the episode closing with her incarceration in a horrible dungeon.

How Do You Feel?—Nestor—November 20.—With Eddie Lyons and Lee Moran. Eddie, who is not really ill, consults Dr. Dopum the same time that Boggs, who is desperately ill, consults the doctor. The latter decides to mail his patients the result of the consultation, so thus it is that Boggs gets the letter intended for Eddie, and vice versa. The knowledge that he has only six days to live causes Eddie no little agony. This is added to by a young man whose business is to collect cadavers for a nearby medical college. This man offers to pay Eddie in advance for his corpse. Many exciting things happen at the seashore, the doctor, Boggs, Eddie and the corpse collector figuring in the trouble. The mistake is at last straightened out.

Felix Gets in Wrong—Victor—November 21.—Felix, sent to visit some friends, is mistaken for the new butler. He gets into all kinds of trouble, but at last catches some crooks and is taken into the confidence of the family.

When He Came Back—Imp—November 22.—With Malcolm Blevins, Charles Cummings and Betty Schade. "Spike," who has been sent to prison by the evidence offered by Dan, swears revenge. Dan, who is sick, hears that "Spike" has been released, so when he hears him coming he pours some poison into a glass of whiskey, which he later offers to "Spike." The latter, thinking to drink the other's health, takes the fatal draught and is killed.

Where Is My Wife?—(Two Reels)—L-Ko—November 22.—With Billie Ritchie. This comedy tells of the unfortunate escapades of Billie, the hotel proprietor, when he makes an attempt to fool his stern and unsympathizing wife by carrying on secret lovemaking with a certain lady at the hotel. Not only does Billie get in wrong with the lady through misapprehension of his intents, but he also ignites the wrath of the lady's husband. Billie's position is indeed ignominious when fate is through playing with him.

Accusing Evidence—Big U—November 23.—With Lon Chaney. Lon, a member of the Northwest Mounted, is in love with a little girl of the woods. He is accused of a breach of duty, and rather than have the morale of the corps suffer he submits to the false evidence. Later he is vindicated and the picture ends happily.

Irma in Wonderland—Powers—November 23.—A juvenile comedy with Irma Sorter. Irma dreams that she is a poor little girl in the country, and that she has to do all the chores. She gets into all kinds of trouble helping the other children and finlaly falls in a brook. But just as she is bewailing her fate her mother wakes her. Irma is glad that all her terrors were but a dream.

Married for a Year—Nestor—November 24.—With Ed Sedgwick and Betty Schade. One night hubby has to stay at the office. On the way home he reads an article that tells of the evils of the modern wife, and the wife at home reads of the evils of the modern husband. Each dreams of what the other is doing in the time that he and she are supposed to be at home. The dreams are so terrible that when the two of them awake they make resolutions to trust each other, and a second honeymoon begins.

Universal Screen Magazine—Issue No. 1—November 24.—The first article in this issue shows a new machine for tunneling through solid rock without any kind of blast. Next comes a look-in on the government campaign against the ticks that each year destroy fifteen million dollars worth of cattle. Beauty hints succeed this, followed by some intimate views of a bug that is eating up the grape crop every year. The picture closes with a novelty—animated sculpture.

The Lost Lode—(Two Reels)—Bison—November 25.—With Edith Johnson and L. C. Shumway. Story by J. B. Rice. John Stepton, owner of a mine, employs Collins, a young engineer, to trace a lost lode. But before action can be taken on the engineer's findings an employee finds a rich vein and conspires to cheat Stepton out of the mine, the death of young Collins being in his plans. But Gloria, Stepton's daughter and sweetheart of Collins, learns of the plot through one of the employee's enemies and successfully turns the tables on the intriguer.

A Janitor's Vendetta—Joker—November 25.—With Wm. Franey and Gale Henry. Bill hires a pretty stenographer, but Mrs. Bill comes in and finds that the steno is not doing just what she is paid for. She demands that the girl be fired and a man employed. But Lilly gets even by dressing as a man and getting the job again. Now Lilly makes love to the wife and Bill gets jealous. But Bill sees through the disguise and attempts to elope with the girl—an attempt which falls flat by virtue of the wife's alertness.

Her Message to Heaven—Laemmle—November 25.—With William Shay. This is the story of a little girl who has been told by the pastor that heaven is a real place, and she so firmly believes this that she calls up on the phone and asks to speak to heaven. By accident she overhears a plot, which by her efforts is frustrated.

The Emerald Pin—(Two Reels)—Laemmle—November 23.—Story by Magnus Ingleton. With Roberta Wilson, Gretchen Lederer and Charles Pearley. Kathleen, who is to be wedded to Alvin, tells her friend Rose, who also loves the man. This causes Rose, who is extremely jealous, to plot the downfall of Kathleen, which she nearly brings about through the latter's love of gambling. Kathleen is forced to pawn a valuable emerald pin given her by Alvin. Rose now tries to make this known to Alvin, but through the timely interference of burglars Kathleen's secret is never known to her fiance.

The Woman He Feared—(Three Reels)—Gold Seal—Nove..ber 14.—When Clive, a wealthy widower sends to a convent for the return of his daughter he decides to reform and breaks off with his mistress. The latter plans revenge and in later years she nearly gets all she wishes through seeing that her nephew marries Clive's daughter and then forcing the nephew into bad habits. But the woman comes to an untimely end, while the nephew straightens out again and all is well.

Universal Animated Weekly No. 46—November 15.—Girls dare swift tides and currents of Golden Gate, San Francisco, Cal. Five hundred farmers compete for prizes at annual corn show, Bloomington, Ill. Major General Lloyd reviews parade of motor volunteers, London, Eng. 116th Ontario battalion deposits its colors in Westminster Abbey, London, Eng. Moslems gather in mosque at Eid festival, Woking, Eng. Steel kings of nation gather for annual session, St. Louis, Mo. Latest fashions, fur trimmed dresses in vogue for winter. Fifth anniversary of Philadelphia's first park for children. U. S. Department of Agriculture gives its annual chrysanthemum show, Washington, D. C. "Fighting 9th," back from Mexico, arrives in Boston. Rivals for presidency shown on way to and from polling places Fire department gives home of Congress its annual bath, Washington, D. C. A cheap chauffeur, a dog who can drive your auto, New York City. Fifty-four drown when trolley car plunges through open draw bridge in Boston. Crew of battleship New York is presented with cup from National Defense Society for best marksmanship, Brooklyn Navy Yard, N. Y. Cartoons by Hy Mayer.

Feature Programs

Blue Bird

The Measure of a Man—(Five Reels)—November 20.—Features J. Warren Kerrigan and Louise Lovely. Directed by Jack Conway from a story by Norman Duncan. John Fairmeadow, a young theological student, is expelled for intoxication. Wishing to forget, he leaves the east for a lumber camp in the west and arrives there just as Pattie, pet of the woodsmen, is praying that a parson be sent to pronounce the burial service for her father, who has killed himself by drinking. Pattie immediately mistakes Fairmeadow for a parson and, upon her tearful insistence, he poses as a preacher and grants her wish. Fairmeadow thereafter establishes a reputation for himself. After reforming the roughs in his own camp he goes to a neighboring camp to exhort its inhabitants. Jack Flack, "boss" in that community, enters Fairmeadow out and is whipped for his insolence. And Fairmeadow continues uninterrupted his sermon in a dance hall. The girl Flack is living with is enticed away from her home in the camp Fairmeadow first visited and she resolves to return to her father. Fairmeadow aids her and effects a reconciliation. Flack follows and is killed in a fight with a reformed lumber-jack. Soon afterward Fairmeadow is called upon to perform a marriage, but refuses, telling his flock he has







On November 25 Essanay will release "The Border Line," at the left; on November 20, "The Chaperon," and on the 21st will appear "Unto the Least of These."



Brand new Universal dramas. From the left, "The Son of a Rebel Chief," "The Stranger From Somewhere," and "The Diamond Lure."

never been ordained. One of the lumber-jacks is sent to the Bishop and the Bishop, having heard of Fairmeadow's work, hastily goes to the camp. There he discovers the "fighting parson" is his son. The Bishop thereupon marries Pattie to Fairmeadow and ordains the young minister.

International Film

Hearst International News Pictorial No. 89—NOVEMBER 7.—New York City, President Wilson, accompanied by Mrs. Wilson, arrives in New York on board the Mayflower to wind up his campaign for re-election at a monster meeting in Madison Square Garden; Chicago, Ill., Victor Carlstrom, the aviator, leaves Chicago on a non-stop flight to New York, a distance of 900 miles; Bethlehem, Pa., the William Penn Highway, just completed, is formally dedicated. Governor Brumbaugh of Pennsylvania is chief master of ceremonies; footlights and fashions, Miss Juliette Day, star of "Upstairs and Down," at the Court Theater, New York, poses exclusively for the Hearst International News Pictorial in the latest gowns of her own creation; Philadelphia, Pa., more than 4,000 steel freight cars are loaded on board the British freighter Doonholm, to be transported to France; near Spokane, Wash., final work in the harvesting of winter wheat is on in the gigantic fields of this state. Thirty horses draw an enormous reaper over the rolling outdoor work room. A giant motor tractor mows, threshes and bags the grain; San Francisco, Cal., the Hall of Records, last of the ruins left by the big San Francisco fire, is wrecked; in the snow-capped Vosges Mountains, Alaskan dogs, emissaries of mercy, provide the power for drawing ambulance sleds between the first line mountain trenches and the hospital base. Exclusive French war pictures depict the hardships endured by the fighting men of France on the battle line in the high altitude of the mountainous country.

Hearst's International News Pictorial No. 90—NOVEMBER 10.—Pasadena, Cal., a ten-ton steel frame for a telescope on top of Mount Wilson is carried up the mountain side on a powerful truck; Mineola, L. I., Miss Cecelia Wright, a daring woman flyer, drives her plane at a dizzy height in an effort to exceed the government's altitude record; Del Rio, Texas, fire of incendiary origin destroys a railroad bridge near the Mexican border shortly before two trains carrying Georgia National Guardsmen are due to pass that way; Washington, D. C., students of the Catholic university here stage a unique tug-of-war in which the freshmen are ducked into a small lake; footlights and fashions, Miss Violet Heming of "The Flame" at the Forty-fourth Street Theater, New York City, appears exclusively for the Hearst International News Pictorial in the latest gowns designed by herself; on the Somme front, an armored train hurls giant shells into the German trenches many miles away. Exclusive pictures obtained by official cameramen with the French army; New Orleans, La., Sir Ernest Shackleton, just back from an Antarctic exploration trip, arirves in the United States with Captain Worsley of the exploration ship "Endurance"; Boston, Mass., forty-five persons are killed when a street car plunges through an open draw into the river. The police drag the stream to recover the bodies. The car of death is removed from the water after the bodies of the victims floated down the stream; The National Election—Princeton, N. J., President Wilson is cheered by several hundred students when he apptars to cast his ballot in his home precinct; Chicago, Ill., women vote for president here for the first time; New York City, an election night crowd of more than 900,000 persons swarms the streets as returns flash on outdoor screens.

Beatrice Fairfax—(TWO REELS)—INTERNATIONAL.—The fourteenth episode of this serial featuring Grace Darling and Harry Fox deals with a villain who attempts to secure the fortune belonging to his ward. The ward is a pretty, charming young woman, who, when her guardian objects to her marriage to a prosperous man on the grounds that she may inherit the insanity supposedly evidenced by her mother, writes a letter to Beatrice Fairfax. Beatrice and Jimmy Barton find that the guardian is playing all sorts of tricks on Alice to make her think that she is subject to illusions. The old scoundrel will suddenly thrust a plaster of Paris snake coated with phosphorous before Alice just as she is to mount the darkened hall stairs. More, the guardian has murdered a man and Jimmy fixes the crime on him. These startling incidents will probably not be too startling to mar the pleasure of those picturegoers who have followed the series. Despite the exceeding, if not astounding, improbability of the developments the two reels hold the spectator's attention throughout.

Metro

The Crosby's Rest Cure—METRO-DREW.—In this one-reel comedy we have a delightfully simple and humorous story in a satirical vein, by Elizabeth Jordon, and on top of that we have the inimitable Mr. and Mrs. Drew, whose names insure success. Mr. and Mrs. Crosby are worn to a thread by the constant whir of society. Thinking to escape to a part of the world where he and his wife will be undisturbed, Mr. Crosby plans a trip to South America. Unfortunately his wife mentions their plans at a party, adding politely, "Oh, how I wish you all were going." The people at the affair take this to heart, for the next day phone calls start to pile in at the Crosby home from the friends who "would be delighted to go." Mr. Crosby, seeing the way things are going, decides to invite the whole town and be done with it. On the day of sailing the town of Crosbyville is on the steamer en masse, but no Mr. and Mrs. Crosby are visible. On one of the adjacent streets we spy the latter couple—their taxi has had a break (per Crosby's instructions to the chauffeur). So when the couple arrive at the pier the boat has already sailed. Mrs. Crosby accuses her husband of having put up a job, and he blandly confesses, proposing that they return home and have that long looked for rest.

The Sunbeam—(FIVE PARTS)—METRO—NOVEMBER 27.—Mabel Taliaferro features in this true-to-life story, dealing mainly with the healing of a family break. The story was written by Shannon Fife, scenarioized by June Mathis and directed by Edwin Carewe. Reviewed elsewhere in this issue.

Mutual Star Production

Peck o' Pickles—(FIVE REELS)—AMERICAN—NOVEMBER 13.—Featuring Kolb and Dill. Reviewed elsewhere in this issue.

Lone Star—(FIVE REELS)—AMERICAN—NOVEMBER 20.—Features William Russell, supported by Charlotte Burton, Harry Von Meter, Alfred Ferguson and Ashton Dearholt. Lone Star (Russell) an Indian lad of superior intelligence, marvels at the efficacy of the white man's medical methods. He later goes East to secure an education and release his tribe from the practices of the medicine man. After a medical course in college Lone Star goes to New York and here becomes a noted surgeon. He meets Helen Mattes, the beautiful daughter of a rich New Yorker, and falls in love with the girl. Her father objects to his daughter mating with an Indian, and he brings Helen to the same conclusion. A short time after the girl has told Lone Star that she can never marry him he saved her life by a very delicate operation and then disgusted with so-called "high society" he returns to the Indian village and there sets about to give them the benefit of his education.

Pathe

The Shielding Shadow—PATHE.—In the tenth episode of this serial there is a maximum of exciting moments and fast action. When the enemies of Leontine get her cornered, Ravangar gives up his mystic treasure to save her. Leontine afterward obtains absolute proof that Sebastian seeks her life. Before the episode closes the girl returns the mantle to Ravangar. No sooner has the latter got it into his possession, however, than one of the enemy forces him to give it up at the point of a revolver. At this point the episode closes. Grace Darmond, the heroine of the story, does some good acting in this episode.

The Old Fogy—(THREE REELS)—PATHE—RELEASED WEEK OF DECEMBER 3.—This is a picture dealing largely with circus life, containing much that is melodramatic and which has in its final reel some whizzing action. In the beginning of the story, Alva, a simple maid of the country, becomes infatuated with an unscrupulous circus man, and elopes with him, leaving her faithful old-fashioned lover behind. In later years Alva, to prevent her husband from becoming too intimate with another woman, fools her "old fogy" lover (still a lover) out of ten thousand dollars. But once the circus man has his hands on the money he forgets his promises to his wife. The other woman discovers the man's duplicity and a fight ensues, in which the intruding woman is killed. Much fast action follows, the worthless man of the circus being killed by an escaped lion. Alva is able to replace the money she has taken and things point to the reconciliation of the old sweethearts.

Luke's Movie Muddle—PATHE—RELEASED WEEK OF DECEMBER 3.—This is one of the most boisterous "Lonesome Luke" comedies yet filmed. Luke, as the proprietor, cashier, ticket taker, usher, etc., of a movie theater keeps things humming. The picture is replete with novel bits of comedy and it also makes good use of some of the older slapstick stunts. Right through from first to last "Luke's Movie Muddle" is a procurer of prolonged laughs.

How Matches Are Made—(SPLIT REEL)—PATHE—WEEK OF DECEMBER 3.—This picture is an exhaustive study of the manufacture of matches, from the hewing down of the trees for wood to the finishing touches of packing the finished product. On the same reel is:

The Island of Kyushu.—This picture consists of some very beautiful colored scenes taken in the southernmost part of Japan. Now and then things of educational interest are included, but the picture's greatest claim is the superb photography and coloring of equally superb landscapes.

Red Feather

The Devil's Bondwoman—(FIVE REELS)—NOVEMBER 20.—Written by Willis Woods. Scenario by Maie Havey. Produced by Lloyd Carleton. The cast includes Dorothy Davenport, Emory Johnson, Richard Morris, Adele Farrington, William Canfield and Miriam Shelby. Doria, the wife of John Manners, is infatuated with Prince Vanloup. Nevertheless, she is angry because she cannot win the interest of Mason Van Horton, business partner of her husband, for Mason is in love with Beverly Hope. She therefore induces her husband to ruin Mason financially. As a result a private bank in which Mason is interested goes bankrupt and many poor people lose their savings. Manners finally learns of his wife's affair with the prince. He finds that she lied about Mason. He denounces her and she goes away with the prince. Too late Doria learns that she is in the power of evil.

Triangle Program

The Children Pay—(FIVE REELS)—TRIANGLE-FINE ARTS.—Lillian Gish is featured in this story,

dealing, in a measure, with a phase of the divorce question. Reviewed elsewhere in this issue.

Bawbs o' Blue Ridge—(Five Reels)—Triangle-Kay Bee.—Bessie Barriscale as a mountain lass who marries a famous novelist. Reviewed elsewhere in this issue.

World

The Heart of a Hero—(Six Reels)—November 6.—Features Robert Warwick and Gail Kane. Reviewed elsewhere in this issue.

Bought and Paid For—(Five Reels)—November 13.—Featuring Alice Brady. Reviewed on page 1146 of the November 18 issue.

SOME NEW THEATERS

Arizona

A photoplay house 50x100 feet is being erected in Prescott by the De Luxe Theater Company, Inc. It will seat 1,000 persons and cost $25,000.

Arkansas

Lorimer Brothers have purchased the Jackson Theater at Heber Springs from Clay Callicott. The theater was thoroughly renovated and reopened November 6.

California

The Empire Theater in San Francisco has installed a new front and lobby.

Eschelbach & Taylor are now conducting the Royal Theater in South San Francisco.

The Octography Theater, Sacramento, has been opened by Mr. Morris of the Sequoia.

Permits for the operation of the Acme moving picture house and the Grand Theater, both on Seventh street, Sacramento, were granted, subject to approval by the building inspector and chief of the fire departments, by the city commission.

Warranton Children's Photo-Play Company. Capital stock, $100,000. Subscribed, $30. Directors: Mrs. Lule Warrenton, Mrs. Harriet, H. Barry, Eva B. Bosworth, Los Angeles.

Canada

Solomon Soffe will erect a $25,000 theater on Main street, Pitou, N. B. It will be a very elaborate theater and will probably be opened in December.

J. B. Johnson has opened the new Empress Theater in Newcastle, N. B. This cozy theater seats 500 and is showing the Mutual program.

The Queen's Palace on College street, Toronto, one of the oldest existing theaters, is no more. The owners have decided to change the premises into a store.

G. Flaharty has taken over the Star Theater in Ridgetown.

Illinois

The Princess Theater in Quincy was purchased at public auction by Rudolph Riggs for $1,300. It will be operated by him as a first class picture theater using Paramount service.

Harry Stewart, of Heyworth, recently closed a deal for the purchase of the Colonial moving picture theater on North Main street, Bloomington, from John Daley, who has operated the house for some time. Mr. Stewart takes immediate possession.

Iowa

Fred C. Perry is erecting a motion picture theater in Colo.

Manager Tull has improved his picture theater at Stuart and also installed a new screen.

Amos J. Freeland has purchased a new outfit for a picture show and will install it in the Auditorium in Middlebury in the near future.

T. J. Dugan has opened the Princess Theater in Ida Grove which he recently purchased. It has been placed in charge of his daughter and son.

Henry Taylor was granted a license to operate a motion picture theater in the West End, Ft. Madison.

Kansas

The Majestic Theater at Liberal has been sold by C. W. Rodgers to Mr. Missenheimer, who assumed possession immediately.

The Elite Theater in Great Bend has been remodeled and redecorated.

Kentucky

F. A. Ogden has purchased the Cozy Theater in Winchester.

The Columbia Theater in Paris opened November 4 under the management of Charles Taggart. The theater has been thoroughly over-hauled and renovated and Manager Taggart plans to have a first class moving picture house.

Minnesota

On account of ill health, Manager J. C. Heywood has announced he will sell the Moveum theater in Aitkin.

The new Bijou Theater in Crookston has been opened.

The Bijou Theater, 105 North Main street, Crookston, was recently opened.

Millville will soon have a moving picture theater. A company has been formed by a number of local business men and it is planned to put on shows three nights a week, Wednesdays, Saturdays, and Sundays. M. H. Wadley is the president of the new concern, Arthur Sleicher, secretary and manager, while T. W. McGuigan will have charge of the company's treasury.

Missouri.

The Maze Theater on West Twelfth street, Kansas City, is now showing big features. The Maze is managed by W. O. Clarke.

Manager E. W. Chapman of the Ideal Theater in Joplin has reduced his admission price to five cents with the exception of Saturdays and Sundays.

Nebraska

A new machine and screen has been installed in the Grand Theater by Manager Rochman.

The Pastime Theater at Cook has installed a new machine.

Ed. Wait has purchased the picture theater at Ord.

The Electric Theater Company of Lebanon is remodeling and equipping a building in that city for moving pictures and theatrical purposes. It is expected to open about the middle of November.

New York.

About the middle of November, Samuel Sheer, Jr., will open in Elmhurst the Victoria Theater. This theater will seat between five and six hundred people.

Adolph Kohn, who has conducted the Dreamland Theater in Hudson Falls for six weeks has purchased it from the owners, George Myers and George W. Lent.

Atlas Photo Play Company, Inc., moving pictures, vaudeville, amusement places, $5.000; L. Bass, A. J. Halprin, J. Butler, 970 Prospect avenue, New York.

The Shadowgraph Company, Inc., films, moving pictures, brokers' agent. $25,000; M. A. Miller, J. and M. Norden, 311 West 40th street, New York.

Robert Warwick Film Corporation, Millbrook, motion pictures; vaudeville, $100,000; H. W. Pollock, H. L. Jacobson, S. H. Sternberg, 233 Broadway.

Unless something extraordinary develops to prevent, the new $250.000 Piccadilly Theater, which is rapidly approaching completion at Mortimer street and Clinton avenue North, Rochester, will welcome its first audiences in the latter part of November.

Lee Ochs, president of the M. P. E. L. A., has purchased a new house now in the course of construction in Fordham. The house will open November 11. Paramount Pictures will form the greater part of the program.

North Dakota

The Shubert Theater at Milnor has been closed. The proprietor says that it was not a paying proposition.

Connor Brothers are erecting a moving picture theater at Stanley.

Pictures are now being shown at the opera house in Forbes.

Ohio

The Strand Theater is Youngstown's newest picture house. It occupies the northeast wing of the Tod hotel and seats 1,000 persons. It is very beautifully equipped.

The Greyhound Motion Picture Company, Akron, $15,000; Milton Bromley.

The Grand Theater in South Park Place, Newark, has been redecorated and Manager A. L. Thomas plans other improvements.

The moving picture houses in Mansfield are reported in good condition by representatives of the state fire marshall's office.

Oklahoma

J. W. Spohn plans to erect a moving picture theater in Newkirk.

Louis Barnett of Tulsa is having plans prepared for a one-story moving picture theater, 50x140 feet, to cost $20,000, in Sand Springs.

Oregon

On October 21 the T. and D. Theater, the largest photoplay house in Portland, closed its doors. It is their intention to move to San Francisco.

The Elite Theater in the Rose City park of Portland was recently sold by E. H. Young to J. E. Fanch.

The Orpheum Theater in Dallas, which has been closed for several weeks because of a disagreement between the city council and O. Smith, manager of the theater, over the amount of the license fee, has been opened.

Pennsylvania

John F. Hayes recently took over the Brunswick Theater on Frankford ave-

nue, Philadelphia, and has extensively improved same. George F. Miller has been put in charge of the house.

An up-to-date theater has been opened in Ardmore by Hossinger and Kettering.

A new ticket booth has been installed in the Logan Theater, North Broad street, Philadelphia.

While the audience was taking an intense interest in the picture program at the Princess Theater in Erie a short time ago, a piece of film caught fire and smoked up the building considerably, driving everyone out. The operator quickly extinguished the blaze.

John B. Karper, joint owner of the It Theater in Waynesboro, with C. A. Decker, has purchased the latter's interest in the moving picture theater.

The Garden Theater opened a short time ago in West Pittston. It is a 600 seat house under the management of Charles L. Repass.

J. Becker has resumed the management of the Parkway Theater in West Philadelphia.

Title to the moving picture theater at the southwest corner of Fifty-second street and Woodland avenue, West Philadelphia, has been conveyed by the Handel and Haydn Building and Loan Association to Jak Wolk for $26,000, and reconveyed by the latter to James Egnal for a nominal sum and a mortgage of $33,000. The property occupies a lot 100 by 151 feet, and is assessed at $35,000.

Almost an entire new structure has been erected on the site of the former Avenue Theater to make an amusement center of the character Mr. Victor wants for McKeesport. He has spent a good sum of money making his new theater comfortable and cozy. The theater will be known as the Victor and seats nine hundred people. With all the latest appointments and a fine program of pictures the Victor is assured liberal patronage.

South Dakota

J. A. Dundas, of Mitchell, who has secured the lease on the new Strand Theater, Sioux Falls, will open his new theater December 1.

Clifford Bowman has changed his theater's name in Canton to the Paramount Empress.

Roy Gilmore of Aberdeen has purchased the Maynard Theater at Mitchell.

Tennessee

The Empress Theater, located at Twelfth and Woodland streets, Nashville, has been sold by Carson Bradford to Irvine Roberts of the Roberts & Carter Theater Film Supply Company. Mr. Roberts has assumed control of the Strand and will devote his time to its management.

The Liberty Theater in Nashville on South Fifth avenue will be opened to the colored folks in about two weeks.

Dixie Film Company, Nashville, capital stock, $5,000; incorporators, James Calney, Halsey H. Tower, Forest Uhl, Laura Page Uhl, W. W. Dickerson. To engage in the production of motion pictures.

Virginia

Work has been started on the erection of a modern new theater at High and Henry streets, Roanoke. The new building is to be of pressed brick, ornamented with marble. The theater will be known as the Hampton and will be for the colored folks.

R. A. James, 968 Main street, Danville, is having plans prepared for a two-story moving picture theater and store building to cost $8,000.

The Universal Theater in Roanoke has been renamed the Broadway and opened by the Piedmont Amusement Company.

There was a slight blaze in the Bijou Theater, Sycamore street, Richmond, October 25. The damage was slight.

Washington

A fire in the Palace Theater in Republic caused by a hot piece of carbon falling into a loose reel of film caused the death of Mrs. B. F. Hibbard, wife of the proprietor, and destroyed three buildings, the loss of which is estimated at $15,000.

Wisconsin

Art Ball of Sturgeon Bay has made arrangements with Wenzel Kaddow to take over the Crystal Theater in Manitowoc. The lease which Harvey Stock had on the place was transferred to Mr. Ball.

The Ideal Theater, Stevens Point, which has been closed for several weeks, has been reopened by Fred Shaurette of this city and Clinton Ostrowski of Milwaukee, who have purchased the equipment from C. W. Rice, former owner, and leased the building from W. E. Kingsbury. The young men have made improvements and will give the patrons fine service. The ideal is Stevens Point's original picture house, having been established by A. W. Carle nearly ten years ago.

The new motion picture theater in Marinette has been opened to the public.

Unity Releases Tweedledum Comedy

The Unity Sales Corporation announces the release of its first Tweedledum Comedy, entitled "Lend Me Your Wife." This is a two-reel comedy and there is not a dull moment or any let-up to the fun in the adventures of Tweedledum.

As an illustration of what confidence some exhibitors have in advertising, we cite the following. Harry Gramp of the Orpheum Theater, Rockford, Illinois, has contracted to use two full pages and one-half page in the three local Rockford newspapers, all this to advertise the fact that he will show Bushman and Bayne in "Romeo and Juliet" at his house. More power to you, Harry, you're going in the right direction.

There have been quite a number of changes in the Seattle Paramount office of late. C. F. Hill, former advertising manager, is now chief clerk, and J. V. Lynn of Portland has been imported to take up Mr. Hill's former duties. G. G. Maxey, former road man for Pathe out of Seattle, is the new head of the merchandise department, and Bernard Reuben has been given the position of chief booker. There are also several new stenographers, but the girls are bashful about having their names appear in print.

STORY OF A FAT BOY

Louis Burstein saw a fat boy who had been featured by Pathe in the Wallingford series, and so much of his comedy bore the mark of originality and intelligence that straightway Burstein fell in love with him and began hatching plans in which "fatty" would fit.

That was how Oliver Nerville Hardy, better known as "Babe," came to be one of the star comedians in Vim comedies.

"Babe" was born in Atlanta, Georgia, in 1893. He comes by his 350 pounds and 6 feet 1 inch honestly for both his parents were exceptionally large people.

"Babe" is a graduate of the University of Georgia where he obtained honors in baseball, football, and other athletic contests. His athletic training stands him in good stead for without that training he would find it impossible to perform the arduous falls and stunts that he has made a routine part of his work.

"Babe" always had a weakness for the stage, but nobody took his aspirations to play Romeo seriously, so he deserted the idea of the legitimate for vaudeville and made himselw widely popular because of his beautiful voice.

His first moving picture engagement was with Lubin and then with Pathe in the Wallingford series and in Starlight comedies.

And now he drives his own Brush flivver to and from the studio in Jacksonville, Florida, in company with Billy Ruge who forms the other half of the team of Hardy & Ruge with whom so many people have laughed in the Plump and Runt series.

CHAPLIN INVADES BALLET RUSSE

Americanism has penetrated the Russian ballet. The ballet may try to be Slavic. It may talk of the Little White Father and it may insist on having its tea served out of samovars, but it has become permeated with the spirit of America just the same.

The great Nijinsky—my dear, did you ever see anything more beautiful than his ashes-of-roses legs in "The Spectre of the Rose" last year?—was at a rehearsal the other day very busy and bustling not at all in a terpsichorean manner.

One young dancer was being drilled. She squatted low and twirled about gracefully and she bounded into the air. And then she assumed a new pose. Her feet pointed outward and in a strange gait, reminiscent of a penguin, she shambled about the room. The young lady was imitating Charlie, the well known Chaplin.

A TYPICAL BOY PRANK

A great deal of excitement and an automobile blockade, was caused by a motion picture sign which was used in the making of a Black Diamond Paramount Comedy, "A Troublesome Trip."

In this production a street car filled with passengers dashes from a bridge into the river below, and it was necessary for effect purposes to stretch across the roadway, an immense sign which read:

DANGER—Bridge Washed Away
STOP

The scene was successfully taken, the force of the car sweeping the sign into

an adjacent field, where in the excitement of the scene, it was forgotten by the participants.

Early the following morning, several small boys discovered the sign and nearly caused a business stagnation by stretching it across the road which is the main thoroughfare between Forty Fort and Wilkes Barre, Pennsylvania. This road is traveled by hundreds of automobiles daily. Dozens turned back; others soon blocked the road. Finally a policeman discovered the boys in the willows opposite the road, having the fun of their lives.

CHILD SWIMS SEVEN MILES

There are plenty of wonder-children at Universal City, which is quite natural in such a place of wonders. The kiddies have their specialties, just like their elders, and when it comes to aquatic sports, the palm is given unquestionably to little Elizabeth Janes, who is featured in the Powers one-reeler entitled, "Little Brownie's Bravery." This little kiddie is only six years old, but she has already earned the nickname of the "Bimini Seal," for her wonderful prowess in the water. She is a remarkable swimmer and diver, and recently demonstrated her ability by swimming seven miles along the Pacific Coast near San Diego.

This blue-eyed, fair-haired baby makes several dives from the pier, in the picture, and in one of them she is tied hand and foot with very substantial bindings. She is so muscular that she performs the feat without difficulty, and it makes quite a thrill in the film. Little Elizabeth has appeared in several other pictures for the Universal, in which her ability in the water could not be shown. She was the little boy in Harry Carey's "Committee on Credentials" during the making of which she became a great favorite with the Universal City cow-punchers, who spent all their leisure time making toys for her to play with.

INCE THEATER OPENED

Following several months of inactivity, the Ince Theater at Culver City was some time re-opened under the management of Business Manager E. H. Allen, with the Triangle program. Allen has announced that in re-opening the house, it is not his intention to derive any profit but to provide the Culver City residents with weekly entertainment "at cost." The opening bill was "The Stepping Stone," the Ince play starring Frank Keenan and the Sennett comedy, "His Bread and Butter."

FILMS STATE'S FIRST THEATER

Director Burton George of Universal City, who had under production the screen production the screen version of Stephen Whitman's novel, "The Isle of Life," made a number of the scenes for the photoplay in the first theater built in California.

Eileen Sedgwick, who played an important part in the picture in support of Roberta Wilson, wrote back to her friends at the film capital of the impression it made upon her to work in the first showhouse built in the Golden State when such a thing as motion pictures was unknown.

This quaint theater is in Monterey. It is the property of John Swan and was built in 1847. The first show was "The Lion Son of '76," when C. E. Bingham impersonated the leading role. Seats sold as high as $20 each. The years 1849 and 1850 were memorable in the theatrical records of Monterey as money was plentiful and millions were being taken from the nugget-laden streams of the mountains. In addition the company took a number of scenes at the Carmel Mission and other historical places in that vicinity.

BRAND NEW FILM ACTOR

Vincent Serrano, who, in the memories of theatergoers is linked with Augustus Thomas' play "Arizona," is a stage star



Vincent Serrano, one of the powerful dramatic elements among Thanhouserans

who has recently become a moving picture hero.

Mr. Serrano played in "A Modern Monte Cristo," a play by Lloyd Lonergan, for the Thanhouser Film Corporation. Eugent Moore directed the feature, which was released through the Pathe exchanges.

Few actors have played one part more times than Mr. Serrano appeared as Lieut. Denton in "Arizona." More than a thousand times has Mr. Serrano, in the play, been accused of the murder which really was committed by Tony. Mr. Serrano has been on the stage nineteen years and for several years was a member of Richard Mansfield's company. He also has played leading parts in "The Little Brother of the Rich," "On Parole," "The Secret Orchard," "The Lure," "The Revolt" and "Pay Day."

Mr. Serrano enjoyed the work at Block Island where a number of sea scenes were taken for "A Modern Monte Cristo." He is delighted with motion picture work, especially because of the advantages of finer scenic effects than can be obtained on the stage. He even enjoyed making a shipwreck scene in a storm which was so severe that nearly everyone but Mr. Serrano and the camera man became too seasick to work.

New York is Mr. Serrano's birthplace. His father was Spanish and his mother was Irish. Before his Thanhouser engagement he had appeared only once in motion pictures, co-starring with Pauline Frederick in "Lydia Gilmore."

NORTHWESTERN NEWS

Seattle exchange managers have nearly all been on the go of late. H. G. Rosenbaum, manager of Artcraft, has just returned from a trip down through western Oregon, making Portland, Astoria, Salem and Oregon City. Mr. Rosenbaum reports business fine for Artcraft. E. S. Coates, of Fox, is just back from a journey through central and eastern Washington. The Fox manager says that the farmers are beginning to make money with the prices increasing on food and produce and that consequently Fox business is much better than it has been in that territory. Mike Rosenberg, manager of De Luxe Feature Film Company, made a flying trip this week to San Francisco. While there he contracted with Sol Lesser, the All-Star Feature distributor for northwest states' rights to "The Libertine," the new picture featuring John Mason. C. R. Coulter, who handles Coulter's Attractions, road show pictures operating in the Northwest, has just returned from New York, where he bought several big features to be announced later.

A steamer arriving in Seattle from the Orient last week brought Mr. and Mrs. F. D. Cochran, the brother and sister-in-law of R. H. Cochran, vice-president of the Universal Film Manufacturing Company. F. D. has spent the last two years on the other side of the globe, establishing Universal exchanges in the principal cities of the Orient, viz., Manila, Singapore, Tokio, Bombay, and Rangoon, Burma. He and his wife are on a short visit home, expecting to stop at Portland, San Francisco and Universal City, before going on to New York. Mr. Cochran reports business conditions as excellent in the Orient.

CAPTURED BY DOCTORED "GAS"

Richard Bennett, who is being starred in American-Mutual feature productions, recently grew suspicious over the rapidity with which his supply of gasoline decreased in his private garage.

From various plans which suggested themselves, he selected one which proved effective in bringing down the culprit with undeniable evidence of his guilt.

It was like this. He doctored the gasoline supply, or adulterated it, with kerosene, turpentine and japan, and awaited results. But it was not to be a long wait.

The very next day the grocer boy's henry froze up on leaving Mr. Bennett's residence; and at the latest reports it had cost $23 to thaw the japan out of the engine, and it is still spitting kerosene and turpentine.

Mr. Bennett very nearly turned the joke back on himself, too. Unthinking, he filled the tank of his "joy-wagon" from the adulterated supply, and was just ready to step on the self-commencer when he came to. Madly he raced back to the gas tank, and unscrewed the drain plug—with beads of perspiration standing out all over him. And all he said was "Jove!"

H. A. O'Brien, formerly a Paramount road man, has severed his connection with this organization and now is in charge of the Indiana territory for V. L. S. E.

PAVLOWA DISCOVERS "FIND"

As if being an emotional and character actress at the age of seven and a half were not enough talent for one small person, it now develops that little Ethelmary Oakland of the Thanhouser players, has a career in store for her as a toe-dancer, if one can rely on the pre-



The soulful Miss Oakland.

diction of no less an authority on terpsichorean ability than Anna Pavlowa, who has persuaded Mrs. Oakland to let Ethelmary take four lessons per week.

Ethelmary first came to the attention of the famous Russian ballerina when the little film star deserted the screen for a few weeks to play the child in Madam Butterfly with Tamalki Muiri, the Japanese prima donna, who made her debut with the Pavlowa-Boston Opera Ballet Company. Whenever it came time for Pavlowa and her ballet to dance, Ethelmary would watch attentively from the wings and memorize the various steps, often dancing in her narrow space right along with the ballet and then practicing each new step again at home. Many times, when Pavlowa tripped off stage with her arms full of floral tributes, she would bestow half of them on her tiny admirer in the wings, and one day Ethelmary created what she precociously called a "Pantomime Dance of Pavlowa's Flowers." This she danced in the ballerina's dressing room, and the enthusiastic little Russian immediately went to Mrs. Oakland, begging her to let Ethelmary give up the screen for the ballet, but Ethelmary loves the movies and has a will of her own. She didn't want to leave the Thanhouser Players altogether, so compromised by agreeing to take four lessons per week with Professor Constantine, and to attend all of Pavlowa's performances at the Hippodrome this winter on every afternoon that she is not posing at the studios.

After "The World and the Woman," in which Ethelmary plays a big part with Jeanne Eagles, she will appear in an important role in another as yet unnamed Thanhouser film, with Gladys Hulette, and after that, Mrs. Oakland is writing a scenario for her talented daughter, in which she will be given an opportunity to prove her ability as a child toe-dancer before the screen.

ROLLER COASTER THRILLER

Swimming to the rescue of two men and a woman he had seen plunge from the top of a roller coaster in a heavy car at Venice, California, fully 150 feet into the Pacific Ocean beneath, a spectator, who had witnessed the supposed accident from a nearby pier, was greatly chagrined to discover that instead of being victims of a great accident the three were members of a motion picture company and that the plunge was the climax of "Rolling to Ruin," a Vogue comedy.

In addition to the swimmer, many others thought the accident real, and several women fainted on the sands. Crowds gathered and calls for the life guards sounded on all sides. When the guards appeared, however, they found that the three, Gipsy Abbott, Paddy McQuire and Arthur Moon, had all been "rescued" by other members of the company or had reached the shore by their own efforts.

The play in which this scene is a feature is a comedy filled with stirring situations and with thrills that will hold audiences amazed.

"Metro," the Pomeranian pet of Mrs. Richard A. Rowland, wife of the president of the Metro Pictures Corporation, made her debut in "His Rival," the Metro-Drew comedy in which Mr. and Mrs. Sidney Drew are starred, appearing as the pampered pet of Mrs. Drew and Mr. Drew's rival in her affections.

The Merit Film Corporation has concluded negotiations whereby they will become the exclusive distributors in New York State and Northern New Jersey of the famous Tweedledum Comedies made by the Eagle Film Manufacturing and Producing Company of Jacksonville, Florida, which feature the noted comedian Ferdinand Peres.

It was a hot day at Universal City and Los Angeles, and there was gnashing of teeth on the part of Eddie Lyons and Lee Moran when they were required to don evening clothes for scenes in the Nestor comedy, "Almost Guilty."

Troubles of the comedians were multiplied, however, when Director Chaudet announced he was going to stage a fight at a fruit stand in Los Angeles.

"What, in these $100 dress suits?" chorused the Nestorites.

"Certainly," replied Chaudet, "Club men don't wear overalls in the evening, do they?"

So the battle was staged as planned and two stylish evening suits were sent to a cleaner.

Not satisfied to rest on its laurels gained from offering exhibitors the first serial in the history of the motion picture business which was entirely complete before release day, the Unity Sales Corporation, distributors of "The Yellow Menace," have gone a step farther and prepared and delivered to its exchanges a very attractive booklet of twenty-four pages, containing a complete musical score cleverly worked out for an orchestra of any size in any theater. This work is the effort of S. M. Berg, who has followed closely the Oriental nature of the picture.

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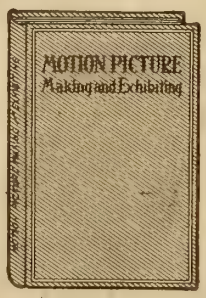
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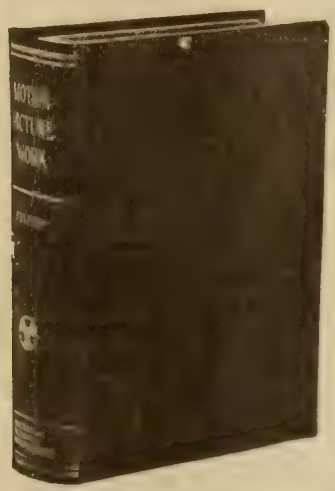
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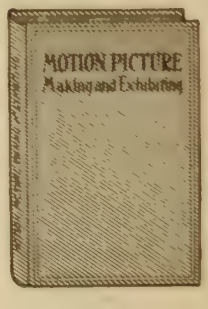
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E. H. Sothern and Edith Storey in "An Enemy to the King," the Vitagraph Blue Ribbon released November 27.

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Vol. XVI CHICAGO, DECEMBER 2, 1916 No. 23

National Association Still Expanding

LIVELY MEETING ON COAST—MINNEAPOLIS AND BOSTON ESTABLISH COMMITTEES

THE success which has attended the efforts to nationalize the National Association of the Motion Picture Industry through the organization of Advisory Committees in various sections has resulted in the executive committee authorizing the establishing of committees in Minneapolis and Boston in addition to the advisory committees which have been formed in Chicago and on the Pacific coast.

Judge A. P. Tugwell of Los Angeles, a member of the board of directors of the National Association, is in charge of the organization of the California Advisory Committee. He sent word of the great interest which was aroused at a meeting at which all the producers and directors who have their headquarters on the coast were present, and at which the keynote was sounded which is arousing echos from one end of the coast to the other. Judge Tugwell is taking up with the exchange men and supply men the advantage of forming a strong committee on the coast along the lines of the Chicago Advisory Committee.

It is expected that news of the actual organization of this committee will be presented to the board of directors at its meeting in New York on November 29th. Los Angeles is the second advisory committee to get under way and the third will undoubtedly be Boston. Executive Secretary, Frederick H. Elliott, is arranging a meeting of the exchange men, and supply and equipment in Boston. This will probably take place within the next ten days and the activities of the Boston committee will include all of New England.

Chicago is reporting a great deal of progress and the draft of the proposed rules and regulations to govern the activities of the committee and its system of producers has been sent to New York for the information of the National Association. These rules and regulations are to be adopted at a meeting to be held in Chicago next week. The actual results being obtained in Chicago are demonstrating to the great pleasure of all branches of the organization, the wisdom of the plan of having Advisory Committees in trade centers.

Meeting of Board of Directors

The board of directors of the National Association of the Motion Picture Industry will meet in the New York offices, November 29th, to consider a very large number of subjects which have been called to its attention by the executive committee.

The meeting will bring to New York big motion picture men from every part of the country.

Judge A. P. Tugwell will make the trip from Los Angeles, especially to attend the meeting; as will also Charles H. Phillips, a Milwaukee exhibitor; Peter J. Jeup, an exhibitor from Detroit; Thomas Furniss of Duluth; Maurice A. Choynski of Chicago; Frank A. Rembusch from Shelbyville, Ind.; and Fred J. Herrington, Pittsburgh, Pa. The other members of the board are in New York.

Association Will Co-operate With Women

Representatives of the National Association of the Motion Picture Industry who went to Rochester to confer with the Convention of the New York State Federation of Women's Clubs, report that the Buffalo trip placed the association in close touch with the women of the state and it is expected that some form of co-operation between the public spirited women of New York and the National Association will result.

Mr. Elliott was interviewed by the Rochester newspaper people and found a very genuine interest in the city, as well as amongst the women of the federation, in knowing how it would be possible for the public to set forth its expressions on pictures, so that they would receive consideration by the producers. In the course of an interview in the *Rochester Times,* Mr. Elliott said:

"We have been organized but two months, but in that time we have taken up the great problems of the industry, which can only be solved by co-operation. Among these is this great problem of making the public realize it has a power that any board of censors could wield. It is a fact that the producers of motion pictures in this country will and do welcome expressions of opinion, especially constructive suggestions and criticisms from the public which it is trying to please. The business is so tremendous, and the forces which are working in it so new, that it was impossible, before the organization of the National Association, for the manufacturers to make the public realize that all its efforts, however haphazard they may actually appear, are directed sincerely toward giving the public what they, the producers, think the public wants. Part of the work of the National Association is to reach a true termination of the reasons for the success and failure of film productions, and to distribute that information among its members.

"This is therefore a peculiarly suspicious time for every element in the community which has a clear vision of what it likes and dislikes, to express that opinion, and, moreover, to get it registered in the minds of the producers of pictures. This can be done through the National Association, and through the local exhibitor, and where the name of the producer of a picture is known, directly to the producer. Several of the big companies spent thousands of dollars annually recording and aver-

aging the criticisms from exhibitors, and on the basis of those criticisms determining the popularity of the type of play to which they apply.

"In this way, the people can get at the very root of any evil which they find in the business, in a way which any board of censors, working after thousands of dollars have been invested in production, can never do, merely by cutting films to pieces, with no reel criticisms and no way of knowing what the public really does want, for a board of censors has not as close a touch on the public pulse as has the producers."

CINEMA EXHIBITORS' BALL

Film Stars Contribute to Entertainment at Fourth Annual Ball of the Cinema Exhibitors' Association Held in New York

The fourth annual ball of the Cinema Exhibitors' Association held in New York on November 6 brought out about four thousand people. A large number of stars were not only present but contributed to the entertainment of the evening by speeches, songs and recitations.

Subjects from the studios of Vitagraph, Vim, Keystone and Universal, not yet released, were shown for the benefit of the guests.

After the showing of Universal's "The Girl Who Would Not Tell," in which Violet Mersereau is featured, the star appeared, accompanied by H. H. Van Loan, of the publicity department of Universal, and made a little speech. Rose Tapley of Vitagraph gave a short poetic recitation and told of her contemplated trip throughout the country. Wally Van needed no introduction to the audience and made a brief speech of appreciation of their enthusiastic greeting. Carlyle Blackwell of World Pictures, and Huntley Gordon, Luciel Lee Stewart's director, gave short addresses which were well received.

Maurice Costello, the hero of "The Crimson Stain Mystery," recited "Down by the Rio Grande." Luciel Lee Stewart, of the Ralph Ince Productions, contributed a song, "Somewhere a Voice Is Calling." Little Emma Gorman, the child artist featured in "The Soul of a Child," recited a sketch on how a director works and the expenses attached to the wardrobe of a picture actress. "Dainty Ruth," a child of six, contributed songs and dances.

Shortly after midnight the grand march started, led by Violet Mersereau and Carlyle Blackwell, followed by John J. Wittman, president of the Cinema Association, and Mrs. Wittman. Dancing was then enjoyed for the rest of the time. The stars joined merrily in the dancing and on the floor also were seen Joseph Brandt and Paul Gulick of the Universal Company, Victor Johnson of Vitagraph, George Baldson, manager New York branch Greater Vitagraph, Sam Spedon, S. M. Berg, and Sam Trigger.

Universal Produces Howard's Works

Universal has entered into an arrangement with George Bronson Howard, the noted author, whereby they acquire the rights to the larger proportion of this popular author's works which are adapted to filming. Several of his popular stories are already under production at Universal City. One is to be made into a series, as its original publication as a serial lends itself to this form of production. This was the Yorke Norroy series of detective stories. John McDermott, director, has already started one of these stories, and the title of the first chapter will be, "The Adventure of the Last Cigarette."

SCREEN CLUB HOLDS BALL

All Film Stars In and Near New York Were Guests at Ball Held at Hotel Astor—New Club House Opened to Guests

The Screen Club of New York was the host to every motion picture player of prominence now living in or near New York, and hundreds of other people, at an annual ball and reunion held in the Gold Room of the Hotel Astor.

The festivities began with a grand march which was led by Billy Quirk, reel comedian and president of the Screen Club, with Norma Talmadge as a partner. King Baggott was chairman of the floor committee and it was his special duty to see that every lady in attendance received the club's souvenir of the ball. This was a dainty little silver vanity box, containing mirror and powder puff, and bearing the insignia of the club.

The new club house at 117 West Forty-fifth street was open for the reception of visitors the day of the ball and the day after.

Among the guests who were present were the following persons:

King Baggot, Mary Pickford, Herbert Brenon, Louis J. Selznick, Clara Kimball Young, Norma Talmadge, Kitty Gordon, William Fox, Edwin August, Lionel Barrymore, Harry Benham, Carlyle Blackwell, Holbrook Blinn, Howard M. Mitchell, Albert Capellani, Maurice Costello, James Cruze, Arnold Daly, Douglas Fairbanks, William Gillette, Stanley Walpole, Lee M. Walker, Nat C. Goodwin, Creighton Hale, Sheldon Lewis, Walter Hitchcock, De Wolf Hopper, Edwin Carewe, E. K. Lincoln, Marc MacDermott, Owen Moore, Tom Moore, Matt Moore, Paul Panzer, William E. Shay, Julius Steger, Tom Terriss, Robert Warwick, Earle Williams, G. M. Anderson, Hughie Mack, Wal'y Van, William A. Brady, Beverly Bayne, Francis X. Bushman, Dorothy Bernard, Marguerite Clark, Alice Brady, Grace Darling, Hazel Dawn, Maude Fealy, Carl Laemmle, Joseph Brandt, Frank Powell, Ethel Grandin, Theda Bara, Virginia Pearson, Louise Huff, Alice Joyce, Bertha Kalich, Alla Nazimova, Nance O'Neil, Anita Stewart, Blanche Sweet, Rosemary Theby, Harry C. Myers, Grace Valentine, Daniel Frohman, Jesse L. Lasky and Adolph Zukor.

The box-holders were: J. V. Ritchey, Herbert Brenon, Bluebird Film Company, Universal Film Company, Nicholas Power Company, Metro Picture Corporation, Thomas E. Donovan, Famous Players-Lasky Company, Edwin Carewe, Mamouth Film Corporation, George Terwilliger and Joseph W. Farnham, E. K. Lincoln, Greater Vitagraph, Herbert Blache, William Fox, Owen Moore, Robert Warwick, P. A. Powers, World Film Corporation, Barry O'Neil, C. A. Willat, A. Kessel, Jr., Paul Scardon and Harry Morey, and Louis J. Selznick.

Horsley Stars Crane Wilbur

A series of eight five-reel feature productions, written by and starring Crane Wilbur, is now in the process of making at David Horsley's studios in Los Angeles. The general title of the series is "The Morals of Men." Each of the eight pictures will be a distinct story, of course, but all will have a morality theme which comes under the heading of the general title. The first subject to be offered is called "The Painted Lie."

The series, which is now more than half completed, is being made on a bigger scale than anything in which the star has appeared heretofore. The release dates of the different subjects will be announced later.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, Motography *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.* The *theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

THE SCARLET RUNNER, with Earle Williams, (V. L. S. E.)—"Has been an exceptionally good drawing card for me and invariably sustains my business even if my regular feature is not up to standard." —H. S. Robbins, Robbinhood Theater, Grand Haven, Michigan.

The Daring of Diana, with Anita Stewart, (Vitagraph)—"This is a fairly good picture but is not a money getter."—Arthur Lowy, Schindler's Theater.

The Light at Dusk, (V. L. S. E.)—"This is one of the best pictures I have ever seen. The acting and staging can not be beaten."—Arthur Lowy, Schindler's Theater.

God's Country and the Woman, featuring Nell Shipman, (Vitagraph)—"A very good picture and a money getter if properly advertised."—Arthur Lowy, Schindler's Theater.

Attaboy's Last Race, with Dorothy Gish. (Triangle)—"A very good attraction."—M. Cutler, Strand and Republic Theaters.—*Located on a busy business street in an outlying neighborhood, catering to a middle class of people.*

Behind the Screen, (Mutual)—"Chaplin's same old stuff, it however seemed to make a hit with our patrons, I might even say that it went over big with them." —Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

Behind the Screen, Charles Chaplin, (Mutual)—"Same old stuff, mud throwing. People liked it."—E. Dlouhy, Vitagraph Theater.—*Located on a busy business street in an outlying neighborhood and showing to a middle class of people.*

The Honorable Algy, Charles Ray featured, (Triangle)—"Wonder story, the photography is good, some of the sets are very nice, business good despite the slight drawing power of this star."—Harry Miller, Boston Theater.—*Downtown house.*

Extravagance, with Olga Petrova, (Metro)—"This star always draws and is equally liked by both men and women. The picture as a whole is good, however the photography is a bit off. Business great."—Harry Miller, Boston Theater.—*Downtown house.*

The Gates of Eden, with Viola Dana, (Metro)—"I am playing this picture on a return engagement. The star is always liked and is no doubt considered one of the most popular persons in pictures today."—Harry Miller, Boston Theater.—*Downtown house.*

Bombs, with Charles Murray, (Keystone)—"One of those funny, hair-raising, spectacular comedies, in which a great deal of trick photography is resorted to and cleverly carried out. Audiences went 'bugs' about it."—Harry Miller, Boston Theater.—*Downtown house.*

The Mediator, with George Walsh, (Fox)—"The photography in this production is wonderful. The story is one of those rough western conquering hero things, scientifically dished up, and the audience greedily eats it up."—Harry Miller, Boston Theater.—*Downtown house.*

Life's Shadows, with Irene Howley, (Metro)—"Released under a pink ticket, is only a fair picture. Technically perfect."—M. Cutler, Strand and Republic Theaters.—*Located on one of the busy business streets in an outlying neighborhood, catering to a middle class of people.*

Witchcraft, with Fannie Ward, (Lasky)—"A very quaint story well told. Up to the Lasky standard of photoplays. An excellent attraction."—M. Cutler, Strand and Republic Theaters.—*Located on a busy business street in an outlying neighborhood, catering to a middle class of people.*

Lola, with Clara Kimball Young, (World)—"This is a World re-issue and a very good picture which played to excellent business. The work of the star is very good. Photography clear. An excellent drawing card."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

God's Country and the Woman, with Nell Shipman, (Vitagraph)—"Wonderful from a photographic and scenic standpoint. The best northern production I have ever seen. Subject draws well and pleases patrons. A 100% box office attraction."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Honorable Algy, with Charles Ray, (Triangle) —"This picture is not quite up to the Triangle standard of excellence. The star has but little drawing power. Another detriment is that it is a nice clean three-reel story done in five reels."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Her Father's Son, with Vivian Martin, (Paramount)—"A romantic story of the south told in a pretty way, with a pretty and capable star who seems to be quite popular."—M. Cutler, Strand and Republic Theaters.—

Located on a busy business street in an outlying neighborhood, catering to a middle class of people.

The Gates of Eden, with Viola Dana, (Metro)—"A fair picture which played to only fair business. The picture was well received by our patrons. The work of the star was excellent."—E. Dlouhy, Vitagraph Theater.—*Located on a busy business street in an outlying neighborhood and showing to a middle class of people.*

The Cossack's Whip, featuring Viola Dana, (Edison)—"This is one of those mystifying Russian stories that always take well. Miss Dana does a whirling dervish dance in this picture that makes them all sit up and take notice; she's there and there is no getting away from it." Harry Miller, Boston Theater.—*Downtown Theater.*

Bought and Paid For, with Alice Brady, (World)—"A combination of star, drawing power, and a good story well done, will put over any picture. This one played to excellent business and pleased the public. Alice Brady is stepping right along in popularity."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Firm of Girdlestone, (Vitagraph foreign made)—"The most successful failure of the season. The direction is poor and the work of the stars, Charles Rock and Edna Flugrath, is poor. The story is very good but was not closely followed by the director."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

Jaffery, with C. Audrey Smith, (International)—"Not a Birth of a Nation but a very good feature production. Picture drew well on three day showing. A show that will get you money and please your patrons if you advertise it strong. Photography good and the action is fair."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Rummy, starring Wilfred Lucas, (Triangle)—"The Rummy, is a well composed story of newspaper life. Lucas is great and the supporting cast is good. Scenes laid in newspaper office are realistic. A good show but a poor drawing card. Think that the subject is not a very good catch line."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

Sins of Her Parents, with Gladys Brockwell, (Fox)—"If the wonderful acting of the star were not so evident in this picture, I fear it would have proven a failure. The story is convenient, drawn out and unconvincing. This picture will just get by and nothing more."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

Jealousy, starring Valeska Suratt, (Fox)—"This is one of the best things that this star has done in pictures up to this date. There is a peculiarity about this woman that I have been unable to figure out and that is that nobody seems to like her dramatic ability, but they will persist in coming to see her."—Harry Miller, Boston Theater.—*Downtown house.*

The Honorable Algy, with Charles Ray, (Triangle)—"This as a whole is quite a pleasing picture, however I question whether the producers realize that this star is not a drawing card and that the picture would have gone over bigger had they used some other person of more prominence."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

The Return of Draw Egan, featuring W. S. Hart, (Triangle)—"This is one of the greatest western shows I have ever seen. Did capacity business in a 1,500 seat house on Sunday night. A show that they will talk about and will send their friends to see. The subject is good and the star a wonderful drawing card."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

Through the Wall, with William Duncan and Nell Shipman, (V. L. S. E.)—"This is a very excellent production and a marked credit to Greater Vitagraph. The story is of the detective type and is told in a convincing manner. All in all an A-1 attraction which was well received by those who saw it."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Tarantula, featuring Edith Storey, (V. L. S. E.)—"I am unable to find words to properly express my appreciation of this picture. I saw it six times and it each time appeared more wonderful to me. I claim it a masterpiece."—M. Cutler, Strand and Republic Theaters.—*Located on one of the busy outlying business streets, catering to a middle class of people.*

Less than the Dust, with Mary Pickford, (Artcraft)—"Give me about twenty pictures a year like this one and I will be perfectly satisfied. I had this picture booked for three days and could have used it a little longer. It played to capacity houses every day and everybody seemd to be satisfied."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Sins of Her Parent, with Gladys Brockwell, (Fox)—"A picture no better than the average. The star is the attraction and she does much toward putting over this picture with her clever work. The story has a heart appeal which may interest women."—E. Dlouhy, Vitagraph Theater.—*Located on a busy business stret in an outlying neighborhood and showing to a middle class of people.*

The Children Pay, with Lillian Gish, (Triangle)—"A very, very good comedy drama, which got many a good laugh. Not a single person seemd disappointed. This picture is right up to the Triangle standard of excellence. If all pictures were as good as this one the life of an exhibitoir would be one beautiful path of roses."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Honorable Algy, with Charles Ray, (Triangle)—"A fair picture with a star who performs well but lacks drawing power. Unfavorable weather conditions may account for the falling off of patronage on this day. As a whole this picture can only be classed as fair."—E. Dlouhy, Vitagraph Theater.—*Located on a busy business street in an outlying neighborhood and showing to a middle class of people.*

American Aristocracy, with Douglas Fairbanks, (Triangle)—"A five-cylinder picture with a hundred horse power pulling power. It's easy coaxing patrons into the theater when this favorite is billed. This one is full of "pep" and the Fairbanks personality is liberally injected into it."—E. Dlouhy, Vitagraph Theater.—*Located on a busy business street in an outlying neighborhood and showing to a middle class of people.*

A Corner in Colleens, with Bessie Barriscale and Charles Ray, (Triangle)—"Rarely is an exhibitor enabled to offer his audience a picture like this one. This is one of those pictures that will appeal to almost any person. Altogether a comedy drama which demonstrates what Triangle can do if they try. Considering everything, very, very good."—M. Cutler, Strand and Republic Theaters.—*Located on a busy business street in an outlying neighborhood, catering to a middle class of people.*

Bought and Paid For, with Alice Brady, (World)—This picture is a distinct credit to the World Film Corporation and Alice Brady. The ever increasing popularity of this star coupled with the consistently good vehicles she has been given to work in make her a worth while attraction. The story is an adaptation of the play of the same name and is full of punches that register to good effect."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

Bought and Paid For, starring Alice Brady, (World)—"William A. Brady is sparing no money to obtain the best available material and ideas for his daughter to work in. Miss Brady is certainly blazing a road into the hearts of thousands of new admirers with each production she appears in and Bought and Paid For is sure to stand as one of the milestones on her road to fame and success. World is making bigger and better productions right along and I expect to see some wonderful stuff coming out of the World studios."—Harry Miller, Boston Theater, *Downtown house.*

Through the Wall, with Nell Shipman and William Duncan, (V. L. S. E.)—"While this picture will not make a good Sunday show because it will not appeal to the children and will not impress a great many women as being wonderful, it is a good picture. The story is of the detective type and, happy to say, is unravelled in a logical way. While it is a little old it is interesting. Instead of showing a ship wreck, and endeavoring to show the ship sinking this scene was very cleverly illusioned and went over in nice style. As a whole entirely satisfactory."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

Sins of Her Parents, featuring Gladys Brockwell, (Fox)—"There are a number of inconsistencies about this business for which I have thus far been unable to assign a reason. Among these there is one peculiarity, to me more complicated than all the rest. Why a specified program of pictures will rise and fall in story and attraction value, much in the same manner as waves do on a body of water, is a bit beyond me. Fox seems to be in one of those slumps right now and this picture is barely saved by the star, who shows to wonderful advantage. The story is old stuff and does not convince."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Brand of Cowardice, featuring Lionel Barrymore and Valentine Grant, (Metro)—The stars featured are good but have a vehicle full of impossible stuff that never will get over. This picture would have been a knockout ten years ago but scenes like the following are hardly in demand at this late date. The stars are entrenched in a water hole with but one rifle between the two of them and holding off an army of about two hundred Mexican soldiers and despite the fact that they are continually exposed to the shots of the Mexicans, one is led to believe the two stars to be bullet-proof. A fitting climax for this scene is supplied when two U. S. A. soldiers ride into the scene and the enemy body of two hundred slinks away; really wonderful stuff, nit."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

Screenshine

By Mel Ody

LICKER AND FLICKER

THE state of Michigan goes dry in the spring of 1918 and exhibitors are glad of it. After that date editors, salesmen and other laborers who stepped out once in a while will take their personal liberty at the flicker houses.

COMPETITOR PUNISHED BY FIRE

The Ridgely grade school of Springfield, Illinois, installed a complete motion picture apparatus a short time ago. The next day the building took fire and burned to the ground. Nothing was saved. There are probably a large number of exhibitors who will declare this to be the judgment of Fate.

CHICAGO GUESSED LIST

David Wark Griffith, Lee A. M. P. E. L. Ochs, Director Jimmie Young, Colvin Brown, E. T. R., C. Gardner Sullivan, drama builder; Howard Herrick, Griffith's publicity six-shooter; R. Ellis Wales, Griffith's research chief, working on "Intolerance"; Leo White, new Essanay interpreter, working with Max Linder; Fred Meyer of Swedetown, Minne.

THE FUNCTION OF THE SCREEN

We love to watch the flickers flick,
We dote on pictured plays;
There's music in a projector's click,
But what a charity it would be sometimes if the operator could only hide the picture behind the screen.

We were in a theater last week but we couldn't look at the screen. There was too much competition. Right up at one corner was an enormous clock, red and glowing like a live coal. Compared with the soft black and whites of the screen this timepiece was a bass drum accompanying a flute. Moral: Let your screen play the solo and keep all your decorations in harmony.

Exhibitor Daffin, of Tallahassee, Florida, has just finished a two weeks' campaign on all his paper space urging people to go to church of Sundays. His campaign was a part of a social movement started in the community by the church and educational interests. Instead of to church, many exhibs tell people to go to one of the church annexes, quite frequently mentioned.

EXTINGUISHERS SHOULD HAVE CAMERA ATTACHMENT

"Gee whiz, you fellows are slow," said Fred Meyer, Minneapolis Universal manager, when he blew into the Chicago Bluebird office and heard of the 1,000,000-foot fire at the Laemmle exchange. "Why on earth didn't you get a couple of cameras over and shoot that fire? They could have used it in a hundred pictures for the next ten years. Gee."

And another thing about that big blaze. It's an ill wind, and so forth. Big shipments of brand new prints are coming Chicago-ward, and the exhibs will have them in place of those more or less scratched by slipping over many screens.

UNBUTTERED TOAST

Here's to the heroine's heaving chest;
Here's to her rolling eyes;
Here's to the vamp's eternal zest,
Here's to her clumsy thighs.
Here's to the whiskers akin to hay—
The villain's vile, black heart.
Here's to the screen as she are today;
Here's to the silent art!

A modest young Aphrodite approached Herbert Standing a short time ago to apply for a screen job.

"What are your qualifications?"

"W-Well, I-I can talk in four languages."

Special—New Merger

In answer to many inquiries, H. E. Aitken, president of the Triangle Film Corporation, and W. W. Hodkinson, president of Superpictures, Inc., announce the formation of the Triangle Distributing Corporation, to be owned jointly by their two companies.

The purpose of the new organization is to operate the twenty-two Triangle exchanges and to handle exclusively in the United States the Triangle-Fine Arts, Kay Bee and Keystone productions, together with the films released by Superpictures, Inc.

Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation and the producing companies; and Mr. Hodkinson, as president and general manager of the new company, and Raymond Pawley, as treasurer, will be in charge of the distributing organization, with headquarters at 1459 Broadway, New York.

Theater Combine Offers Service

There was organized in Chicago some time ago one of the most powerful theater combinations in the country. The circuit is known as the Amalgamated Theater Corporation, and consists of twenty-five houses, including the following theaters owned by the Balaban-Katz Film Service Bureau: Circle Theater, 1,000 seats; Ashland, 1,200 seats; Avon, 1,100 seats; Madeline, 1,100 seats; Wallace, 500 seats; Sawyer, 450 seats; Avers, 1,800 seats; Central Park, 2,600 seats. The last two are in the course of construction.

This circuit is now very prosperous and it was this success that suggested to the promoters the value of extending their service to owners of theaters outside of Chicago and dependent upon Chicago as a source of film supply. Thus the Balaban-Katz Film Service Bureau has opened offices in order to be able to handle the requests which have been received from various exhibitors for co-operation and aid in booking. The service sees all releases, books efficiently by means of its Chicago buying power, watches all shipments and offers advertising aids and other advantages that go with organization.

Messrs. Balaban and Katz have long been prominent exhibitors of Chicago and are well and favorably known to the trade in that section.

Additions to Mutual Companies

A number of interesting additions have recently been made to various departments of several of the Mutual Film Corporation's producing companies the past few weeks.

Miss Doris Schroeder, formerly general assistant to Rollin Sturgeon, Vitagraph director of the West Coast, has been added to the staff of American scenario writers at Santa Barbara.

Marie Frances Kierman, the popular child player, has become a member of the Pollard Picture Plays Company, and is working with Margarita Fischer on her third Mutual production, "The Butterfly Girl."

Miss Della Pringle, for many years a star on the legitimate stage, is also supporting Miss Fischer in this picture, which is being produced under the direction of Henry Otto, another recent addition to the Pollard forces. In "The Butterfly Girl," Miss Pringle will be seen in the role of a performer in one of the amusement tents at a street fair which offers a great deal of unusual color to the picture.

A third addition has recently been made to the Pollard Pictures Plays Company. Jack B. Timms, formerly connected with the editorial department of the Los Angeles Times, has been engaged as secretary and assistant to Henry Otto.

Walter Lundin, the well-known cameraman, has also accepted a contract from Harry Pollard.

Harry Poppe, formerly press representative for David Horsley productions, has returned to his old post after an absence of several months. He has gone to the studios at Los Angeles and will handle press copy from there.

MUNSEY TO JOIN PRODUCERS?

Rumor Has It That Frank A. Munsey Will Enter Producing and Distributing Business with Adaptations of Available Stories

About every week a fresh rumor is started regarding the formation of a new producing company or the combination of those already started. The latest report concerns Frank A. Munsey and the interests associated with him in the newspaper and magazine publishing business, with an organization of a new $20,000,000 film corporation.

According to the aforesaid report the Munsey plan follows along the lines of the idea started, but afterwards abandoned, by Hearst. The work of the company will be the adaptation of the thousands of available stories controlled by Munsey into single and double reelers. The more important stories are to be made into five and six reel features.

A releasing organization will also be formed, the entire product reaching the exhibitor through their own exchanges. Prominent players will be featured in both the short and feature films.

Also it is planned to later produce a serial which will be released for the screen simultaneously with its publication in the numerous string of Munsey dailies, weeklies and monthlies.

Bankers and Brokers to Produce

The Northwestern Production Company is the official title of a new producing company formed and backed by the capital of La Salle street, Chicago. J. Allen Haines is president and the directors are bankers, brokers and bond dealers well known on "the street."

The company was formed to produce "Playing the Game," a story of love and baseball, some of the scenes of which were taken in the office of the *Examiner*. Wallace Rice, the veteran newsman and literateur, is the author of the scenario.

The company has no studio, taking its scenes from the life of the streets, cafes, homes and parks.

Director Mong is filming a two-reeler at Universal City, entitled "Fighting Joe's Christmas."

"The Reward of the Faithless" nearly has been finished by Director Rex Ingram of Universal City as a five-reel feature.

Souvenirs Attract the Kiddies

CLEVER MANAGERS MAKE DIRECT APPEAL TO CHILD NATURE

By B. F. Barrett

IT is most often the little things which bring the greatest success. Someone conceives an idea which is so very simple that everyone else wonders why they never thought of it themselves. Many managers of the motion picture theaters have been catering to the children on Saturday afternoons, some with one plan, some with another, and some have gone to a great deal of trouble and expense to accomplish the desired result of filling their theater with the kiddies.

Some of the most successful schemes to attract the children have been the simplest. The managers who understand the child nature have traded on the well known fact that the children love to have special attention paid to them, love to have the grownups plan some extra pleasure in their behalf, and also on the innate desire of the child to "take it home with me."

And right here is a point which is well worth considering if you would entice the kiddies away from the rival theater and into your own—give them something to take home. This desire has been utilized in many ways by different managers—but three very clever schemes along this line have come to my notice recently.

One manager found that the children would rather spend their money elsewhere than in his theater and consequently the Saturday afternoon matinees were rather poorly attended. He started to study the children in the neighborhood and after watching them for some time decided that a greater proportion of them when they had any money to spend made straight for the candy store and bought either candy or crackerjack. He promptly decided that he could make just as good use of those nickels as the confectioner. Here was his clue to get the patronage of the little folks. He advertised that a crackerjack matinee would be given on Saturday afternoon—a box would be presented to each child as they left the theater. Another week he gave away a small bag of candy. And the matinees were most successful. The buying power of a nickel looked very large when it would pay for an afternoon at the "movies" and a box of crackerjack or bag of candy besides. And the nickels all come into the box office of the theater instead of going to the candy store on the corner.

Another manager offered a box of candy, not to each child but to the three drawing the lucky numbers. A "penny for candy" is a much coveted gift. A nickel for a bag of candy seems like a small fortune. But a whole box of candy is a dream which very seldom comes true in the life of a small child. And a whole box of candy is a large bait. Of course only three children get these boxes but there is always the hope and the chance that you will be one of the lucky ones. In this case the manager gave out a number with each ticket and during the show the three lucky numbers were flashed on the screen —and mighty proud and happy were the kiddies who drew the lucky numbers and thereby became the possessors of a whole box of candy.

Charles E. Dole, manager of Alfred Hamburger's 20th Century Theater, Chicago, happened upon a very simple yet effective scheme for attracting the children to his theater and his increased attendance on Saturday afternoons showed the wisdom of his choice. Mr. Dole desired to cater to the children but found that they would not attend a special matinee regularly enough or in large enough numbers to make this worth while from a monetary standpoint, and the older people in his neighborhood objected if he gave the whole Saturday afternoon over to the younger generation, so he compromised and added to his regular Saturday program a travelogue and a comedy which would please the youngsters and then advertised that he would give a little souvenir to every child attending his theater on Saturday afternoons. A large three sheet was put up in the lobby advertising this special pleasure for the children, also a slide was thrown on the screen at each performance during the week saying "Special souvenirs for the children at the Saturday matinee. Let the children all attend. Come one, come all and get YOUR souvenir to take home with you."

To further whet the appetities of the children he placed a display case in the lobby in which was exhibited all during the week a number of the little toys which were to be given away on the following Saturday, and above the case a sign announcing the matinee and the fact that every child attending would be given one of the novelties to take home with him. This little trick of showing them what they were to have but not allowing them to really have it until Saturday greatly enhanced its value in the eyes of the kiddies and their desire increased each day until Saturday when they received the coveted toy.

Mr. Dole showed an understanding of what really will appeal to the child in his choice of souvenirs. One week he distributed miniature Charlie Chaplin dolls—and you may well imagine how popular these were with the kiddies who are so devoted to "Charlie." Another time he gave small beetles with many wiggling legs which were lots of fun to drop onto the neck of the other unsuspecting "kids," and "golly how they tickle when they squirm." Small toy balloons which could be blown up were chosen for another Saturday but "never again," said Mr. Dole, "for they almost broke up the matinee and the orchestra leader was going to 'quit on the spot' for no one could hear his music between the blowing up and exploding of balloons and the excitement they caused."

The souvenirs are passed out to each child with his entrance ticket and they feel as if they are surely getting their money's worth with an entertainment at the picture show and a toy to bring home to play with all the week.

These simple little toys can readily be picked up at any novelty shop and bought in large quantities are very inexpensive, especially when you take into consideration the increased attendance which has marked their inauguration in this theater.

This was one of those happy little thoughts which sometimes come from no one knows where but prove an inspiration. In this instance it was a combination of understanding the child nature and good advertising that brought the results.

If you, Mr. Exhibitor, have not been able to get as large a patronage as you desire among the small folks try giving them some inexpensive souvenir to take home and see how quickly the children's nickels come pouring into your theater on Saturday afternoons.

HAMPTON HEADS GENERAL FILM

Resignation of George Kleine as President of General Film Leads to Unanimous Election of Benjamin Hampton

Benjamin B. Hampton of the Greater Vitagraph Company has accepted the position of president of the General Film Company, to fill the vacancy caused by the resignation of George Kleine as the company's president.

In speaking of his new position Mr. Hampton said:

"At the meeting of the board of directors of the General Film Company, Inc., George Kleine requested that his resignation as president be acted upon. Mr. Kleine's many important interests demand the time and thought he has been generously devoting to General Film matters, and for some weeks he has been urging his General Film Associates to release him from the presidency. The directors reluctantly acceded to his wishes.

"Mr. Kleine has consented to serve on the executive committee, so that during my tenure of office I will have the constant and active counsel of himself and Mr. Marion of the Kalem Company.

"Before I began investigating conditions here I had no idea of the amount of business which the General Film Company conducts. I had grown to believe the rumors to the effect that the company was losing customers. Instead, I find that the volume of business is increasing steadily and rapidly. Of course, I am not now in a position to predict definitely the big things that General Film will set itself to accomplish. Just now I am trying to absorb some of the more important details of this giant organization. By next January we will have, I hope, real achievements to point to."

Mary Pickford in Accident

Mary Pickford and her players, as well as thousands of spectators on shore, were given an unexpected thrill when an old boat with the famous star at the helm, foundered off the shore at Marblehead, Massachusetts.

In accordance with the scenario of Miss Pickford's new photoplay, a Scotch subject, to be released by the Artcraft Pictures Corporation, the popular idol of the screen set out to sea at the helm of the old fishing schooner. Two tugs towed the boat out about a quarter of a mile and then set it adrift.



Mary Pickford on the old "acting" fishing schooner which nearly caused her death.

Director Tourneur and several other members of the company were in the cabin, out of the camera's range, when the boat suddenly listed toward the bow and rapidly settled in the water. Before the players realized that the old boat had sprung a leak, the waves were washing over the sides taking the cameraman and several members of the cast with them. Miss Pickford was clinging to the helm waist high in the water when a big wave washed her forward. Director Tourneur, who had just come out of the cabin, fought his way toward Miss Pickford and brought her back to the mast to which both were clinging when they were finally rescued by motor boats.

Vitagraph Film Lost

Manager Sidney E. Abel, of the Chicago Vitagraph office reports the loss of a two-reel film. Steps should be taken to prevent these occurrences. Mr. Abel says:

A pick-up man known as Peter Taduce, and nicknamed "Midnight No. 5," accepted a two-reel episode of "The Scarlet Runner," No. 7, entitled "The Red Whiskered Man," from our office for delivery to the Marion Theater, 3446 South Halsted Street, Chicago, and claims that he left his wagon unguarded in the rear of the City Hall Square Building, at which time the said episode of "The Scarlet Runner" was stolen from the wagon.

Any exhibitor who has any knowledge as to the whereabouts of this subject will not only confer a favor upon the Vitagraph-V. L. S. E., Inc., but will assist in bringing about a better condition as regards the receipt and delivery of films.

This abuse has been prominently noticeable in Chicago for some weeks past, several of the exchanges having lost features through the same method, and the Exhibitors' League as well as all individual exhibitors should take the item up to the extent of bringing about the prosecution of anyone guilty of such a misdemeanor.—*Sydney E. Abel, Branch Manager Vitagraph-V. L. S. E., Inc.*

New Producing Company for Michigan

The Monitor Film Manufacturing Company of Washington, D. C., whose productions are to be released through the American Standard Motion Picture Corporation of Chicago, announces its intention of sending a producing company to Grand Rapids, Michigan, to work on a series of single-reel comedies. The beautiful country in the vicinity of Grand Rapids affords many opportunities for excellent production of film with picturesque backgrounds.

The first production will be "Betty's Movie Romance," featuring the former Metro player, George Ross, supported by Miss Marie Josephs and a large cast of extra players.

Theda Bara Vamps Again

"Any one can tell the truth," said Robert Louis Stevenson, or someone else of equal fame, "but it requires a really clever person to tell an adroit lie."

By this token, Theda Bara in "The Vixen," released on December 4, qualifies as probably the greatest liar and the greatest love pirate the screen has ever known.

Miss Bara's latest subject for William Fox is five reels in length and has approximately five thousand feet of celluloid. The famous Fox star tells seventeen important lies, eight falsehoods of minor character, alienates the affections of three men, and ruins the happiness of four people during the run of the film.

The Universal Joker Company is filming "Trunks and Trouble" in one reel.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.

Pulling 'em with Window Cards

"GOOD pictures, modern houses, and good music are the framework or body on which is built success in motion picture exhibition," says Manager J. G. von Herberg of the Liberty Theater in Seattle, "and advertising is the life-blood



Miniatures of some of the window cards used by the live Liberty of Seattle. Some of these are in two and three colors. Their simplicity is one of their strong features.

that keeps the body going." The Liberty is one of the largest theater newspaper advertisers in the United States, but does not depend on this form of advertising alone. Slides on the screen, advance advertising in the lobby (in pictures and other high-class forms that would add to the attractiveness of the theater interior) and heralds are some of the direct methods of advertising used, with twenty-eight sheet bill-board stands placed along the city street car lines; eight sheet bill-boards to cover the business section, with window cards and framed photos to get a "flash" on the main thoroughfares.

This story is about the Liberty's window cards, and the method used to get the best locations on the street with the greatest amount of traffic.

The Liberty Theater in Seattle is a 2,200 capacity house operated by Jensen & Von Herberg. It has been the aim of Mr. Von Herberg and his publicity and advertising manager (100%) Fullerton, to set such a pace that competition will be left behind. So in starting their window card campaign, a careful study was made of conditions as to what merchants took cards, why others in good locations would not take them, and what cards proved the most attractive. The story is probably better told in Mr. Fullerton's own words.

"In preparing our window card campaign, we decided to bill only the main thoroughfare, as we believed our card-message was only for the people already down town. It was an easy matter to decide the best streets, the crowds were an evidence of that, but it was an entirely different matter to get the locations we wanted, locations which the legitimate houses could not obtain, but which we deemed essential to a successful campaign.

"Right here is where we met our next difficulty for it was decided that the man who would later place these cards should be the man to make the investigation. We were fortunate in getting a lithographer of varied experiences, at a salary which we later found was the highest paid on the Coast, but it proved a real economy, judged by the high-class of work and the splendid results achieved. By a tactful approach and straight from the shoulder talk he was able to get location, hitherto considered as 'impossible'—and we were ready to start. From one hundred cards, the amount quickly rose to 250 then 350 and from plain black and white cards the present three and four color cards have evolved. The cards were of unusually high-grade stiff cardboard stock, the kind that would not curl up in the window. However, some of the more exclusive stores still held off—so to solve the problem of these stores as well as get locations in front of the counters of soda fountains (good all the year locations in this climate) as well as in front of the cashier's box in restaurants, we had glass covered frames in plain, neat designs, to match the woodwork of the window or store interior made and we won over forty or more locations. These locations were of double value because in practically every case they represented exclusive showing in a highly desirable location.

"We believe the window card campaign has helped our business in two ways: First it serves as a connecting link in our advertising between billboard and newspaper, by keeping our theater's name and the play showing, constantly before the people—and second it directly helps the matinee business. With the thousands of people shopping or promenading to and fro in the business section, the card's message proved a veritable magnet, drawing the crowds already downtown to our theater."

The pictures of window cards enclosed are some of the more recent ones designed by Mr. Fullerton. They are in two and three colors with tone variations. As you will notice they are aimed to be effective in their simplicity, attractive by choice of cuts, colors (which do not show in reproduction) and brevity.

New Management at Corning

The Corning Opera House at Corning, New York, has been re-opened under the efficient management of Lee and Harris, hustling young theatrical men of experience and ability. Business since the opening has been brisk and this theater being the largest and also the leading one is more attractive than ever since its first opening years ago.

The theater is being run as a combination road show and motion picture house. Messrs. Lee and Harris should be congratulated upon putting this theater on a paying basis by giving its patrons clean shows and the kind they want. They are always pleased to hear from any and all high grade attractions.

Lloyd E. Harris, the junior member of the firm, is also the owner of the Family Theater at Albion, New York. Jack Lee, his partner in the Corning venture, is the booking agent and general publicity man and is an experienced man at the business, having owned and operated several theaters at various times throughout western New York.

Mr. Lee is one of the genuine pioneers in the moving picture business, having had one of Edison's machines years ago before most moving picture shows were even thought of.

Exhibitor Advertises Churches

In Tallahassee, Florida, where ministers and newspapers conducted a campaign recently to get people to go to church on Sunday, C. E. Daffin, Paramount exhibitor at the Daffin Theater, in that community, joined in the campaign, and created more favorable comment by his efforts, than all of the combined efforts of the other mediums.

Mr. Daffin devoted his entire spaces in favor of the church campaign for a period of two weeks in which he ran in his contracted spaces,

"GO TO CHURCH SUNDAY. YOU WILL FEEL BETTER MONDAY. ALL CHURCHES INVITE YOU."

This advertisement was prepared for his bill-boards in immense blue posters fifteen square box letters, and for the entire two weeks, while the campaign was being conducted, every newspaper in that and the surrounding communities, complimented Mr. Daffin upon the manner in which he co-operated with the townsfolk.

Mr. Daffin, who is one of the biggest motion picture advertisers in the Atlanta territory, said that after the campaign was finished, these billboards and other mediums, were again utilized for a campaign of his pictures, and that it was not to be doubted that the same people who read the church campaign advertisements, would again scan with interest the advertisements of the forthcoming productions at his theater, and that it was extremely advantageous for him to co-operate in every civic and religious campaign that was universally adopted by his community. Mr. Daffin features Paramount pictures.



The above sea of hats, both masculine and vice versa, cover the craniums of a few of those who attended the Strand of New York one evening last week to see Mary Pickford in the first Artcraft, "Less Than the Dust." And the other evenings of the run have been much the same.



"Now don't you drive too fast, or the motorcycle cops will get you!" F. H. Fox, father of Edwin Carewe, is sounding a paternal note of warning to his son and Mabel Taliaferro, the Metro luminaries, about to take a spin in their new car.

Remember Detroit, December 12

In an effort to exploit the convention to be held at Detroit on December 12, A. J. Moeller, secretary of the Michigan State Branch of the Motion Picture Exhibitors' League of America has sent out the following message to all exhibitors of the community:

"You and I can accomplish nothing as individuals and it behooves both of us in order to derive benefits that can be obtained through co-operation, to assist one another. Now, then, be reasonable just once. Do not say what you have done, but rather, I will help to accomplish something. Crawl out of your shell and expand. Put some of your energy and brains in motion—declare yourself. If there is one spark of interest in you, do not smother it, but let it burn. Throw away your hammer, buy a horn and make your slogan, 'Detroit, December 12.'"

Operators at Convention and Ball

Motion picture machine operators from all over the country attended the convention of the American Federation of Labor, held in Baltimore, Maryland, for two weeks, starting November 13.

On November 15 the annual operators' ball was held at the Lyric Theater, to which all the visiting delegates to the convention were invited and also several screen stars. A cabaret show was given and a number of players from the vaudeville houses were borrowed for the occasion.

Among the big men who attended the affair from the I. A. T. S. E. were Charles C. Shea, president; Oscar Scheck, first vice-president; Michael Carney, secretary, and Messrs. Canavan and Series.

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, DECEMBER 2, 1916 Number 23

The Important Question of Titles

RECENTLY two producers, both competent to handle the subject in an appropriate manner, released the most popular of Shakesperian romances under its own name. The appearance of the two films was almost simultaneous; their titles, of course, identical. This example is used because it is nearest to the date of this writing. The coincidence is not new. It has been done before, and will be done again. Perhaps there is no practicable way to avoid it, because no producer is expected to know all that his competitors are doing. But it is unfortunate, to say the least, because duplication in this, as in everything, is wasteful and costly. Two features with the same subject, the same title and the same period of life divide the exhibiting field sharply. Neither one has any possibility of reaching its full value. Each is as limited in its field as though the total number of exhibitors were but half the actual figure.

We are afraid this is destructive criticism, because we can suggest no practical way out of the difficulty. A clearing house for subjects and titles, as a function of the producers' association branch, is only a possible solution with some objections; and this we have discussed before. Perhaps we should dismiss the subject with an expression of regret that such incidents will occur in the best regulated of industries.

The question of titles in general, however, is not so easily dismissed. In MOTOGRAPHY'S department "What the Picture Did for Me," a substantial amount of the constructive criticism offered by exhibitors is based on titles. Perhaps a clever title will not bring success for a mediocre film, but it will help; and we are quite sure a poor title does irreparable injury to a good film.

A glance at the pages of the last few issues shows several such comments as "The title did not help it any and may have been a detriment;" "The title instantly indicates that the picture is light;" "The name of this picture misled many;" "The title of this picture leads one to believe it contains some highly dramatic scenes and tense moments, whereas in reality it is tame," and (the converse side) "The returns on this picture conclusively proved the effect of a clever title."

People who look at the announcements before they enter the theater (and they are a constantly increasing number) see the title first. If it does not appeal to them that is all they ever do see. Under these circumstances (and there is no denying the truth of the condition), the harm done by a weak or meaningless title cannot be overestimated. Time and time again it accounts for all the difference between a full house and an unprofitable audience.

A man can get by with almost any kind of a name, because we do not associate his character with his name. But the title is the advance agent of every picture. By it the people judge not only the character but the quality of the spectacle they are willing to see if it promises well. The best picture in the world would suffer put out under a poor title.

And there is no excuse for poor titles—none whatever. The only explanation that can be offered is ignorance or carelessness—and those reasons satisfy no customers. The man

who writes the titles—whoever he be—has the whole English language at his disposal, and the whole art of word combination.

As a general principle, the short story writer who is not a master of clever titles will not succeed. That is just as true, or truer, of the picture business. In story or in picture the title is the decoy, the invitation, the thing that persuades the indifferent to become interested.

One producer, whose pictures are noted for their high uniformity of excellence and popularity, has his titles and subtitles written by the author of the scenario. That his system is highly efficient is proven by the fact that his title and subtitle lines on the screen bring public approbation even to the point of applause.

But the question of who writes the titles is not so important as how he writes them. Glance down any column of listed releases, and the truth of this will be brought home. The percentage of the total that invite even speculation as to their subject, or indeed make any impression at all, is amazingly small.

If the producers would give more thought to the important subject of titles, less of our "What the Picture Did for Me" exhibitors would be able to report that "The picture was good, but did not seem to draw well."

EXHIBITING IN ENGLAND

Pictures Growing in Popularity and Many Houses Springing Up—Censorship Affects British Film Market

Moving pictures, or "cinemas" as they are called in Great Britain, have taken a leading place among the forms of entertainment in Sheffield, England. There are already 38 houses of this class and four which give occasional performances, while the number is steadily increasing. Many of the buildings have been erected for pictures, and several are of imposing appearance. None are licensed for the sale of intoxicating drinks, although this is customary at ordinary theaters, but usually refreshments, both solid and liquid, can be obtained on the premises, and in a few instances separate rooms are set apart for this purpose.

"The leading two houses here give daily continuous performances from 2 to 10:30 p. m.," says Consul J. M. Savage in *Commerce Reports*. "Some give daily matinees and two evening performances, and still others bi-weekly matinees and two evening performances. Prices of admission vary from 2d. (4 cents) to 1s. (24 cents) for adults and half price for children. In addition to the entrance fee, there is a government tax which varies from ½d. (1 cent) to 2d. (4 cents), according to the admission paid.

The entertainment usually includes a "star" film, which runs about 50 to 60 minutes, a "comic," and a "tropical." Many of the last-mentioned relate to events connected with the war, and some, which are taken at the front and show actual happenings, are exhibited with the permission of the military authorities. The whole entertainment usually occupies two hours. The great majority of the films shown at present are of American manufacture, the others being Italian, French and British."

British Producers Seek Larger Share of Business

Considering the hold this class of entertainment has upon the public and the increasing demand, the question of film production has aroused considerable comment in the press, and the suggestion is frequently made in England that British producers should put forth efforts to secure a larger share of this important business. Climate, particularly in California, where the majority of American films are produced, gives the American manufacturer a distinct advantage over his British competitor and one that is difficult to overcome.

Before films can be shown they are censored by the British Board of Film Censors, the censor of which was originally appointed by the Exhibitors' Association. The censor is now the appointee of the government, and negotiations are pending to intrust the work to two censors, one appointed by the government and the other by the Exhibitors' Association.

FILM COMPANY FOR MEXICO

Latin-American Corporation to Be Formed Backed by Mexicans, Scenarios to Be Written by Spaniards and Spanish Directors Employed

Gunther R. Lessing, former attorney to the Madero family, and more recently to Francisco Villa, has been in Los Angeles to study the motion picture industry. Mr. Lessing is planning the formation of a motion picture corporation to be capitalized at $2,000,000. The new concern is to manufacture pictures demonstrating the Latin tradition and temperament, and is to be backed by wealthy Mexicans, if such exist after the turbulent times in that country. According to Mr. Lessing, the company will be the largest Latin-American film concern in the world. It will operate in Mexico, where as yet there are no or very few film manufactories, and will in time spread its field into South America. Ultimately the work will be carried into Spain.

The company will own its own theaters and has already obtained playhouses in Mexico. The scenarios will be written by Spaniards, and directors of the same nationality will be in charge of production.

Mr. Lessing claims that the Latin races are fonder of pictures than any other, but that the American product does not appeal to them because their sense of humor is so different. They do not like Charlie Chaplin, and they find that the American is too stolid and does not appreciate the finer arts of expression and gesture. By means of the new corporation it is hoped that the Latins may find pictures that appeal to them more than the sort now offered for their pleasure.

Director Rupert Julian is busily engaged at Universal City filming in five reels Charles Dickens' story, "A Christmas Carol."

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

AS an added attraction for the showing of "The Masque of Life" at the La Salle opera house in Chicago, Jones, Linick and Schaefer imported from New York the star of the performance, Pete Montebello, a chimpanzee.

Miss Lolita Perine of San Francisco gave a private presentation of her production, "The Lure of Venus" at the Theater St. Francis on November 16 at 11 o'clock in the evening.

Aaron J. Jones, of Jones, Linick and Schaefer, prominent Chicago exhbiitors, has announced that the new Rialto Theater on State street will greet its first audience on Christmas day. The theater cost $600,000.

Minneapolis can give a fair example of the number of changes which have taken place in the motion picture industry during the last five years. In the spring of 1912 there were two exchanges; today there are thirty-one there.

D. W. Griffith's "Intolerance" is scheduled to open at the Colonial Theater in Chicago on November 28. Mr. Griffith, Howard Herrick, publicity man, and R. Ellis Wales, research chief, have been in the city the past week perfecting arrangements for the presentation of the big spectacle.

Frank Keenan, former star of the Triangle programme, has opened offices in the Knickerbocker Theater Building, and is receiving and reading a gross of new plays for consideration. He is also negotiating with several of the more important producers who seek his service in the field of the silent drama.

To boost its splendid orchestra the Regent of Philadelphia carried the following note on its program a week or so ago: "Music has been estimated as contributing forty per cent of the value of the new art. It bears almost the same relation to the picture as the operatic score does to the acted libretto in grand opera."

What is promised to be one of the finest legitimate theaters in America is to be erected at Randolph and Dearborn streets, in Chicago, by A. H. Woods, the New York theatrical producer. The building will be a ten-story office building and will cost $600,000. The house will seat 1,100. The total amount involved in the transaction is $1,600,000.

An exceptional exhibitor was lost to the trade when Manager John Barnes of the Grand Theater, Olean, New York, and his wife were killed last week in an automobile accident. One of the statements Mr. Barnes frequently made to his patrons was the following in regard to the absolute cleanliness of his house: "If you rub your handkerchief over any seat in my theater and pick up the slightest bit of dirt, I will give you ten dollars."

In Chicago one day recently nine World-Brady pictures were simultaneously on view in ten theaters, as follows: Clara Kimball Young in "The Dark Silence," De Luxe and Marion; Clara Kimball Young in "Without a Soul," Beautiful Rose; "Paying the Price," Kozy; Lew Fields in "The Man Who Stood Still," Crawford; "The Weakness of Man," Wiley; Alice Brady in "The Gilded Cage," Harmony; House Peters and Gail Kane in "The Velvet Paw," Harding; Edna Wallace Hopper and Frank Sheridan in "The Perils of Divorce," Austin; and "Husband and Wife," with all star cast, Oriental.

The Stillman Theater of Cleveland issued a classy little double card folder to popularize its second week's showing of Mary Pickford in "Less Than the Dust." The only copy on the front was "More! More!" and the head inside was "Cleveland Wants More of It." The folder was white bordered in green and is extremely commendable for its design and good taste. On the same bill with the Artcraft film was a Keystone comedy, an educational and news film. An octette rendered special selections supplementing the orchestra.

New State Right Company

H. P. Wolfberg, for the past seven years associated with The Universal Exchange at St. Louis, has formed the Masterpiece Film Corporation of St. Louis, Missouri, for the purpose of exploiting and releasing feature photoplays.

The first big feature purchased by Mr. Wolfberg and his associates is the William N. Selig production, "The Crisis." The deal was put through the last week by Harry Sherman, President of The Sherman-Elliott, Inc. The Masterpiece Film Corporation has purchased outright, the states of Ohio, Pennsylvania, West Virginia, Virginia, Delaware, Maryland, and the District of Columbia. The price is said to be one hundred thousand dollars.

Mr. Wolfberg is enthusiastic about "The Crisis." He says, "For some time, I have waited the opportunity to go into the states rights business, but have abided my time so as to make a good start with a good production. My years of experience with the Universal Corporation has fitted me to be somewhat of a judge as to what the people as well as the exhibitor want. I purchased "The Crisis," as I know in this production there is everything necessary to make it a big success—a good story, from a widely known and read book, a wonderful cast, well directed, and a good title. All combine to make a photodrama, that will interest first, and then thrill. It can't help but be successful, as a photoplay founded upon and interwoven with facts will always be popular."

"The Crisis" will be shown in the larger cities in my territory by my own companies, with vocalists and large orchestras. Mr. Wolfberg says he intends opening "The Crisis" about December the first at Philadelphia, Pittsburgh, Cleveland, Baltimore, and Washington for an indefinite run.

The Masterpiece Film Corporation will endeavor to procure the greater screen productions for their territoy, and exploit them in the larger theaters.

EXHIBITORS MEET

President Lee A. Ochs Principal Speaker at Meeting of the Motion Picture Exhibitors' Corporation of the Northwest

One of the best meetings every held among the exhibitors of the northwest was that held at the West Hotel, Minneapolis, when about sixty exhibitors, representing eighty-four theaters, gathered to hear Lee A. Ochs, president of the Motion Picture Exhibitors League of America. This meeting was under the auspices of the Motion Picture Exhibitors' Corporation of the Northwest, which is affiliated with the national league, and was only open to exhibitors who held membership cards.

The following officials were present: President, James Gilosky, of St. Paul; Secretary William Koenig and Treasurer C. E. Van Duzee, of Minneapolis. Executive board members: David G. Rodges, L. V. Calvert, Henry P. Greene, all of Minneapolis; J. B. Reisman, of St. Paul; Frank Nemec, of St. Cloud, Minn., and Thomas J. Hamlin, editor of *Amusements,* the official publication.

One lady exhibitor attended—Henrietta Starkey of Le Sueur, Minnesota.

The principal event of the meeting was the speech of President Lee Ochs.

Oliver Rowe of St. Paul, David Rogers of Minneapolis, Thomas Furniss of Duluth, Joseph Cohen of Minneapolis and Tom Foster of Stanley, Wis., were also active on the floor.

David Rogers turned over the stock of the former Minnesota Exhibitors' Association to the newly incorporated "Northwest" Exhibitors' Corporation. Each of the members received one share of stock and the old Northwest officials were formally elected under the new corporation and in one harmonious whole.

After the noon luncheon the meeting went into a "committee of the whole." The keynote of the entire meeting was progress, but it was emphasized that the organization should have at least a ninety per cent membership, and according to the secretary there are only 125 theater owners in actual good standing.

Among those present were the following: Lee Ochs, national president; Thomas Furniss, national executive committee member; Thomas Hamlin, Theo. L. Hays, Wm. Koenig, D. G. Rodgers, C. E. Van Duzee, F. E. Nemec, H. P. Green, J. B. Reisman, L. V. Calvert, M. A. Hoppenrath, A. G. Zinn, Wm. H. Koch, Bert Goldman, H. J. Andres, J. Roshko, S. H. Kahn, Mr. Fish, C. H. Hitchcock, Al. G. Kells, Jacob Barnet, A. Engler, N. V. Mitchell, Wm. A. Lochren, Mr. Cameron, A. A. Kaplin, D. W. Chamberlain, P. E. Hays, Sprague Green, F. S. O'Malley, M. S. Nathan, J. J. Campbell, H. G. McLaskey, J. G. Shonka, O. A. Lee, S. G. Lebedoff, R. J. Howden, Tom Foster, J. L. Maitland, Jos. Friedman, J. A. Keough, Mrs. H. A. Starkey, Frank W. Thayer, Joseph W. Cohen, H. J. Breilein, Billy B. Watson.

Doris Kenyon in "Traveling Salesman"

The Famous Players Film Company has engaged Doris Kenyon to play opposite Frank McIntyre in an adaptation of the latter's celebrated stage success, "The Traveling Salesman," which is scheduled for appearance on the Paramount Program on December 18. Miss Kenyon is a native of Syracuse and was educated at Packer Collegiate Institute in Brooklyn, studying languages later at Columbia University. She is a student of singing and it was while she was engaged in the latter pursuit that she became acquainted with Victor Herbert. He was so charmed by her personality and her ability that he obtained an important role for her in his recent opera "Princess Pat" in which she was very successful.

Since that time Miss Kenyon has been engaged before the motion picture camera at various studios, her work attracting the attention of the Famous Players and so impressing them that she was engaged for an important role in the McIntyre production despite her comparative inexperience.

Miss Kenyon has gained an enviable record as an amateur athlete and is a devotee of all out-door sports.

NEW WORLD UNDER WAY

Alice Brady to Appear as Russian Dancer in Coming Production—Ballet Troupe to Be Used in Stage Scenes

In Alice Brady's next picture for the World Film Corporation she will appear as a Russian dancer. The mother of this character was also a dancer in the royal ballet at St. Petersburg and had a love affair with a grand duke, which created a scandal of such magnitude that by order of the czar the woman was banished from his dominion.

The woman's little daughter, therefore, had royal blood in her veins, but this was kept secret and she grew up to be a great exponent of the art of Terpsichore and the rage of Paris and other cities of Continental Europe. But the Russian government had kept a watchful eye upon the beautiful girl through whose lithe figure coursed the life blood of its reigning family, and one night she was kidnaped and spirited away, plunging into a series of adventures of the most startling and novel nature.

Some of the events occur behind the scenes where great ballets are being rehearsed and produced, and in order to insure complete realism, Director General William A. Brady has engaged Alexis Kosloff to direct these episodes and also appear in them. This will not be a matter of any considerable difficulty to Mr. Kosloff, inasmuch as he will have for his working staff the entire troupe of real Russian dancers with which he has long been identified.

This is one of the most important special engagements ever made in the motion picture business for the purpose of perfecting a small number of incidents. Engaging a great Russian ballet for a single performance in a theater or opera house is regarded as a rather costly matter, but Mr. Brady's pursuit of realistic effects for World pictures is not to be halted by figures.

Great Array in Lasky Release

The Jesse L. Lasky Feature Play Company's Paramount release for December 14 will come to the screen flanked by a remarkable array of names. The picture itself is an adaptation of Paul Potter's celebrated play "The Victoria Cross," which has been very successful on the stage.

Lou Tellegen is the star and among the supporting cast there appear the names of at least two players who are stars in their own right—Cleo Ridgely, who has been co-starring successfully with Wallace Reid, and Sessue Hayakawa, the celebrated Japanese star who recently appeared in "The Soul of Kura-San." Mabel Van Buren and Ernest Joy are two other well-known names that appear in the cast. The production was staged under the direction of Edward J. Le Saint. The events of the story are based largely upon actual historic occurrences during the famous Indian Mutiny of 1857.

First Aid to Theater Men

BY S. L. ROTHAPFEL

HAVE you real music in your house or have you just a noise? Regardless of whether you have an orchestra, simply a piano, or two or three pieces, is your music doing all it ought to do? Is the music running along independently and with no thought whatever of the story on the screen, or is it carefully and thoughtfully synchronized with the pictures? You may think that it makes no difference what is played just as long as you have music, but if you have ever tried adapting the music to the film and having it follow sympathetically the theme of the play you will never again return to just noise. Even if you have only a piano the music can be made to add a very great deal to your program and will enhance the value of your picture beyond estimate. Try some experimenting with your music in this way and see what a difference it makes in your house. Go around to some of the rival theaters and find out what the other managers are doing along this line and what impression their music has upon you. Do not be careless and neglectful about this part of your program and allow the music to slouch along. If it is worth while having music it is worth having good music. What have you?

95—As manager of one of a chain of theaters held by a corporation I am not my own boss entirely and have to run an afternoon show every day although they are very poorly attended. Personally I think it would be much better to discontinue them but although I am allowed a great deal of freedom in my own house it is one of the policies of the owners that every house runs from two to eleven every day. There really do not seem to be enough people interested in the afternoon to even decently fill the house and I think that just a few people scattered around looks bad and is rather depressing to an audience. I have been considering giving away some free tickets or something for I really think I would get many more paid admissions if there were more people in the house and if more were seen coming in more would follow. This is a neighborhood house in a very good district—the people are not wealthy but are in comfortable circumstances and it is not a case of their not being able to afford it, it simply seems to be a lack of interest. Any suggestions would be thankfully received for I feel as if I had no ideas at all as to a remedy, and I kind of hate to take the matter up with the bosses because they might think I was not competent.

Your letter is very interesting, as this happens to be a condition that is prevalent wherever a corporation controls. My advice to you is this: if they wish you to continue your afternoon performances, do so; but make a tremendous effort to make good. If you do succeed in getting the people to come into your house so that it is well filled you will make yourself very strong.

I am not in favor of the free tickets, because anyone that gets something for nothing generally holds that thing very cheaply. There are a lot of ways in which you can fill your theater without apparently giving away passes or free admissions. Don't be discouraged. I have faced this problem—not once but many times and always found a way out. I do not care to give you any specific plan, because it may not be at all suitable for your conditions. My advice to you is to try, and if you fail once try again—success is sure to come ultimately. You will have to work hard to accomplish this and use all your wits. Work every day and use your telephone. There is only one hint that I am going to give you and that is go to some charity institution and get in touch with the committee which is in charge. Generally you will find that there is some society woman back of it. Propose to the committee that you give them some tickets to the theater for the afternoon performances and they sell them and have the proceeds for their charity. The result will be that you will not be giving away anything except for charity and you will get the fellow to pay for his ticket, and perhaps also form the habit of dropping into your theater afternoons.

Judging from your letter I should say that what you need most is a little pep and self confidence.

96—I notice you said in one of your answers that you did not approve of advertising slides thrown on the screen. I have been using this way to break between my shows and let the people know that it was the end of the program and time for them to pass out. If you would not use these what would you do, just turn on the lights for a few minutes or have some music while they are waiting, or what? In other words if you don't like what I have can you tell me something better? Also along this same line do you think one picture should follow right on top of another or should there be some break of some kind in between?

I absolutely do not believe in advertising slides. I have never used them nor would I. There are a lot of ways to break pauses between shows. You must be good enough showman to work this out for yourself. In Europe they use lights and some music. Here we use everything from the singer to music and lights. I certainly would not have one picture follow right after the one before. This is not good form and does not show good taste. There may be some exceptions where this is necessary but as a general practice do not do it.

97—Do you think it brings more people to your theater to display on your banners the star, the name of the company or the title of the film? That is, do you think more people come just because a certain star is in a picture or because they like the style of pictures produced by a certain company? Don't you think a good many people are attracted by the title of a film which they believe would interest them? To tell you the truth I have been having a hot argument over this question with my boss. I am not going to tell you which sides we took but I would like to find out what your candid opinion is.

Here's where I get in wrong, I presume. If I wanted to be careful and had to fear anything I would ask this young man to enclose a stamped envelope, but I am going to say what I think and I don't care whom it hurts.

On my tour last year I preached institutional. I said that it was more important to make the people come to your theater to see the pictures than to make the people come to see the pictures at your theater. This answers your question absolutely. Now to go into detail a little bit. It depends entirely on what you have been doing in this respect. If you have been in the habit of boosting names of stars and company's films you will find that when you boost a certain picture star or a well known brand of film your business will increase and when you don't it will fall way below the average. To make your theater an institution requires a lot of hard work, careful management, a great deal of business sagacity and considerable amount of artistry. This cannot be accomplished in a day or a month, but takes persistent hard work and at times it will appear that everything is going

against you, but in the end you will find that your average is very solid, that your business every day will be good, that the people will not care what you have in the theater, but they will come to see *your* entertainment. This has been my success absolutely. Of course there are certain stars who draw better than others. I can tell you on a Monday morning exactly how much I can expect to take in and you will always find that a theater that I have managed in the past has always been filled and some times packed even with the poorest attraction as far as name and title goes. This I attribute solely to the institution. I know that some of the manufacturers are not going to like this but I think it will be the solution of a great problem after all. The star of today is not an evil. If he or she, by honest effort and artistry, can command a position in their respective work it is a good thing for everyone concerned and this will always be, but they are few and far between and they don't in any way conflict with the institution, they help it in fact.

I might add that the title of a film means nothing except if it is well known like some great picture or some work of prominence, and surely no decent exhibitor would allow a title that is misleading to be placed in front of his theater merely for the sake of drawing patronage which would afterwards be resented. This unfortunately is too often the case with many pictures that are being shown today.

98—I have been visiting other theaters lately to see just how the other men are running their houses and trying to get some new ideas and some better ones if I could. The only thing I notice that they are doing different from mine is that they seem to have a lot of music of different kinds. Don't you think that this is a mistake? It seems to me what the people want is to see pictures and not have to wait so long to hear all kinds of music. In one house I visited they started out with a piece by an orchestra, then later they had a woman sing and then four people sing besides the music during the picture. I didn't like it at all because it took so long to get through the program and I had to sit through all that just to see the picture. It seems to me this is poor policy too because it takes so long you can't have as many shows and so besides what it must cost for the music you would lose about one show a day. I only have a piano in my house and it plays during the picture, but that is all. It seems to me all this music is a nuisance but I notice so many of the other men have more of it than I do that I thought I would ask what you think about it.

The writer of this letter is evidently a man who has a very strong inclination to follow his own ideas absolutely, and those kind of men generally make a success of anything they undertake, but in this case my advice to him would be to keep on going to other houses and to put aside one or two little things that he may have in mind (especially if his business is *not as good* as the other fellow's business) and not follow along the line but to do it differently.

To attempt to run a motion picture theater on pictures alone without music of any kind is a very dangerous experiment. A program of this kind must be handled by an artist to make it effective. The ordinary picture show without music would be inane, yet I have controlled a theater where I did not use any music and where I was very successful. It is a mistake to say that music is a nuisance. It is not, far from it. It is the great ally and interpreter of the motion picture. I might inform this friend that we maintain here a musical staff that is bigger than any other staff of its kind, (except the Metropolitan Opera) employing 43 men who are actual performers and 6 men who do nothing but compose and arrange music. Without music the moving picture industry would never have been able to reach its present height and whatever heights it now reaches, music will play an important part. I believe, nevertheless, that music should never play the part of throwing the picture to the rear but just the opposite, music should always be subservient to the picture itself. In this way only can the best results be obtained.

99—I have a motion picture theater deal almost completed—in fact all but signing the lease for it from the former owner. He has not been making a great success of this house lately, although the two years before this he has made all kinds of money. As far as I can make out there is nothing the matter with the prospective trade but I think the manager has gotten into a rut and the people are looking for novelties in other houses. I may be overestimating my own ability but I believe I can pull this house out of the rut and make good money out of it. There is one thing I would like to ask you, however, and that is do you think it would be better for me to sign up for a regular program or try the open booking? I am rather a novice at this business and I don't understand just how one is better than the other. I imagine from your own experience you have tried both and could help me out on the comparative values of the two systems. I hope to get to New York City some day and when I do the first thing I am going to do is visit the Rialto. It must be a wonder, and I would like so much to meet you personally.

The answer that I have given to No. 97 and the letter about the fellow who wanted to make a change will just about answer your case. When you come to New York we will be very glad to see you. We are, all of us, very proud of the Rialto. We consider it an honor to be connected with this institution and we want every exhibitor in the world to come here and see how our organization works.

No less a personage than Oliver Morosco remarked the other night when he was shown our lighting plant, "Here's a good school for producers, they ought to see this," and this is but one unit.

I am honored indeed that you desire to meet me personally. I will be very glad indeed to see you at any time that you may come.

A Year of Love

It marked almost a year in the brief screen history of Bessie Love, when she began rehearsals for her new vehicle, "The Heiress at Coffee Dan's," in which she will make her next appearance as a Triangle-Fine Arts star.

Bessie's first featured part was that of a Swedish servant girl in "The Flying Torpedo," with John Emerson. Previous to that she was an unknown "extra," working after school hours for pocket money. One day, while Director Emerson was looking for "types" at the Fine Arts studio, prior to the filming of "The Flying Torpedo," he was struck by the bright appearance of a little girl waiting among the crowd of supernumeraries. Calling her over, Emerson proceeded to engage her for the part of the Swedish girl in the story.

That his faith in her ability to make good in a big way was well founded has since been proved to the satisfaction of every Triangle patron. In rapid succession she has been featured with W. S. Hart in "The Aryan," with Douglas Fairbanks in "The Good Bad-Man," with Wilfred Lucas in "Hell-to-Pay Austin."

Last month she registered a decided success when making her debut in stardom as "A Sister of Six."

Director Hobart Henley of Universal City has completed "Little Italy," Willard Mack's story in five reels.

Director Henry McRae has finished the fifteenth episode of the big Universal serial, "Liberty, a Daughter of the U. S. A."

Minter and Fischer in New Mutuals

RELEASES FOR WEEK OF NOVEMBER 27



One of the most charming bits of the very charming motion picture featuring Margarita Fischer, the Mutual star, "The Pearl of Paradise," is the opening scene, in which Miss Fischer, as "Yulita," a girl who has been brought up on an island of the South Seas in ignorance of the world, races and plays with the waves in the mouth of a cave. Miss Fischer's latest Pollard-Mutual production is "Miss Jackie of the Navy," described in the following story.

MARY MILES MINTER in a five-reel Mutual Star production, "A Dream or Two Ago," from the American Studios, and Margarita Fischer in a five-reel Mutual Star production, "Miss Jackie of The Navy," from the Pollard studios, head the Mutual schedule for the week of November 27.

"A Dream or Two Ago" is from the pen of Henry Arthur Phillips and was scenarioized by Arthur H. Gooden. This vehicle gives the lovable little Mary Miles Minter a great opportunity to display her charming mannerisms and she does some exceptionally good work in it.

The story of "A Dream or Two Ago" tells of Millicent Hawthorne, the six-year-old daughter of a rich New Yorker who is lost in a panic resulting from a robbery in a jewelry store. The little girl falls into the hands of a noted character of the underworld, a certain "Mother Gumph." She is brought up in the worst possible surroundings and taught all the tricks of the underworld.

The girl, after spending a few years under the tutelage of Mother Gumph, becomes a match girl and later, her beauty attracting the attention of a restaurant manager, becomes a cabaret singer in a cafe of rather unsavory reputation.

The unprincipled cafe manager traps the girl into a private dining room adjoining his office. Here a struggle ensues and the girl drops a purse which she had had in her possession years before when she fell into the hands of Mother Gumph. This purse is the means of the girl's finding her mother and father. There is an intensely dramatic climax in this production and Miss Minter makes the most of it.

Supporting "Lovely Mary" in "A Dream or Two Ago" are Lizette Thorne, Gertrude Le Brandt, William Carroll, Orral Humphrey and little Dodo Newton, who does some very appealing work in the part of Millicent, at the age of six years. The production was directed by James Kirkwood and is from the American studios.

The Margarita Fischer production from the Pollard studios is most thoroughly enjoyable. Miss Fischer portrays a new role in her latest vehicle, that of a lovely girl who masks as a sailor boy, and her characterization is wonderfully good. Harry Pollard is responsible for the direction of the production and is to be congratulated for the great success he has achieved.

Miss Fischer is given an opportunity in "Miss Jackie of the Navy" to display her light-hearted and sparkling personality and lends to the production an airiness which fairly radiates from the screen. There are many little

The refreshing little Miss Mary Miles Minter in her newest story, "A Dream or Two Ago."





humorous situations in this story of the little sailor lad and at the same time there is gripping interest interwoven throughout.

Jackie Holbrook (Margarita Fischer) is the rollicking daughter of rich parents. Her mother is determined that she will wed into the nobility but this is not Jackie's idea of "wedded bliss." She is the belle of the Coronado and all of the men worship at her shrine with the exception of Captain Robert Crowne, who is averse to the girl's actions.

Jackie decides to bring Crowne to her shrine on his knees and she assumes the place of a sailor on his ship. She sails with the ship to the island of Vergania, where they are sent to quell an uprising of the natives. The girls effeminate actions cause much mirth on board ship.

When the ship arrives at Vergania Jackie is one of the sailors to be sent into the interior. Here Crowne is captured by the Voodoo worshipers and is about to be offered to their gods when Jackie saves his life. Later when Jackie's identity is discovered it causes the sailors much delight and Crowne, realizing that he has fallen in love with the girl, wins her consent to an immediate marriage.

On Monday, November 27th, "When the Tide Turned," a two-reel Mutual drama featuring Lillian Hamilton and Frederick Church, is scheduled for release. Both of these Mutual stars have proven their ability to inject heart interest into dramas and this production is a very good sample of their work.

"Tours Around the World," the one-reel Gaumont scenic, which contains beautiful and interesting scenes from war-ridden countries of Europe, will be released on November 28.

On Wednesday, November 29, "Mutual Weekly," which never fails to film all of the happenings of interest both in this country and Europe, "See America First," an interesting travel picture showing the noted and beautiful spots in America and "Kartoon Komics" on the same reel will be released.

A single reel American comedy, featuring Louise Lester, and a two-reel Mutual drama, are to be released on Thursday, November 30.

Friday, December 1, will have as its release a one-reel Cub Comedy featuring that ever laughable comedian George Ovey, supported by the regular comedy Cub cast.

J. Warren Kerrigan will appear in an American drama in one reel entitled "The Capture of Rattlesnake Ike." Kerrigan is well cast in this story of the wild west and the production is full of thrilling action. This production is scheduled for Saturday, December 2, in addition to which is a one-reel comedy, title to be announced later.

Paddy McQuire, who is always stumbling his way into more comedy situations than anyone could possibly imagine of in the short space of time it takes him to stumble in "The Wicked City" and Gaumont's magazine reel "Reel Life" are scheduled for Sunday, December 3.

"Dangers of Doris" for General

Beginning December 22, the Vitagraph Company of America will release through the General Film exchanges a one-reel picture every week. There are ten of these one-reel productions to be released under the general title of "The Dangers of Doris," with Mary Anderson as the star. Jack Weatherbee plays the male lead.

This series will deal with the amusing adventures of a country girl of enterprising disposition who is suddenly thrown into a city environment. The series as a whole provides a vehicle admirably adapted to the springhtly temperament of "Sunshine Mary."

STAR TOURS COUNTRY

Greater Vitagraph Spares Rose Tapley for Extensive Trip—Will Address Theater Audiences, Women's Clubs and Civic Bodies

Rose E. Tapley, the well-loved "big sister" of the Vitagraph studio, has received many letters from exhibitors, club women, church dignitaries, civic bodies and plain fans, asking her to address them upon the subject of motion pictures.



Rose Tapley, the "big sister" of the Vitagraph [illegible] you mind a visit?

Recently Miss Tapley submitted this evidence to President Albert E. Smith, who immediately saw the possibilities for good in permitting her to undertake such a tour.

Among some of the widely known Blue Ribbon Features in which Miss Tapley has had prominent parts are the following: "The Chattel," with E. H. Sothern; "Rose of the South," with Peggy Hyland and Antonio Moreno; "Hesper of the Mountains," with Lillian Walker and Evart Overton; "Britton of the Seventh," with Ned Finley and Eulalie Jensen; "Hearts and the Highway," with Lillian Walker and Darwin Karr.

Miss Tapley's versatility is exemplified in the Frank Daniels comedies, in which she has also appeared in support of that popular comedian. In addition, she has appeared in a number of Broadway Star Features and other subjects released on the General Film program. Miss Tapley will take with her a one-reel picture entitled "From Script to Screen," showing the development of a photoplay from the acceptance of the manuscript to its final exhibition in the theater.

The picture will introduce in logical sequence President Albert E. Smith, Commodore J. Stuart Blackton, General Manager Walter W. Irwin, and others prominent in the Vitagraph family, showing them in the performance of various activities of interest to the exhibitors and the public.

It will also give a score of "behind-the-scenes" views of Vitagraph favorites at work and at play. Other prominent figures in the photoplay world with whom Vitagraph-V. L. S. E. comes in contact will also be depicted, such as Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, who is shown booking films in the New York exchange.

Warwick Begins First Selznick Picture

"WAR BRIDES" FEATURING NAZIMOVA, IS STRONG ARGUMENT FOR SUFFRAGE

ROBERT WARWICK, the latest of the Selznick-Pictures stars, will have as his first vehicle "The Argyle Case," an adaptation of the play by Harvey J. O'Higgins and Harriet Ford. "The Argyle Case" is a real detective story and the play was one of the most successful detective romances ever staged. In portraying the role of Asche Kayton Mr. Warwick will be called upon to perform many feats of daring and physical strength of the sort that has made Douglas Fairbanks such a successful film star, as well as to display an uncanny cleverness in outwitting the most skilful band of counterfeiters in America.

Ralph W. Ince, who recently severed his connection with the Vitagraph Company to become an independent producing director, has been especially engaged by Lewis J. Selznick and Harry Rapf to direct the production of Mr. Warwick's first Selznick-Pictures. The company of players supporting Mr. Warwick will include a number of screen favorites and work on the production is already under way at the Biograph studio, which was recently taken over by Selznick to make room for his new producing organizations.

"War Brides" a Suffrage Argument

For the first time in the world's history women's votes have decided an all-important war issue in a country that is one of the self-governing units in a mighty empire.

In the nation-wide balloting in Australia last week the women voters turned in a heavy majority against conscription.

By a coincidence Herbert Brenon's first tremendous Selznick-Picture of Nazimova in "War Brides," now playing an unlimited engagement at the Broadway Theater, has as its very basis the demand of women for equal voting rights in national government whereby they can approve or veto the plunging of their country into war.

Herbert Brenon's film makes "War Brides" not merely the story of a woman who defied a monarch and his empire in the name of motherhood, but an accurate and large picture of the domestic and economic effects of warfare upon the women, children and unfit civilians at home.

"War Brides" is not merely the rush and physical activity of warfare; it is a tremendous emotional drama intensified by the magnificent repression of Nazimova. Herbert Brenon has fully realized the values to be gained by an avoidance of over-acting, so that when he builds Nazimova up in the strongest points of the story's drama, her acting affords a sensational revelation of her powers.

You see a king being conveyed by motor from one battle front to another. His retinue and members of his military staff surround him. Then the picture flashes to thousands of women, hundreds with babies in arms, led by Nazimova, rush in confusion down a road to the crossing of two lanes of military communication over which the monarch must pass. Here the grave ruler comes face to face with the women of his country demanding through Joan, their leader, that peace be restored to the land. And then comes the thrilling climax that is indescribable.

In "War Brides" you see:

Sons of all ages taken from their home environment and projected into combat.

Women urged into marriage for the task of repopulating a land being devastated of its men.

Women forced to perform all of the labor tasks of men.

Women constituting the larger part of the Red Cross service on fields of battle.

Women doing everything, in fact, except participating equally in controlling their nation's destinies with their votes.

"To my mind, 'War Brides' is the biggest sustaining argument for equal suffrage for women ever done in motion pictures or the drama," said Mr. Brenon. "On the stage this remarkable story would have been kept between the four walls of a home or several homes. In motion pictures we have made it a social, domestic and economic panorama that clutches the hearts of humanity.

"I did not have to distort 'War Brides' into an argument for woman suffrage or introduce propaganda which would be harmful. In its evolution on the screen it simply, in the telling, becomes a great upholder of equal political rights for both sexes."

STUDIOS BUSY AGAIN

Ovey and Wilbur Companies at Work and Other Companies Being Organized—"Bigger and Better Things" Is Producing Policy

Activities at the David Horsley studios in Los Angeles are again assuming the proportions which characterized the place last summer. During the early fall operations were temporarily curtailed while a readjustment of policy was being made. Now that this state of transition is a matter of the past, renewed energy is being exerted to carry out the producing policy of "bigger and better things."

At this time two companies are at work and others will begin operations within a short time. The two companies now making pictures are the Cub Comedy Company headed by George Ovey and a feature company led by Crane Wilbur.

The comedy organization is making a series of one reel subjects under the direction of Milton Fahrney. Crane Wilbur and his co-workers are making a series of eight five reel feature objects which will be titled under the general heading of "The Morals of Men." The series is now half completed. Each of the eight subjects will be distinct, of course, though a morality theme is used for all. "The Painted Lie" and "Unlucky Jim" are titles of two of the pictures already made. No release dates have been set, but announcement to this effect will be made a little later on.

Clara Williams will soon make her long-heralded debut as a full-fledged star, when she is presented by Thos. H. Ince in a strong Triangle-Kay-Bee play by C. Gardner Sullivan, entitled "The Criminal." Co-starring with Miss Williams is William Desmond, the popular matinee idol, who has been seen to advantage in many Triangle successes, and the combination is declared to be among the most effective yet offered by the Ince-Studios.

"THE DEEMSTER" FINISHED

Hall Caine's Masterpiece Now Nearly Assembled—100,000 Feet of Negative Taken—Shallenberger Will Not Announce Distribution Plans

The Arrow Film Company's super-production of Hall Caine's famous book, "The Deemster," is rapidly nearing completion, and it is anticipated that it will be ready for a screen showing before very long. During a period of over four months the entire cast has been working day and night at Block Island, and at the Arrow Film Corporation's studio located at Yonkers. Over 100,000 feet of negative have been taken, and it is expected that the picture will be released in from seven to ten reels.

Dramatically this story is one of the most unique ever put on the screen, as it opens up a new field of production in dramatic treatment. Hall Caine's characterizations are probably the most vivid and unique of any author extant, and he is certainly one of the greatest students of human nature. The interpretation of his work has been left entirely to his son, Derwent Hall Caine, who is cast in the leading role of "The Deemster." This is Derwent Hall Caine's initial appearance on the screen in America, although he is one of the most popular actors in the British Empire. His style and dramatic treatment before the camera proved a revelation to his director, Howell Hansel.

In his own opinion Derwent Hall Caine's work in "The Deemster" far surpasses anything he has done on the speaking stage. The screen permits of greater latitude than the speaking stage, and the characters as created by Hall Caine are of such breadth that the portrayals require more scope than is permitted in a word play.

In an interview with W. E. Shallenberger, president of the Arrow Film Corporation, he refused to divulge the means of distribution to be used with "The Deemster." "This picture is really so big in every way that those who have seen it declare it in the class of the two greatest pictures produced—a veritable masterpiece. I personally cannot say anything other than it has warranted the money which we have spent on it, and it shows it on the screen. The combination of father and son, each a star in his own line, is an ideal one, particularly with such well known personalities as Hall Caine and Derwent Hall Caine, and I must say that the work of Derwent Hall Caine justifies the confidence I have placed in him.

"I believe 'The Deemster' will prove to be one of the big pictures of the year, in fact of all time, as it contains every essential element upon which success is based.

And Now the Origina

WILLIAM FOX OFFERS THEDA BARA, GLADYS COBUR

WILLIAM FOX'S trio of releases for the first three weeks of December include Theda Bara in "The Vixen," in which she returns from the sympathetic to the vampire role once again, to be released December 4; Gladys Coburn in "The Battle of Life," which marks Miss Coburn's debut in the silent drama, ready December 11; and George Walsh in "The Island of Despair," a photoplay of romance and adventure.

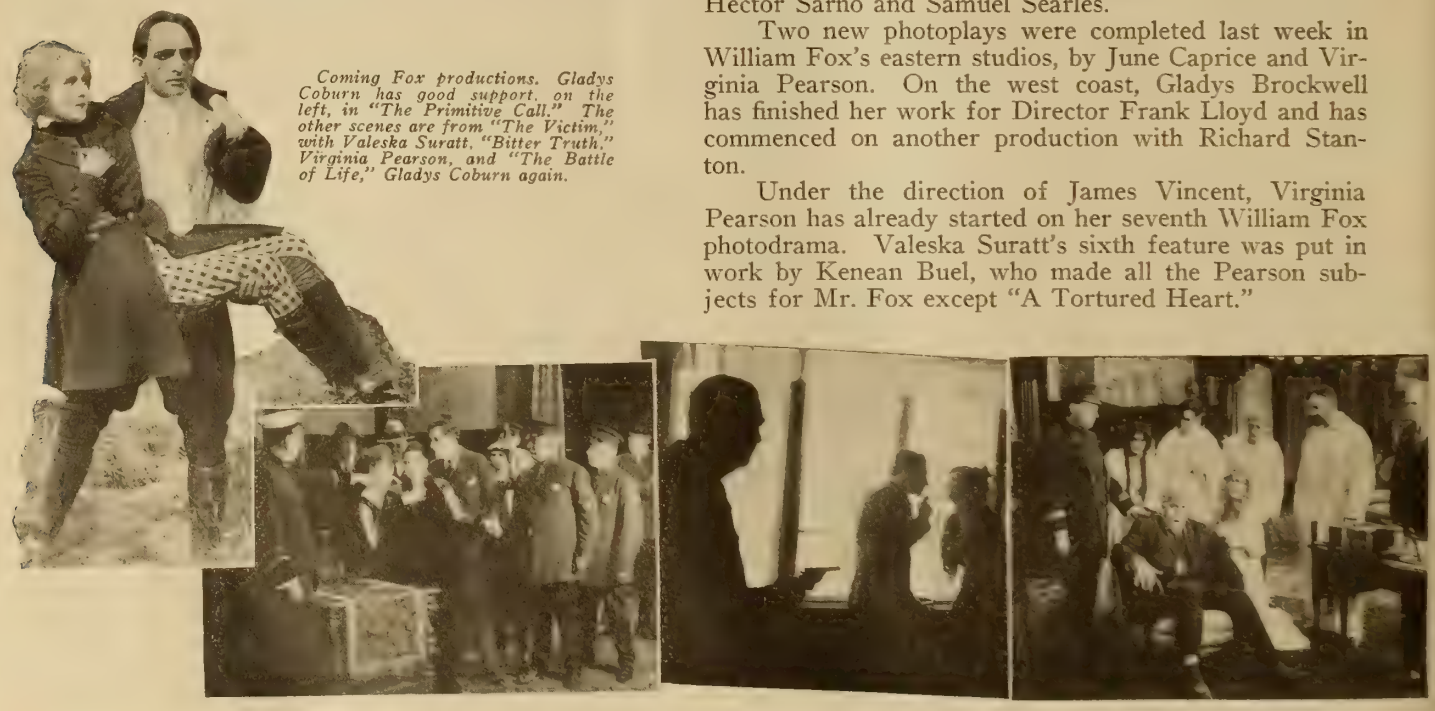
In Miss Bara's supporting cast A. H. Van Buren, Herbert Heyes, Mary Martin, George Clarke and Carl Gerard have the chief parts.

In "The Battle of Life" Art Acord, world's champion cowboy, has a "straight" part opposite Miss Coburn. Others in the cast are William Sheer, Frank Evans, Richard Neill, Alex Shannon, and Violet de Biccari.

The cast assembled for "The Island of Despair" includes Anna Luther, Margaret Gibson, Herschel Mayall, William Burress, William Clifford, Willard Louis, Hector Sarno and Samuel Searles.

Two new photoplays were completed last week in William Fox's eastern studios, by June Caprice and Virginia Pearson. On the west coast, Gladys Brockwell has finished her work for Director Frank Lloyd and has commenced on another production with Richard Stanton.

Under the direction of James Vincent, Virginia Pearson has already started on her seventh William Fox photodrama. Valeska Suratt's sixth feature was put in work by Kenean Buel, who made all the Pearson subjects for Mr. Fox except "A Tortured Heart."



Coming Fox productions. Gladys Coburn has good support, on the left, in "The Primitive Call." The other scenes are from "The Victim," with Valeska Suratt, "Bitter Truth," Virginia Pearson, and "The Battle of Life," Gladys Coburn again.

There is not a story in American literature which excells 'The Deemster,' and the acting and direction cannot be improved."

Critics Praise "Masque of Life"

When every newspaper in New York praises a film production, and even the trade papers of filmdom rival each other in saying splendid things about a film, one may be sure that it is "worth while." This very thing has occurred with "The Masque of Life," that very unusual seven-reel spectacle.

"Zit," the critic of the New York *Evening Journal,* said: "'The Masque of Life' is overwhelming. There is every kind of thrill imaginable." The New York *Times* declared: "One of the thrillingest thrills that it was ever the good fortune of a camera to record;" while, the Morning *Telegraph* said: "Most spectacular and interesting. Will appeal because of its novelty. Photography is admirable." The *Motion Picture News,* a prominent trade journal declared: "It is a great picture—great because it packs within its footage a tremendous amount of sensation and novelty. Truly we have yet to see an American film that can supply the sensation furnished in 'The Masque of Life' with the exception of Mr. Griffith's two big spectacles."

Thrills seem to be its object, but the film is also said to contain real romance, a big theme, and many beautiful and unusual spectacular scenes in addition.

Convicts Criticize World Picture

The initial showing of the World-Brady picture, "Bought and Paid For," was given to the inmates of the Great Meadow Prison at Comstock, New York. At that time the men were so enthusiastic over the production that Mr. Brady offered six prizes to the inmates writing the best review of the film. The first prize to be fifty dollars, the second twenty-five dollars, the third ten dollars, and five dollars to the next three.

Thirty-two of the men submitted manuscripts in the competition for this prize and from these the selections have been made and the prizes awarded by Mr. Brady and James L. Hoff.

The briefest was a "knock," as follows: "When the mother while posing dead, her heart was beating," showing a sad oversight on the part of Director Harley Knoles, who probably never thought of ordering the actress to suspend her vital organs during the scene.

"The Rat Mission" is a one-reel underworld drama being filmed by Director McDermott at Universal City.

Vampire Vamps Again

ND GEORGE WALSH IN NEW AND STRIKING PLAYS

June Caprice is also before the camera, after a brief respite. Playing opposite her is Frank Morgan, formerly with the Vitagraph Company, whom William Fox has just engaged.

Others in the cast will be Grace Stevens, Stanhope Wheatcroft, Margaret Prendergast and Tom Brooke. Miss Florence Auer, author of many motion picture scenarios, wrote the 'script.

Gladys Brockwell has completed the photoplay in which she was appearing for Director Frank Lloyd. The William Fox star is now busy in a new production, which Richard Stanton is filming.

Stanhope Wheatcroft has rejoined the William Fox forces. The last Fox photoplay in which he appeared was "Under Two Flags." Mr. Wheatcroft also played in "The Little Gypsy," "East Lynne" and "Sins of Men."

Violet de Biccari in "The Battle of Life"

Violet de Biccari, whose golden hair would shame a double eagle, portrays Gladys Coburn at the age of twelve, in "The Battle of Life," William Fox's release for December 11.

Both Miss Coburn and little de Biccari say that they are flattered by this, so there's no hope of controversy here—either from the standpoint of beauty or of acting.

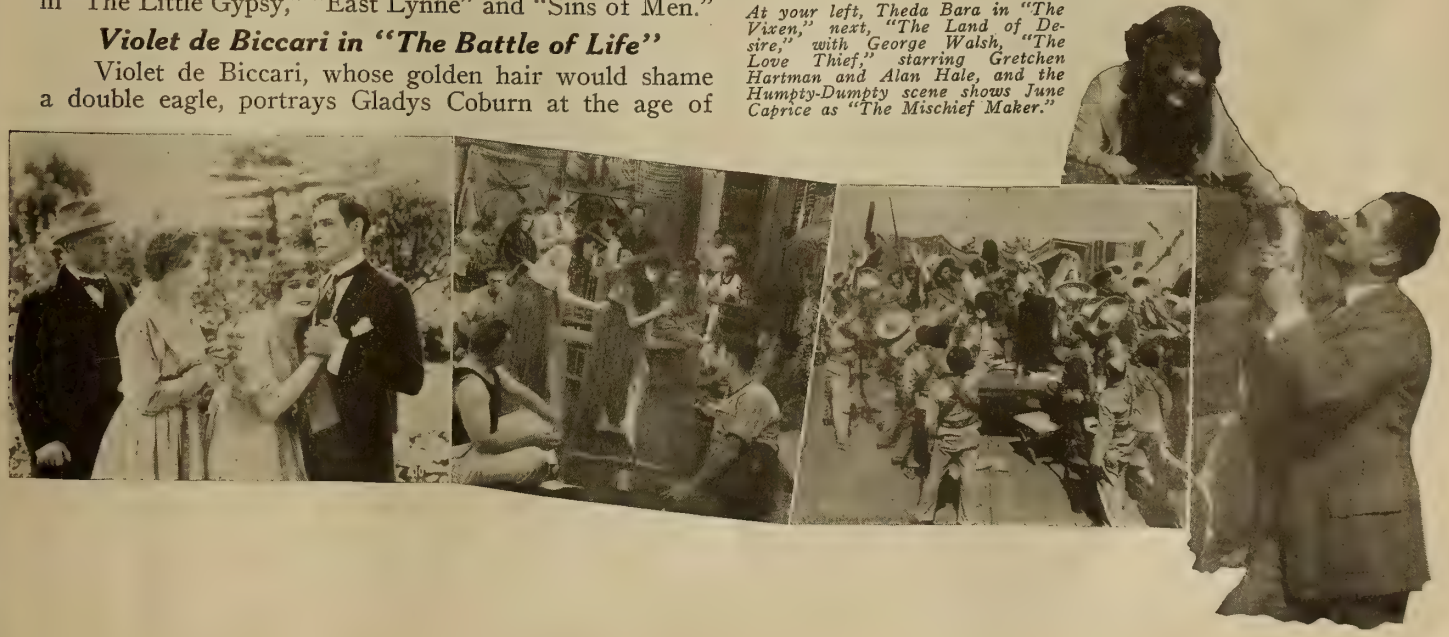
The Unmarried Miss Martin

Mary Martin has the role of an unmarried woman for the first time in her entire movie career, in "The Vixen."

Miss Martin, as Helen Drummond, has many proposals during the picture, but she manages to emerge in single blessedness.

"Force of film habit almost made me accept the first proposal," says the William Fox player.

At your left, Theda Bara in "The Vixen," next, "The Land of Desire," with George Walsh, "The Love Thief," starring Gretchen Hartman and Alan Hale, and the Humpty-Dumpty scene shows June Caprice as "The Mischief Maker."





Scenes from Henry W. Savage's five-part feature, "Robinson Crusoe," distributed by Warner Brothers. In the center are Robinson himself and his man Friday, come to life in the persons of Robert Paton Gibbs and George Marion.

"ROBINSON CRUSOE" APPEARS

Henry W. Savage Enters Ranks of Producers with Five-Reel Production of Good Old Classic of Deserted Isle

In announcing the availability of states rights to "Robinson Crusoe," a five-part photoplay, Henry W. Savage enters the growing ranks of pre-eminent American producers who are coming into the silent drama realm. The popularity of the story, the prominence of the producer and the skill of the director, George Marion, make for unusual interest.

The extraordinary success that has attended Mr. Savage's spoken productions and the unusual judgment which he has shown in picking profit-making plays predict for this centuries-old hero a great popularity.

The story is known to millions in book form. Mr. Savage has set his scenes so faithfully and has intensified the dramatic portions of the story, that he has taken it from the distinctly juvenile realm and has given to the grown ups a treat of unusual strength and interest.

No expense was spared in the production of "Robinson Crusoe." The surroundings and scenes paint more faithfully than words Juan Fernandez Island in the southern Pacific.

Among the thrilling and interesting incidents may be mentioned the attack of the pirates, the cannibal feast, the slave market, and the really terrifying tropical storm.

PARAMOUNT HOLDS MEETING

Managers of Eastern Exchanges Discuss Better Means of Helping Exhibitors to Present Better Pictures

The general managers, publicity and advertising directors of all the Eastern Paramount exchanges, together with the executive departmental heads of Paramount Pictures Corporation, the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures, held an important meeting last week at Paramount's office, New York City, at which were discussed methods and means of extending the service rendered by Paramount and the producing companies making Paramount Pictures, to their exhibitors.

The meeting was confined principally to the discussion and the making of definite plans for the future extension of a larger, better and more elaborate lobby display in all Paramount theaters and the interchange of opinions and ideas regarding the kind, form and manner of producing and distributing new accessories, lithographs, photographic stills, music,. announcement films, publicity, cuts, mats, and other materials. A number of definite ideas were accepted and will be put into immediate effect by the producing companies and Paramount.

Those who attended the conference were:

Adolph Zukor, president of the Famous Players-Lasky Corporation; Hiram Abrams, president of the Paramount Pictures Corporation; Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company; Arthur Friend, treasurer of the Famous Players-Lasky Corporation; Kenneth Hodkinson, general manager of Paramount Pictures Corporation; Benjamin P. Schulberg, director of publicity of Famous Players-Lasky Corporation; John Flinn, publicity director of the Lasky Feature Play Company; Carl H. Pierce, special representative of the four producing companies and Paramount Pictures Corporation; Gabriel L. Hess, general counsel of Paramount Pictures Corporation; D. Leo Dennison, special representative for James Steele, treasurer of Paramount, in the Pittsburgh, Chicago, Detroit and Cincinnati Exchanges; Harry Asher, manager of the Famous Players Film Company of New England; Whitman Bennett, business manager of the Famous Players-Lasky Corporation; William E. Smith, president of the Famous Players Exchange of Philadelphia; William O'Haran Hurst, editor of the *Paramount Pictographs;* Charles C. Burr, advertising manager of Paramount; W. F. Seymour, manager of the New York Office of the Famous Players Exchange of Philadelphia; O. F. Bower, manager of the Famous Players Exchange of Philadelphia.

Harry I. Day, editor of *Picture Progress and Paramount Progress;* Oscar Morgan, director of advertising and publicity of the Famous Players Exchange of Philadelphia; Frank Gilman, publicity director of the New York office of the Famous Players Exchange of Philadelphia; George Mann, manager of the Famous Players Exchange of Washington, D. C.; Charles E. Moyer, director of publicity of Paramount Pictures Corporation; Julian M. Solomon, Jr., office manager of the Famous Players-Lasky Corporation; J. Albert Thorn, purchasing agent of Paramount; Eugene J. Zukor, of the Famous Players-Lasky Corporation; S. J. Stoughton, manager of the William L. Sherry Feature Film Company of New York; George K. Robinson, director of publicity and advertising of the Famous Players Film Company of New England; Vincent Trotta, artist for Paramount; and William Walker Hines, of the Sales Promotion Department of Paramount.

Practically all the managers of the exchanges and the departmental heads of the producing companies and Paramount had reports in writing with their suggestions attached which were submitted to Mr. Zukor, Mr. Abrams and Mr. Lasky, which were acted upon and the suggestions will be reduced to actualities in the near future.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

A Talk with C. Gardner Sullivan

WHAT mental picture have you formed of C. Gardner Sullivan, staff scenario writer for Ince-Triangle, the photoplaywright who has reached the very top of the profession, whose many strong writings for the screen culminated in his latest masterpiece, "Civilization"? I had always pictured an older man, and was surprised to see coming toward me this young man of, I should judge, about thirty, dark of hair and eyes and serious of expression. He seemed very young and boyish to have accomplished all he has, and yet there was a total lack of all idea of self-importance. Although we may think that C. Gardner Sullivan is one of the great men in the photoplay writing profession, he does not appear to have that same idea of himself. He takes his work very seriously, but at the same time finds much joy in it.

When asked if he had another great big story hidden away in his brain he laughingly replied: "No, I only wish I could say that I had, but all I am thinking about now is resting. I am on my way to New York just to loaf around for three weeks. This is the first vacation I have had in three years and I am not going to do anything but rest."

The request for a message to the free lance writers brought the reply: "The market for the free lance writer is better right now than it ever has been before—by free lance I do not mean the person who has never written before and wants to break into the game—but the man who has a knowledge of writing and some idea of drama will find a ready market for the creations of his brain.

"We buy about three scenarios a month at our studio and the only reason we do not purchase more is because those which are submitted are not worth buying. There are thousands of people trying to write, but too many of them have no knowledge of the fundamental principles involved. But times have changed for the photoplaywright. It used to be a case of almost anybody could write scenarios and sell them, too, because the producers needed the material. They still need the material, but are more discriminating and the writer must be able to turn out a production which shows some knowledge of the conditions under which the pictures are produced.

"We do not pay as high a price as some of the other companies, but average about five hundred dollars for a five-reel play, including the continuity. It is of great benefit to the author himself to work out the continuity although it is tiresome and mechanical work and is not the inspiration that the weaving of the plot itself is. Nevertheless it is good practice and many new ideas and clever situations will occur to one as they develop it.

"Tell the free lance writers not to be afraid in writing a synopsis to put in all that they have to say. Make it a fully rounded out story with all the details and description necessary. I am perfectly willing to read through a five thousand word synopsis with a great deal of detail and description in it, because if a man takes the time and the care to go into detail and describe fully his characters, his story, and the various situations, it generally means that he has something that is worth reading.

"The outside writers do not need to feel hampered these days and surrounded by restrictions as they used to be. For example, they could not put a white horse into a play because the studio to which they were submitting it did not happen to have a white horse, for all the studios are now perfectly equipped and there is nothing beyond them if the story is worthy the effort.

"We want stories on almost every subject; we do not care much what it is. But I want to sound one note of warning, and that is do not write war stories based upon the present European conflict, for there is absolutely no market for them, and the studios are flooded with plots worked out along these lines."

In speaking of his own work, Mr. Sullivan commented on the individuality which Mr. Ince allows all his writers to enjoy.

"Mr. Ince believes the picture is made in the scenario department and for this reason the authors put everything into the play which they want to appear in the finished product on the screen. Each scene in our continuity is practically a short story in itself they are so fully described. Most writers are apt to say, 'he enters, registers some emotion, exits,' but every scene in our play is complete in itself. We give as complete a description of the locations, the shining sun and glimmering moon, and all the little details of dress and actions of the characters as if we were writing a short story. We know this cannot all be shown on the screen, but it gives the director a clear understanding of our idea, and the atmosphere we are attempting to create. All of the business, no matter how unimportant, is also written into the scene. It is not left to the direcor and actors to supply this as they see fit, but the writer himself puts everything in just as he wants it. Even many directions for the cameraman are included. In this way it is the author's idea which is seen on the screen and his inspiration is given to the people as it comes to him and is not spoiled by outside interpolations. If the director feels that he can better the story and wants to change it he takes the matter up with the author and together they plan the changes."

Remembering the strong, history-making subtitles in "Civilization," the question was asked whether Mr. Sullivan wrote his own subtitles. "Every writer on the Ince studios writes his own subtitles and they are all written before a single scene is produced. I know that in some studios the film is assembled and then run off and the subtitles inserted where they seem to be needed, but I cannot understand how this can be done and still have the subtitles appear spontaneous and really a part of the story. I feel that the subtitles must come from

the author at the time he is writing the play, for no outsider could be so thoroughly filled with the story and imbued with the atmosphere while simply watching the finished production." This no doubt accounts for the appropriateness and the strength of the subtitles appearing in all of Mr. Sullivan's work.

Mr. Sullivan smiled as he said "the authors are not supposed to assist the director in the production of their plays, but they hang around very often, for there is a fascination which cannot be resisted. Each evening all that has been 'shot' during that day is developed and these 'rushes' may be seen in the evening or early the next morning and the author can look over these and see if they give the desired effect. It is not always possible to judge from these disconnected 'rushes,' however, for sometimes the scenes which appear very good have to be retaken when shown in the assembled film, and vice versa."

The free lance writer who thinks photoplay writing is easy would be much benefited simply by Mr. Sullivan's attitude toward this work. It is his life profession, already he has made a great success of it, and yet he unconsciously gives the impression that he considers it a very serious business and one which requires a great deal of deep and conscientious thinking to meet all the demands placed upon it.

Writing a Five Reel Feature

By H. R. Durant

WRITING a five-reel feature is not by any means a simple task. You will more readily realize this when you stop to consider that the film of a five-reeler is approximately one mile in length, contains from one hundred and fifty to two hundred and fifty scenes and consumes one hour and fifteen minutes on the screen.

In other words the plot must be replete with entertaining situations, the characters must be real human beings, and the suspense and denouement must be so handled by the action that the audience will be interested up to the last foot of the film. Merely a series of incidents or episodes in the life of a character or group of characters is not enough. There must be a logical progression of events leading up to the one big climax of the picture.

Fiction authors of wide reputation fail continually as photoplay authors; they do not understand that words and atmosphere, characterization, and description, do not spell screen action.

In writing a five-reel feature plot, very much the same procedure might be employed as in planning a magazine serial or a play. Magazine editors and playwrights know the importance of the "curtain" which continues the interest and curiosity, and authors should recognize the equal importance of big scenes and situations in the picture plot. Conflict, struggle, tense moments, amusing incidents to relieve the monotony—that is what the picture goer wants to see in the neighborhood "movie" theater, and that is what we have to supply.

Authors should know that familiarity with the scenario market is half of the photoplaywright's game, just as every author must find a market for his particular style of story. To mail scripts blindly to the film manufacturers, regardless of their requirements, is the height of stupidity.

You can't sell a sewing machine to a butcher, nor a single reel picture to a company that produces only five-reel features. Watch the trade publications and learn the specific needs of the film manufacturers.

In conclusion, writers should know that if an idea will not make a good novel of 70,000 words or a good four-act play for the legitimate stage when worked out properly, the same idea is not big enough for a five-reel photoplay. This is an important thing to consider. That authors are not considering it is evidenced by the fact that out of the mass of material which is submitted only one-half of one per cent is purchased—and that is why scenarios fail.

Banquet Marks Success of Fox Film

The officers of the William Fox Corporation and their friends held a jollification at Tom Healy's to celebrate the success which has attended the new Annette Kellerman picture "A Daughter of the Gods." A banquet for which more than eighty-eight covers were laid, was partaken of and this was followed by a program of vaudeville. The guest of honor was Ernest Reed, the European manager of the company, who is here on a brief visit. Among the others present were:

Messrs. Brock Pemberton, Victor Watson, Wesley Hamer, Lawrence Reamer, Louis V. De Foe, Frank T. Pope, Robert W. Welsh, Charles Sawyer, Bide Dudley, P. J. Smith, Ernst Schmitz, Leslay Mason, Otto Harras, J. J. Beecroft, W. A. Johnston, H. E. Gower, W. M. Oestreicher, Karl Kitchen, Tom Powers, Fire Commissioner Adamson, L. L. Palmer, Arthur Brown, Charles Brown, D. S. Perrin, Gerald C. Duffy, Eugene B. Brewster, W. W. McLoughlin, Ben Davis, Fred Austin, Ray Long, Stephen Bush, H. Weil, R. E. Lewis, K. C. Beaton, Herbert Roth, M. P. Kracht, Albert A. Sanders, Charles Condon, Arthur Ungar, E. C. Ranek, F. F. Schrader, Charlie Sutherland, George McManus, Rudolph Block, Frank O'Malley, Harry Burke, E. Kelcey Allen and James Milligan. The Fox Company was represented by Messrs. Fox, E. Justice, Ernest Reed, Sheehan and others.

Marguerite Clark in "Snow White" Again

One of the film events of the year will be the presentation by Famous Players of Marguerite Clark in an adaptation of "Snow White," the Grimm fairy tale in the dramatization of which she created a veritable sensation on the stage. In accordance with its annual custom of making some special recognition of the Christmas holiday season in its release schedule, the Famous Players Company has set Christmas Day as the date for the appearance of the picture on the Paramount Program. It was under the personal direction of Winthrop Ames that Miss Clark starred in the stage version of "Snow White" and it is therefore of particular interest to note that Mr. Ames has consented to give his personal assistance and advice in the converting of the play into a motion picture.

Second Dickens Novel Screened

The late Charles Dickens seems destined to enjoy as great a popularity upon the screen as he did in type. Following the announcement that the Lasky Company would make an adaptation of "Oliver Twist" with Marie Doro in the stellar role, there comes the news that Lasky's ally on the Paramount Program, the Famous Players Film Company, will co-star Louise Huff and Jack Pickford in an adaptation of "Great Expectations." The latter novel has, like "Oliver Twist," been dramatized and presented on the stage.

Director Rupert Julian is engaged at Universal City filming in five reels Charles Dickens' story, "A Christmas Carol," which was prepared for the screen by E. J. Clawson. Julian plays "Scrooge" and is supported by a notable cast including Claire McDowell, Francelia Billington, Agnes Vernon, Harry Carter, Lydia Yeamans Titus and many others of the Universal stock company.

Below is the very first outside glimpse anyone has had of Edith Storey in "Money Magic," a Vitagraph to appear February 5, 1917.



The original shotgun scene and the one below are from Vitagraph's "An Enemy to the King," which appears November 27. E. H. Sothern furnishes the male emotions and Edith Storey juggles them.

Vitagraph Standardizes Program

EACH STAR WILL APPEAR IN FEATURE EVERY SIX WEEKS

GREATER Vitagraph has planned a standardization of its program which, beginning January 1, 1917, calls for the appearance of each one of its best known and most popular stars every six weeks. Productions featuring Anita Stewart, Earle Williams, Edith Storey, Antonio Moreno and William Duncan, Alice Joyce and Harry Morey, Peggy Hyland and Marc MacDermott, Lillian Walker and Walter McGrail will be released during the first six weeks of 1917 and repeated throughout the year. Every week one of these stars will be available to the exhibitor, according to this schedule, and every six weeks each one of them will return.

"This," says Walter W. Irwin, general manager of the Vitagraph-V. L. S. E. organization, "is one of the most important announcements, from the production angle, which Greater Vitagraph has ever given out for the benefit of exhibitors at large.

"This means that Greater Vitagraph has a definite service of known value to offer the exhibitor, which he can depend upon both as to the regularity of the releases and the drawing power of the stars. It not only makes possible a long step toward standardization, but also provides the material for forceful advertising which the exhibitor can do.

"By reason of this schedule it is possible for him to set aside definite Anita Stewart days, Earle Williams days, Edith Storey days, etc., so that the public will grow to look for them at these times and set aside the nights on which they appear to see them."

Productions Under Way

A list of the subjects in which these stars will appear include:

Anita Stewart in "The Glory of Yolande," by Mary Heikes Justice; "Mary Ann and the Grand Duke," by Molly Elliott Seawell; "Babette," by F. Berkley Smith; "The Human Desire," by Violet Irwin.

Earle Williams in "The Soul Master," by James Oliver Curwood; "Arsene Lupin," by Paul Potter; "The Hawk," by Francis de Croisset; "Apartment No. 29," by Edward Montagne.

Edith Storey, Antonio Moreno and William Duncan in "Money Magic," by Hamlin Garland; "Aladdin from Broadway," by Frederick Isham; "The Captain of the Grey Horse Troop," by Hamlin Garland; "The Magnificent Meddler," by Lawrence McCloskey; "Cavanaugh, Forest Ranger," by Hamlin Garland; "The Lady Sheriff," by Alvah Milton Kerr.

Alice Joyce, Harry Morey and Marc MacDermott in "Whom the Gods Destroy," by J. Stuart Blackton and Cyrus Townsend Brady.

Alice Joyce and Harry Morey in "The Countess," by Adrian Gil-Spear; "Northward Ho," by Harry James Smith; "The Doctor of the Mines," by Scott Darling.

Peggy Hyland and Antonio Moreno in "The Little Brown Sparrow," by Paul West.

Peggy Hyland and Marc MacDermott in "The Grand Duke," by Mabel Heikes Justice; "The Green God," by Frederick Arnold Kummer; "The Agony Column," by Earl Derr Biggers; "The More Excellent Way," by Cyrus Townsend Brady; "If I Were You," by Garfield Thompson.

Lillian Walker in "Indiscretion," by William Lathrop; "Sweet Kitty Mackay," by Catherine Chrishom Cushing; "Sally in a Hurry," by A. Van Buren Powell; "Princess of Park Row," by Paul West.

E. H. Sothern in "An Enemy to the King," by Robert Neilson Stephens; "A Man of Mystery," by Archibald Clavering Gunter.

The above are either all completed, or in the course of production. In addition, there is scheduled, as previously announced, those special Blue Ribbon features: "The Girl Philippa," by Robert W. Chambers, in which Anita Stewart leads a cast of notable players; "The Battle Cry of War," "Within the Law," with Alice Joyce and Harry Morey, and "The Secret Kingdom," the Louis Joseph Vance serial with Charles Richman and Dorothy Kelly.

Rialto Books Second Sothern Feature

The value of a first run showing of E. H. Sothern in "An Enemy to the King" appealed so strongly to Manager S. L. Rothapfel of the Rialto Theater, New York, that he has booked it for Thanksgiving week.

Two of the world's finest houses have laid big

features on their regular program on the shelf to play Mr. Sothern, the first being the Strand when they booked him in "The Chattel."

The Rialto, since it opened, has run nothing but one brand of pictures, but Mr. Rothapfel determined that here at least was one picture that he could not afford to pass by.

Mr. Rothapfel's reputation as a manager is known throughout the country and when he selects a picture outside of his regular program the inference is that the picture is A-1 in every particular.

The run at the Rialto should mean a great deal to Vitagraph in closing satisfactory bookings throughout the entire country. The Stillman Theater in Cleveland is another big new house where it will run, and it is also scheduled to run at the New Madison Theater in Detroit, which will house only the biggest features, running them at prices up to $1.00, and for as long as they will stand up.

Reissue of Clara Kimball Young Film

On December 11, through Vitagraph-V-L-S-E, Inc., will be reissued "My Official Wife," a six-part drama with an all-star cast headed by Clara Kimball Young and Earle Williams. This is not a part of Greater Vitagraph's regular program, nor a substitution on any picture, nor a "special." Rather it is an extra offering put out as an additional service to exhibitors because of its tremendous re-run value and money-making qualities. It may be booked in lieu of any picture on the regular program or as an additional Vitagraph attraction.

Harry Morey also has an important part in the cast and in support of these three players appear Rose Tapley, Mary Anderson, L. Rogers Lytton, Eulalie Jensen, Louise Beaudet, Arthur Cozine, Charles Wellesley and Helen Connelly.

G. F. Lenahan Promoted

G. F. Lenahan, formerly a member of the New York sales forces, has been promoted to manager of the Washington office, which has been made into a main branch. Before coming to Vitagraph Mr. Lenahan was connected with the Pathe Company in Kentucky and later with Paramount in New York.

PARAMOUNT'S KLEVER KOMEDIE

Will Release One Single-Reel Klever Komedies Every Other Week with Victor Moore as Star

Paramount Pictures Corporation will release exclusively in connection with its other "little features," the productions of Klever Pictures, Inc., known as Klever Komedies, in which Victor Moore, the well-known comedian, will be starred. These comedies will be released bi-weekly, alternating with the single reel Black Diamond comedies which have been distributed by Paramount during the past two months. Victor Moore has been interested in single-reel comedies for the past two years.

When he obtained his release a few months ago from the Lasky Feature Play Company, in whose productions he had appeared for Paramount, he immediately set out to organize a company to produce single-reel comedies, and his affiliations were naturally with those concerns who were then negotiating to release through Paramount.

The addition of the Klever Komedies to the exhibitors' program released by Paramount, now rounds out their service in a most excellent manner, as they are already releasing in connection with their four, five and six-reel features, produced by Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures, three single-reel features each week, the Paramount Pictographs, the magazine-on-the-screen, the Paramount-Burton Holmes Travel Pictures, and the Paramount-Bray Cartoons.

The first release, "The Best Man," will be given to the public on December 4, and will be followed every two weeks by a new subject. Mr. Moore has surrounded himself with an excellent cast of legitimate comedy players and will be assisted in the direction of these comedies by Harry Jackson.

The officials of Paramount have gone to every extreme to obtain a class of comedies that blend with the quality of their features and weave themselves properly into the exhibitor's regular program scheme, and which would attractively add to the type of better pictures for better theaters and a better public, upon which foundation Paramount has built since its inception.

Griffith Makes New Discovery

In the person of Miss Carmel Myers it is believed that D. W. Griffith has discovered another potential star of the silent drama worthy of ranking in time with other Griffith proteges that have achieved distinction, such as Mae Marsh, Bessie Love and the Gish sisters.


Carmel Myers, a Fascinating Griffith Star.

The daughter of Rabbi and Mrs. Isadore Myers of Los Angeles, Miss Myers met Mr. Griffith during the production of "Intolerance." Her father is an expert on Hebraic archeology and was one of the chief authorities consulted by the famous director for the Jewish historical scenes in the big spectacle. The unusual oriental beauty of the young girl attracted Mr. Griffith's attention, and upon testing her aptitude for dramatic expression, he found her possessed of much latent talent. A recent high school graduate in her teens, Miss Myers has only had a few months' experience in motion picture work, playing minor roles at another studio.

Her parents have now granted her permission to become a member of the Triangle-Fine Arts Company, under Mr. Griffith's supervision, and it is expected that she will make good the successful career that is being predicted for her.

The All Star Picture Distributors, Inc., of San Francisco, of which Sol Lesser is the presiding genius, has acquired state rights for Thos. H. Ince's spectacle, "Civilization," for California, Arizona, New Mexico. The deal was effected last week. Mr. Lesser has returned to the coast to make arrangements for the booking of the picture. The transaction was, as usual, supervised by J. Parker Read, Jr., general manager of the Harper Film Corporation.

Three Stars in Two Triangles

BESSIE BARRISCALE, MAE MARSH AND ROBERT HARRON ARE FEATURED

THE Triangle Film Corporation offers for the week of December 9, features in which Bessie Barriscale, Mae Marsh and Robert Harron portray the principal roles.

Bessie Barriscale appears in a Kay-Bee production of life among the remote districts of the Southern mountains, entitled "Bawbs o' Blue Ridge," written for her by Monte M. Katterjohn and directed by Charles Miller. Mae Marsh and Robert Harron are co-starred in a Fine-Arts play named "The Wharf Rat," written by Anita Loos and directed by Chester Withey.

Orchestra Aids Production

In filming the first Enid Bennett vehicle—a story that tells of a blind girl who lives in a world of her own ideal creation—Director Charles Miller of the Triangle-Kay Bee studios has found it necessary to keep an orchestra in almost constant commission to assist in producing the delicate and elusive atmosphere associated with the acting of a fairy tale.

In the spoken drama all response to emotional sensitiveness is contributed by the audience, which stimulates the actor to his highest possibilities but in screen acting the audience consists of a director and his assistant, and a camera man and his assistant, all centered on the technique of the production. It is naturally hard for the actor to secure the right psychological feeling and the sensitive emotional shading necessary in a part such as Miss Bennett is called upon to play in the new Triangle feature.

Hence the value of good music in supplying the missing stimulation. Victor L. Schertzinger, head of the Triangle-Kay Bee musical forces, should come in for some credit if Miss Bennett's characterization of the imaginative blind girl meets with the public approval that it is said to merit.

There have been a number of instances of novelists anticipating some great strides of science and now the motion pictures have proved themselves equally prophetic.

The supreme criminal court of Edmonton, Alberta, Canada, is now considering a case on its calendar which involves an invention that was introduced in "The Flying Torpedo," one of the first Triangle feature releases, starring John Emerson. The invention in question is that of an aerial torpedo which may be guided through the air by radio waves. The plot of this play, by Robert M. Baker and John Emerson, revolves about an eccentric writer of detective stories who foils a band of international spies and makes use of the aerial engine of destruction in defense of the nation.

Neither Mr. Baker nor Mr. Emerson had any way of knowing of the Hedenstrom invention. The flying torpedo in the photoplay of that name was the sheerest fabrication on their part. Probably the strangest coincidence of all is that "The Flying Torpedo," the Triangle-Fine Arts play, just chanced to be the week's bill at the Empress Theater, Edmonton, during the first week of the Bleiler-Hedenstrom trial.

Fairbanks Requests Loos Subtitles

At the special request of Douglas Fairbanks, Anita Loos of the Triangle-Fine Arts scenario department, will henceforth write the subtitles for all screen plays in which he appears. Mr. Fairbanks is convinced that the drawing power of the plays in which he is featured can be greatly affected, favorably or otherwise, by the amount of ingenuity or commonplaceness evinced by the writer of the captions.

"Time and again," says Fairbanks, "I have sat through plays by Miss Loos and have heard the audience applaud her sub-titles as heartily as the liveliest scenes. There have even been cases I could mention where her comments outshone the scenes themselves. This has convinced me of the great value of the kind of work she does.

The lithe vampire is Louise Glaum. Her opposite, real Love, is in the circumference.

"Boo, it's cold!" says Constance, and proceeds to dress up in furs. Miss Talmadge recently lost a sister, Norma, to matrimony and the East, but she still remains a bachelor and a Fine Arts-er. Next is Charlie Ray, Ince star, in his galloping clothes.

Douglas Fairbanks, it is said, can run anything—with the possible exception of his frau. You will notice that below the big Triangle humor maker has the genuine speeder face.



"In spite of what extremists may say regarding an ideal screen play that will be acting from beginning to end, without a single sub-title of comment or explanation, I think that such a performance would be stupid."

New Keystone Studio

A new and complete photographic studio is one of the latest additions to the Triangle-Keystone plant in Los Angeles.

The department comprises three rooms—an office, an enlarging room and a developing and printing room which are presided over by Paul Grenbeaux, who has installed a new invention of his own for enlarging.

Universal's Efficient Editorial Force

What is probably a record in the film world has just been achieved by the film editorial department of Universal City. For several months the department has been turning out forty reels a week, to meet the demand of the regular and feature programs.

A few weeks ago General Manager H. O. Davis informed Wyndham Gittens, the managing film editor, that the output would have to be increased to fifty reels a week. Although this meant an increase of 25 per cent, the department at once met the demand.

There are eleven editors and ten assistants, four operators and a secretary. The editors are: Gilmore Walker, Ralph Dixon, Dell Andrews, Earl Turner, Philip White, W. B. Pearson, Grant Whytock, Harold Mohr, A. P. Younger, Louis Ostrow and C. R. Wallace.

The members of the editorial force have been provided with the best possible facilities. Each assistant works opposite his editor assembling and patching the film.

Daily pictures are assigned to editors as soon as started and each day the footage is taken and the film is run in special projecting rooms to catch any possible errors as soon as printed.

"Lass" Is Popular

Helen Holmes again is setting a spectacular pace as a drawing card, this time in the serial successor of "The Girl and the Game," "A Lass of the Lumberlands," which is being filmed along the Pacific coast by Signal for release through the Mutual Film Corporation. Several chapters, of which there will be a total of fifteen of two reels each, already have gone to the screen. The play opened to heavy business, and reports from the sixty-eight Mutual exchanges in the United States indicate a steady booking increase.

The plot of the play gathers strength as it progresses. Miss Holmes' physical daring finds unusual opportunity to display itself in the wealth of incident the author has provided and the director is carrying out on the screen. The element of suspense is powerfully sustained between chapters, a consideration which always enters largely into the box office attractiveness of a moving picture serial.

Essanay Advances "The Breakers"

STOCK COMPANY FORMED FOR SERIES "IS MARRIAGE SACRED?"

PRESIDENT George K. Spoor, of the Essanay Company, announces an advance in the release date date of "The Breakers," in which Bryant Washburn and Nell Craig are featured. This will now be available on December 4.

To take the place formerly occupied by "The Breakers" on December 18 "The Phantom Buccaneer" will be offered. This is an adaptation of Victory Bridges' book "Another Man's Shoes." Richard C. Travers and Gertrude Glover will appear in the leading roles. J. Charles Haydon is directing the play.

"The Truant Soul," Henry B. Walthall's superfeature, maintains its original date, December 25. Mary Charleson takes the feminine lead in support of Mr. Walthall and Patrick Calhoun is the heavy. Harry Beaumont directed the play, which is designed for a screen time of approximately two hours.

Essanay Forms Stock Company

An all-star stock company has been formed at the Essanay studio, the members of which will play together continuously in a set of features. There will be twelve members of this stock company chosen from Essanay's best players to take the principal roles. Other players will be selected from Essanay's corps of actors to take minor parts whenever needed. Marguerite Clayton and Edward Arnold have been chosen to play the two leading parts in the series. The first of the series in which this company will appear is a set of twelve stories bearing on the subject "Is Marriage Sacred?" These stories are in no way connected except that they bear on this main topic. Each play will have its own title and be entirely distinct. This series will be short features approximating thirty-three minutes each. They will be released each Saturday beginning December 16, through the General Film Service. The first five titles are "The Burning Band," "Dancing with Folly," "Wife in Sunshine," "The Sinful Marriage," and "When the Man Speaks."

The others in the series will be announced shortly. While bearing on one of the deepest problems of the present day, the relation of husband and wife and children, the marriage and divorce situation, every play will be clean and wholesome and morally uplifting. It is planned to continue the work of this stock company after the series is completed.

Max Linder at Essanay Studio

Max Linder, Europe's foremost screen comedian, his forty-six trunks, secretary and retinue of servants, is established at the Essanay studio. Mr. Linder will produce twelve of his screaming comedies for Essanay. His contract provides for one each month and at the end of the year it is stipulated that this contract may be renewed at his option.

For his support Max has demanded and will obtain the most beautiful young women on the American screen. Mr. Spoor has promised as much, and already a search of the photoplay studios has been started for the necessary bevy of beauties.

In the forty-six trunks which accompanied Mr. Linder are the latest Parisian sartorial designs. Max is the dandy of the European screen, and as a dandy—the "darling of the ladies," he goes through his mirth-provoking escapades.

Metro Working on Eighteen Features

MME. PETROVA TO BE SEEN IN "THE BLACK BUTTERFLY" DECEMBER FOURTH

METRO PICTURES CORPORATION announces the release on December 4 of the Metro-Popular Plays and Players production, "The Black Butterfly," dealing with love and the war in Europe, in which Mme. Petrova is starred. Burton L. King directed the play, which was written by L. Case Russell and adapted for the screen by Wallace C. Clifton.

Rural Russia, peasant France, gayest Paris and the battle trenches of Europe are shown in this five-act Metro wonderplay. Mme. Petrova runs the whole gamut of delineation of character, appearing as a simple village girl, the favorite of Paris music-halls and toast of the cafes, a carefully brought up child of the convent, and a Red Cross nurse.

Mme. Petrova's supporting cast is a strong one, including Mahlon Hamilton, Edward Brennan, Roy Pilcher, Evelyn Dumo, John Hopkins, Violet Reed, Count Lewenhaupt, Morgan Jones, Anthony Merlo and Norman Kaiser.

For the first time in many months Julius Steger will be seen again on the screen in "The Stolen Triumph," a Metro-Rolfe feature for release on December 11. The scenario was written by Mr. Steger and Maxwell Karger, general manager of the Rolfe and Columbia studios. David Thompson directed the play. One particularly striking part of "The Stolen Triumph" is the appearance in the play of the devil as an allegorical vision. The playhouse scene for the play was taken in the Century Theater.

Eighteen Plays Under Way

With eighteen big productions under way in its studios at one time Metro Pictures Corporation has hung up a new record.

In the Quality studios Francis X. Bushman and Beverly Bayne are making a fourteen-episode serial under the direction of W. Christy Cabanne.

At the Popular Plays and Players studio Mme. Petrova is working on a colorful story of Corsican life written by herself in collaboration with Mrs. L. Case Russell. Also Edmund Lawrence is completing the direction of Anna Steese Richardson's play, "A Man's Woman" in which Mme. Petrova is starred.

Julius Steger is completing the production of "The Stolen Triumph" under the direction of David Thompson.

Mabel Taliaferro's new play is the Metro-Columbia feature "Jerry of the Emerald Isle." Robert Whittier is Miss Taliaferro's leading support.

In the Rolfe Studios George D. Baker is directing Lionel Barrymore in "The End of the Tour."

Frances Nelson has begun work on a picturization of Ella Wheeler Wilcox's poem "A Reverie in a Station House," with John W. Nobel directing. Miss Nelson has as her leading support Raymond McKee and Robert Whittier.

Viola Dana is working in "Threads of Fate" assisted by Augustus Phillips, Nellie Grant, Helen Strickland, Richard Tucker, Robert Whittier and Fred Jones.

S. Rankin Drew is directing Emmy Whelan in "The Belle of the Season," another picturization of an Ella Wheeler Wilcox poem.

Ethel Barrymore, who recently completed "The Awakening of Helena Richie," has begun work on a new Metro wonderplay as yet unnamed.

Mr. and Mrs. Sidney Drew have returned from a vacation spent in Cuba, and have already resumed work in the production of Metro-Drew one-act comedies, which have proved so popular.

At the Metro-Yorke studios in Hollywood, Harold Lockwood and May Allison are playing the finishing scenes of "Pidgin Island."

A one-reel photoplay, "Three Christmases," has been completed at the Popular Plays and Players studio under the direction of Burton L. King. Violet Heming and William Courtleigh have the leading parts in this little play.

Five other productions, as yet unnamed, bring the number of Metro plays up to eighteen.

Petrova to Make Graphophone Records

Mme. Petrova has signed a long time contract with the Columbia Graphophone Company to give both songs and recitations, making at least one double-disc record every month for eighteen months. The star will sing songs and arias from operas but her recitations will be for the most part from her own writings. This will not in any way interfere with her motion picture activities as Mme. Petrova will make her records when she has finished one picture and before she has begun another so that her mind will be free from all outside impressions.



First comes Mme. Petrova in Metro's "Extravagance," then fac-similes of Katherine Kavanaugh, Joseph Poland and Augustus Phillips, of the Metro family. May Allison is at the right in "Pidgin Island."

STAR JOINS INTERNATIONAL

Jane Grey to Appear in Golden Eagle Feature—Pretentious Showing of "Patria" in the Ritz-Carlton Ballroom—Other News

THE International Film Service, Inc., has chosen Jane Grey to appear in the latest Golden Eagle Feature, "When My Ship Comes In," an adaptation of the novel by the same name by Gouverneur Morris, which appeared serially in *Hearst's Magazine*. The photoplay is being made by the A. H. Jacobs Photoplays, Inc.

The International has selected an all-star cast to support Miss Grey in this story. Among the number are William J. Kelly, Nigel Barrie, Eleanor Blevins, Walter P. Richardson, Edith Campbell Walker, Ruth Chester, Morgan Jones and Robert E. Lee Hill.

Private Showings of "Patria"

"Patria," the preparedness serial of the International, in which Mrs. Vernon Castle is the star, is practically ready for the public. Two showings of the three first episodes will be held next week. The first will be in the grand ballroom of the Ritz-Carlton Hotel for the members of the literary, art and dramatic professions of the city, the members of the army and navy, aeronautic and similar defense organizations, the personal friends of Mrs. Castle and the press. An augmented orchestra under the direction of Professor Armand Vecsay, of the Ritz-Carlton, will furnish the music which has been especially written and arranged by Professor Vecsey. Mrs. Castle will be present in person as will also Milton Sills, her leading man, and Warner Oland, who has one of the principal roles.

The second showing will be at the Strand Theater, and will be primarily for exhibitors and the press.

C. J. Hubbell has sailed for an extended tour of the Orient where he will make moving pictures for the Hearst International News Pictorial.

Mr. Hubbell will visit Honolulu, Japan and China, and secure pictures of places that have never before been shown on the screen. Pictures will be made of Pali Mountain in Honolulu, the chrysanthemum gardens of Japan, the Fijiyama Mountain, Picture Island and the Sacred Bridge of Tokyo. There will be pictures from Korea and Manchuria, as well as from the mysterious cities of the interior of China, many of which have never before been visited by a white man. The negatives will be forwarded by Mr. Hubbell as fast as they can be taken and will soon be shown in the Hearst International News Pictorial.

Pictorial Shows Fighting at Verdun

The Hearst International News Pictorial has just received some remarkable motion pictures, which show the fighting at Verdun and on the Somme fronts. One of the most wonderful of these pictures is an armored train, upon which is vividly portrayed the manner in which the giant shells are placed in the big gun. All of the action is revealed from the time the shell starts on its way to the mouth of the gun until the explosion sends it on its mission of death and destruction. This is the first time that these guns have been shown in action.

The first of International's Adventure Series, "The Jockey of Death," was released on November 15. This is a story of circus life but it also tells in a clean, wholesome way a romance of the little circus rider. The principal roles in "The Jockey of Death" are portrayed by Mlle. Evelyn and M. Arturo, both of whom before their entrance into motion pictures were members of one of the most famous circuses in the world.

Only the Best for Selig

"There has been a cry to raise the standard in motion picture production," said William N. Selig, of the Selig Polyscope Company, in a recent interview. "I believe that all the film manufacturers, those of responsibility, are doing their utmost to raise and maintain the art. Productions totaling hundreds of thousands of dollars are being discarded yearly by a number of manufacturers who have believed these productions are not up to the standard of their regular releases.

"Figuratively speaking I tossed fifty thousand dollars out of the window recently. A seven reel production was being made, I had received flattering reports as to the merits of the drama, reports that gave me very high hopes. The film was completed and I viewed it. I was disappointed. The story was a good one, the photography was good, there was a very capable cast of players, several stars in fact—but there was something missing which, to my mind, put this production below the par of Selig Red Seal Plays. I ordered the picture remade. That order cost me fifty thousand dollars in cash.

"As I stated when the formation of the Kleine-Edison-Selig-Essanay service was announced, I propose to release only dramas of the highest class in that organization. I propose to observe no special release date. No matter what the expense incurred, or the time incurred on a production, if it does not measure up to the standard I have set, that production goes into the discard.

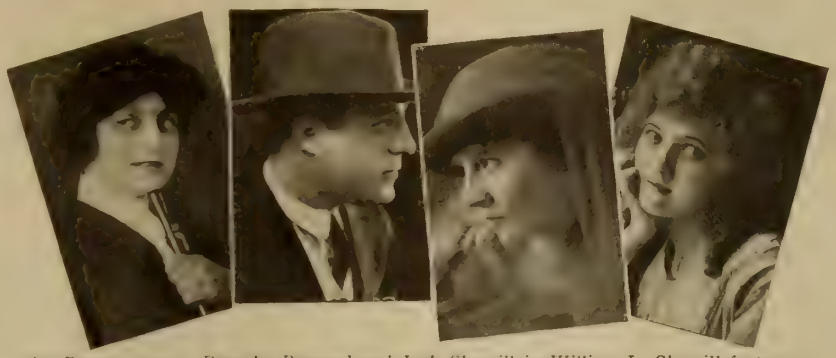
"The Selig Company is now releasing a number of Red Seal Plays through Kleine-Edison-Selig-Essanay Service. These productions include 'The Carpet From Bagdad,' with Kathlyn Williams; 'The Millionaire Baby,' with Grace Darmond; 'The Circular Staircase,' with Eugenie Besserer; 'A Black Sheep,' with Otis Harlan; 'The Prince Chap,' with Marshall Neilan; 'The Country That God Forgot.'"



First Four Art Dramas Ready

DOROTHY BERNARD, JACK SHERRILL, JEAN SOTHERN AND GERTRUDE McCOY

ART Dramas, Incorporated, the company that was recently formed to distribute the productions of the William L. Sherrill Feature Corporation, the U. S. Amusement Corporation, the Van Dyke Feature Production Company, and the Erbograph Company, has announced its releases beginning with the middle of December, and extending through to the middle of February of next year.



Art Dramas stars. Dorothy Bernard and Jack Sherrill in William L. Sherrill features. Gertrude McCoy—Van Dyke—and Jean Sothern, U. S. features.

The first picture that will be released by the new organization will be a production from the studios of the Van Dyke Feature Production Company called "The Lash of Destiny," written and directed by George Terwilliger. Gertrude McCoy has the leading role. The release date is set for the 14th of December.

A week after the release of "The Lash of Destiny," during the Christmas holidays, "Whoso Taketh a Wife—," a powerful novel, will be picturized, and released under the same name. The story is by Lester Putnam, and is in answer to Hall Caine's "The Woman Thou Gavest Me." "Whoso Taketh A Wife—" is being produced under the direction of Frank Crane. Jean Sothern will play the leading part in the picture. The production will be released under the U. S. Amusement Corporation brand.

The third of the Art Dramas will be a picturization of a well known Broadway success, "The Rainbow." It was in this play several years ago that Ruth Chatterton, now playing in "Come Out Of The Kitchen," first was starred. Playing opposite her in the Broadway production was Henry Miller. In the picture version of the play, Dorothy Bernard will play the part created by Miss Chatterton, while Jack Sherrill will portray the strong male lead. The feature is being made by the William L. Sherrill Feature Corporation.

The Erbograph Company will contribute the fourth release to the Art Dramas program, a picturization of "The Swinging Gates," a novel of mystery and thrill. The book appeared serially several years ago in a magazine, and proved to be very popular.

William L. Sherrill, the president of the feature producing company that bears his name, announces that he has bought the screen rights to "The Rainbow," written as a play by A. E. Thomas, and "Once To Every Man," one of the best sellers of a year ago, for production and release on the Art Dramas program.

"The Rainbow" was first produced as a Broadway attraction at the Liberty Theater, in March of 1912, and it had a most successful run there, staying for over a year, and has been touring the country ever since with success.

"Once To Every Man" first appeared serially in the Metropolitan Magazine, where an installment of it appeared every month for a year. It was then published in book form, and was so successful that it ran through four editions within the first six months after its issue. It was written by Lary Evans, who is also the author of "Then I'll Come Back To You," which was screened so successfully by the Frohman Amusement Corporation, with Jack Sherrill and Alice Brady in the leading parts.

Speaking of his acquisitions, Mr. Sherrill said: "'The Rainbow' and 'Once To Every Man' are good examples of the type of stories we shall produce for the Art Dramas program. They are the kind of stories we meant when we announced in our advertisements that we would screen 'strong, dramatic stories, founded on well known plays and novels, and only the best original scenarios obtainable.'"

Three New Stars for Art Drama

Dorothy Bernard, Jack Sherrill and Robert Conness have been engaged by the William L. Sherrill Feature Corporation to play the leading parts in that company's picturization of "The Rainbow."

Miss Bernard, Mr. Sherrill and Mr. Conness are well known to the public, Miss Bernard having been featured by the Fox Film Corporation in a number of its photoplays, while Mr. Sherrill is remembered for his impressive work in a number of World Film Company productions, where he was co-starred with Alice Brady and other stars of that company. Mr. Sherrill has also appeared in several of the Frohman Amusement Corporation's successes, notably "The Conquest of Canaan" and "The Witching Hour," in which Mr. Conness was also one of the featured players.

It is interesting to note that Miss Bernard played the leading part in "The Rainbow" when she was the star of the Belasco stock company in Washington.

Cavalry Troop Help Helen Holmes

Troop D, United States Cavalry, just back to Los Angeles barracks from Fort Huachuca, Arizona (known in army circles as "the loneliest fort"), helped Helen Holmes make "A Lass of the Lumberlands" the biggest success of her sensational career.

Fresh and dusty from the Mexican border, Troop D, according to word from California, with regimental permission, took part in one of the scenes of the fifth chapter of the fifteen-chapter thriller. The result is expected to be one of the best bits of realism in the serial.

Director Lynn Reynolds has completed a new five-reel Universal feature of very unusual sort.

Director Stuart Paton is working at Universal City on the fourth chapter of "The Voice on the Wire."

Louise Owen Joins Universal

Louise Owen has joined the Big U forces at Universal City. Miss Owen has had a notable career on the legitimate stage and in pictures.

She was born aboard a ship on Lake Michigan. Her education was completed in the convent of the Sacred Heart in New York. She has appeared under the direction of the Shuberts in the Princess Theater and the Little Theater in New York, for three years was with Biograph, later joined the Mutual, and from that company went to the Vitagraph, with which organization she remained until she joined the Universal.

Magazine Contestant in Feature

Miss Lucille Zintheo, one of eleven winners of a "Beauty and Brains" contest conducted by *Photoplay Magazine,* has been given a three-years contract by Herbert Brenon, and will be seen in his future productions for Selznick Pictures. Her first appearance on the screen will be in "The Queen Mother," in which Florence Reed will be starred. Miss Zintheo, who comes from Spokane, won her engagement by playing a brief scene, outlined to her by Mr. Brenon, in such a telling manner that he was convinced her intelligence would compensate for her lack of experience. Incidentally, she is really beautiful.

Mary Pickford as Scotch Lassie

SECOND ARTCRAFT RELEASE WILL BE "THE PRIDE OF THE CLAN"

WITH characterizations of girls of many nationalities to her credit, including Dutch, Japanese, Hindu, and various phases of national American life, Mary Pickford's next effort will be the Scotch lassie. Under the direction of Maurice Tourneur, Miss Pickford is completing the production of "The Pride of the Clan," which will be released through Artcraft in a few weeks.

Walter E. Green, president of Artcraft Pictures Corporation, distributors of Mary Pickford productions, in commenting on "The Pride of the Clan," said:

"Since Miss Pickford in 'Less Than the Dust' created a distinctly national characterization, she has received hundreds of letters requesting her to give characterizations of young women of other lands. Here's a field unlimited in scope and possibilities and particularly favors, we believe, Miss Pickford's extraordinary abilities and powers, as she more than any other American star of the screen, represents a universal type.

"According to all indications, 'The Pride of the Clan' will surpass anything Miss Pickford has done in the past. Throughout the United States there are hundreds of thousands of persons, not being devotees of the theater, who would never miss an opportunity to see a Scotch characterization on the screen."

Artcraft to Negotiate with Directors

In accordance with its progressive departures from the conventional in its endeavors to improve the general quality of the present photoplay standard, Walter E. Greene, president of the Artcraft Pictures Corporation, says the company is ready to negotiate with the very best directors in the country. "Of course," said Mr. Greene, "we can only consider the master-directors in the business and will afford them the greatest opportunity to present their very best efforts.

"The directing end of the Artcraft Pictures will be given particular attention and the Mary Pickford company, the George M. Cohan company and other producing units of this organization to be announced in the near future, will proceed along lines that present progressive departures from present studio rules and regulations.

"When we announce that our subjects are produced *by* the director we mean just that. The Mary Pickford Film Company, for instance, does not hand its director a script at the eleventh hour while he is still working on the last subject, stipulate a time when the new production is to be finished, or handicap him with other limitations as evidenced in the average studio. Our producer is given the story four weeks in advance of the date on which the actual production will commence. He is given more than sufficient time to fully study his forthcoming subject, and to lay his plans. His creative capabilities are given wide play and he is allowed ample time to figure out and test the practicability of his ideas.

"The motion picture industry represents an art and should be treated as such. The talented artist does not sit down and paint a wonderful idea in a specified time. His time is his own and he proceeds in his work accordingly. There is no one to tell him how much paint he should use, nor how long he should work on his subject. He thinks, plans, makes tests, and when his work results in a masterpiece he is more than repaid for any apparent waste. Of course, the director could hardly proceed along the lines of the average artist, but at the same time he should be allowed to create and improve his handiwork and finish it properly before he is asked to commence actual work on a new subject.

"Although it is readily apparent, few seem to realize that the great director is to the photoplay what the great editor is to the newspaper. The scenario writer may be a wonder, every player in the cast may be an artist, the cameraman may be an expert, the laboratory may be efficient, but it is up to the director to not only get the best efforts out of each department, but—after they have been obtained, to put them together so that each will appear to best advantage in just the same manner, as the editor who gets the best work out of the various members of his staff and then places it before the public in the most effective manner.

"In addition to encouraging the productive genius of the directors of its producing units, Artcraft will at all times act as the great intermediary between the man who produces the subject and the man who presents it to the public. We will give the exhibitor only what his patrons want.

"Our producers, through Artcraft, will be in direct touch with the man who pays to see our product, and the man who thus pays out his money will not only view the kind of entertainment that pleases him but will have the opportunity of seeing the very best efforts of such master-directors as Maurice Tourneur and John Emerson."

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is now a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and formerly associated with the Central Film Service Company of Indianapolis. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

P. E. E., Local No. 631, I. A. T. S. E., Marshalltown, Iowa, writes as follows:

I am very glad to see you are going to add a Projection department to MOTOGRAPHY as it will make the magazine more interesting to operators and also to live managers. Now for the question for the new department—What can I do to get cemented lens apart? Hoping to see my answer in the first issue of the new department, I wish you success.

Answer. My advice to you, in case you have a good set of lens, would be not to experiment with them, but to send them to the manufacturer and let them repair them for you. But lens may be taken apart by laying them in warm water and bringing it to a boil. Remove the lens and slide them apart. You may have to repeat this several times before they come loose. I hope the above advice will help you out and that I may hear from you and the rest of the operators of your local often.

R. M., Rushville, Indiana, asks the following question:

What are the largest size port holes allowed in a booth and by what law are the size of them governed—state or national?

The size of port holes are limited in some cities and states, but as a rule they are controlled by the local building inspector or the building code. I would advise you to take up the question with your local authorities.

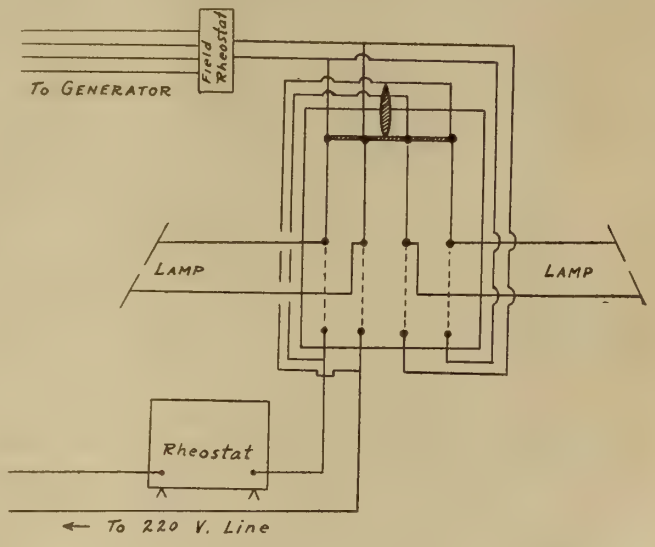
J. E. F., Cairo, Ill., writes as follows:

I am going to open a house using two Power's machines with a generator set and my operator tells me that I will have to have a generator big enough to carry both machines. He wants to warm the carbons on one machine while the other one is running. I will have a 85-foot throw with 220 volts A. C. current coming into the building. Is there any way that I can get the desired results without changing my generator? The one I used in my other house is an E 35amp. set and has given good results on a single machine. Please advise me as soon as possible. Thanking you in advance, I wish you success in the new department.

Answer. If you were buying a new set of generators I would advise you to buy a set large enough to carry both machines, but as you have the set already I think I can give you some information that will help you. Locate the machines, generator and switchboard where you want them and connect up as follows: Run leads from generator to field control and volt and ampere meter, then to fuses on board. From fuses connect to two of the top lugs of a four-pole double throw switch. Continue these wires to the bottom set of lugs, diagonal from the lugs used at the top. Next, connect up a 220-volt rheostat the same as if you were going to use it on a single machine, but instead of running the wires to the machine, run them to the two lugs not in use at the lower end of the four-poled switch, then around to the lugs not in use at the top of the switch. Next run one set of wires from the lugs in the center of the switch to one machine and run another set of wires from the remaining set in the center to the other machine. In connecting to the machines be sure you connect the wires so that the negative side of the current from the generator is connected to the lower carbon jaw of the lamp on each machine.

When you throw the switch in on the top set of knives you will find that one lamp will be on the generator and the other one on the rheostat, and by throwing the switch on the lower set of knives the current will be reversed on the machines, via the one that was on the generator will be on the rheostat and the one that was on the rheostat will be on the generator.

Below is a diagram that will possibly help you out.



Question No. 90, appearing on page 1175 of the November 25 issue, and answered in brief by Mr. Rothapfel, was as follows:

I have been managing a picture show in this village nearly two years and have gotten along very nicely with it until recently; now the light is bad. I have been using "Electra" and "Bio" carbons until about two weeks ago. Having been unable to secure any more of the above-named carbons, have tried several domestic makes; none of them gave the desired results. At present am using an Australian carbon; that's no better. Can you tell me where I can get the Electra or Bio carbons? If not, can you tell me what to do to get a good light with something else? The current furnished here is 110 volts, 60 cycles, A. C. We take it at 110, and run it through a Powers "Little Giant" transformer, which steps it down to 75 volts. We are not getting within 25% as much light as before. If you can assist me in any way to get back

that other 25% light it will be greatly appreciated. I will look for your answer in MOTOGRAPHY.

I believe Mr. Rothapfel hit the nail on the head when he said, "I think that projecting motion pictures today with A. C. current, when it is so easy to get direct current, is inexcusable," but I cannot understand why you have gotten along so nicely in the last two years and now you are having trouble with your light. I have experimented quite a little with several makes of carbons, and I must admit that "Electra and Bio" carbons are as satisfactory as any I ever used, but I am thoroughly convinced that they are not in a class by themselves (which every operator thought they were at one time), and that the same results may be obtained with carbons "made in America" as have been obtained with them.

I would advise you to install a direct current outfit or a converter of some type to do away with your A. C. current. There are several types on the market that are giving first-class results. If you want to continue using your transformer I would advise you to have your local electric company take a reading of the voltage at the main switch and see whether you are getting your full voltage or not. Very often the electric companies overload their transformers and that causes the show shop man a lot of trouble, also causes the operator to be blamed for a bum light when he is in no way to blame for it. If you find that the voltage is up to 110 at the switch, then I would examine every connection from the switch to the lamp itself, making sure that all of them are tight and making a good contact. If you find all of them in good shape, then have some first-class electric firm overhaul your transformer and see if it is O. K. If after you have tried all of the above suggestions and are still having trouble, write me under separate cover, Editor Projection Department, MOTOGRAPHY, and I will be glad to recommend several makes of carbons to you. I merely mention this to you, as I do not care to boost any particular carbon through the columns of this magazine.

All right, boys, let's have some more discussions. Tell us something you have found out that might help the other fellow.

There is one thing of which the intrepid cameraman must be sure and that is, that he has a correct record of each exposure. He must avoid the embarrassment of the green cameraman who caused an Orangemen's parade to be shown as the installation of a Catholic archbishop. The Rothacker Film Manufacturing Co. of Chicago has just issued a splendid record book for cameramen of all kinds. It contains convenient blanks for complete records and fits easily in a side coat pocket.

Every Camera Man
CAN AVOID SCENE MIX-UPS

and keep accurate record of each exposure, by using the book we will send you postage prepaid, if you will send us 15 cents in stamps

Rothacker Film Mfg. Co.
1339 Diversey Parkway, Chicago

TRAVELOGUES AND COMEDIES

American Standard Motion Picture Corporation to Distribute Split Reel Educationals and New Comedy Series

The American Standard Company announces that beginning November 29 it will release every Wednesday something new and different in a split-reel travel and educational picture.

In making the announcement of this release, M. G. Watkins, general manager of the company, said in part:

"These travel and educational reels are being made by the Progressive Film Manufacturing Company of New York, and will be extremely high class in every detail. Our branch representatives have been requested to select the finest and largest of photoplay houses in their respective territories for first showings.

"Until recently these subjects were released in short length form, only in and about the city of New York, showing at the Strand, Rialto, Broadway and other prominent theaters, but the demand proved so strong that a national release was arranged.

"The first release will include 500 feet, entitled 'Duckville,' an educational, showing the raising and shipping of ducks, and points of interest pertaining to the duck industry, near Allentown, Pa., the largest duck farms in the world. The balance of the reel, 'Niagara of the East,' is a beautiful scenic, showing the wonderful Silver Thread (The Niagara of the East), Mongoup and Denton Falls.

"These pictures should, and will, meet with immediate favor wherever exhibited, and it is expected that the initial release of only thirty copies for the United States will practically be doubled in a very short time."

The American Standard also announces the awarding of a releasing franchise to the Monitor Film Manufacturing Company of Washington, D. C., for single-reel comedies.

It is expected that the first Monitor release will be placed on the market the early part of December. Among the early releases announced are included: "The House of a Thousand Spooks," "Those False Teeth," "Robinson Crusoe, Jr., and Company," "How Levi Fooled the Folks," "Dear Old Dad," and "The Ghost of Mooredown Manor." The Monitor company has with it several prominent players, among whom is the popular screen favorite, Marie Josephs and George Ross, formerly with Metro.

Lou Rogers, for the past eight years connected with the William Fox organization in various capacities, has resigned to go into business for himself. He has taken two floors at 218 West Forty-second street, New York City, where he will handle states rights. Mr. Rogers now has "How Molly Made Good," "Where Are My Children," "A Prima Donna's Husband" and several other films of high quality. Even more important is the announcement of his becoming a producer. Within a few days Mr. Rogers expects to start upon the production of a recent Broadway success.

With Ruth Stonehouse as the featured player and Jack Mulhall playing opposite, Universal Director Raymond Wells is still working on the five reel feature, "Constantinople by the Sixth."

Current Releases Reviewed



"Bride and Gloom," "The Sea Nymphs" and "Some Kid," new Christie comedies.

Christie Comedies

Five Amusing and Brisk Comedies for Early Release. Reviewed by Thomas C. Kennedy

FIVE Christie comedies, one of them in two reels, were shown for review last Friday. "Bride and Gloom," the two reeler, "Some Kid," "The Brass Buttoned Romance," "The Sea Nymphs" and "Tramp-Tramp-Tramp" are the titles of the pictures shortly to be offered to exhibitors by the Christie Company, a company whose comedies are well known to the trade. Judging from these fine offerings it is evident that the producing concern has put the best interests of the screen comedy uppermost, for these films are distinctive. Handsome, tasteful settings, a high quality of photography, a capable company of actors and brisk movement of the action characterize and distinguish these Christie offerings from the averagely good comedies.

The pictures, through their nice settings and the fine appearing players, to say nothing of the attractive extra girls, permit the pictures to attain to that quality generally termed "class." When we say that these comedies are classy we feel that we have told the truth and nothing but the truth. As to the type of these productions, they are neither straight comedy nor out-and-out slapstick, but a clever combination of the two. This works to the mutual advantage of the two styles of comedy and the spectator, naturally.

The players are known to both exhibitors and picture-goers. Betty Compson, Billie Rhoades, Neal Burns, Harry Ham, Harry Rattenberry, Dave Morris, Stella Adams are all names that have been written and spoken of frequently in the world of motion pictures. Something more to the point is the fact that they are capable and talented screen comedians.

"Bride and Gloom" goes through one reel of fairly diverting light action telling of the rivalry between two clerks for the hand of the daughter of the boss. Its main situation finds the bride, in slumber costume as some of the fashion reels might say, in the home of the rejected suitor. This comes about through an innocent prank played by her girl friends in locking the bride in a folding bed and the groom's generosity in sending said bed, which is not wanted in the newly-wed home, to his erstwhile rival. There is a brisk chase which begins in a dumb-waiter and takes one through cellars, up fire escapes, over roofs and back to the folding bed. Billie Rhoades plays the bride and Harry Ham the groom in this zestful two-reeler produced by Al Christie.

"Some Kid" employs a familiar situation. An absent-minded mother by mistake carries home a colored baby. The usual complications ensue, but their familiarity does not prevent this picture from pleasing through its fine production and enactment. Betty Compson, who is easily one of the prettiest young girls the camera ever blinked its keen eye at, and as charming a one, is the wife. Horace Davy directed the production. A pair of tramps, who bring their crude manners and their crooked ones with them into the house in which they are received as the college boys expected in disguise, is the plot of "Tramp-Tramp-Tramp," a production whose amusement depends mostly upon the slapstick form of humor. Al Christie directed.

"The Brass Buttoned Romance" tells the melodramatic tale of a police captain who is crooked and who uses his superiority over the young detective in love with a pretty girl because the captain wishes to marry her. There are abductions, chases in motor boats and thieves' dens in this offering. "The Sea Nymphs" deals with an elderly couple's rejuvenation through the agency of a mystic drug administered by a mystic who plies his trade at a sea-side resort. A group of young girls in bathing costume play an important part in the action and they are the attraction in some quite attractive scenes.

There is a pleasing variety manifested in the several offerings shown. The ideas differ and the general treatment is different in all the pictures mentioned above. But while they differ in subject and matter they do not in quality, and were we asked to pick the best or rather say which one of the five is superior to the other four we would be forced to admit our inability to make a choice.

"Bawbs O'Blue Ridge"

Triangle-Kay Bee Mountain Romance with Bessie Barriscale. Reviewed by Thomas C. Kennedy

IN "Bawbs O'Blue Ridge" Monte M. Katterjohn has written a story with a "waif child" part for Bessie Barriscale, and, making all allowance for the popularity of such characters with screen patrons, the scenario writer at the same time has not provided the star with the best of opportunities nor the style of role best suited to her. Further considering the story, it must be said that "Bawbs O'Blue Ridge" pretends to be nothing more than a vehicle for the leading actress, its frailty of construction and transparency of plot testify to this.

As soon as the mountain girl meets the novelist visiting in the hills of Kentucky it is a foregone conclusion in the mind of the spectator that just four reels, more or less, will unwind themselves to the final scene with girl and novelist in an embrace signifying a happy if hasty marriage. In the time and footage intervening there has been introduced one character, and so a few scenes that are interesting in proportion to the amusement they afford. This is the old miser who commences a siege upon Bawbs' heart and affections because he wants her newly acquired fortune of some five thousand dollars.

Charles Miller, the director, gave telling attention to the setting of the story. The scenery is in many cases beautiful and it furthers the appeal of the offering. Mr. Miller has apparently joined the growing force of directors who believe that a light and entertaining touch is added to the picture by having the leading lady bathe or have a bath administered in view of the audience. We have no desire to give our opinion of this sort of thing, but we do hope that the pioneers will not be successful in popularizing the practice.

Briefly, "Bawbs O'Blue Ridge" tells of an orphan girl who loves and is loved by the stranger from the valley. Her foster mother speaks her last words in advising Bawbs to re-

fuse to marry because the man will be sure to make her miserable so as to get her fortune. But Bawbs finally learns that the novelist does not want her money and she leaves the mountains with him.

One good incident in the story comes when Bawbs de-



Bessie Barriscale and Arthur Shirley in "Bawbs o' Blue Ridge."

termines to consult the voices of the night for advice as to who she aught to marry, the old miser or the novelist. She coaxes the birdie to whistle and thus tell her to marry Gunther, but to her disappointment it does not. On the other hand, the owl hoots without the least bit of encouragement and the hooting to her means that old Bradley is to be her husband.

Joe Dowling does an excellent character bit as Phennes Bradley. Arthur Shirley and Jubal Wade are in the cast. Miss Barriscale is interesting, but she has been seen to far better advantage in the majority of her former appearances.

"The Madness of Helen"

Five-Reel World Drama. Released November 20. Reviewed by Genevieve Harris

THE exhibitor and the theater patron seeking a picture really "different," should take note of this Paragon offering directed by Travers Vale for the World program. It is an unusually well presented mystery story. The outline of events is followed without difficulty, yet the viewer is plunged deeper and deeper into the mystery. Even if he thinks he sees a way out, he will probably find himself surprised at the ending. The important thing is that the interest is held tensely and the ending satisfies.

In addition to good directing, there is good acting on the part of a cast headed by the two favories, Ethel Clayton and Carlyle Blackwell, supported by Earl Schenck, Jack Drumier and Charles Duncan. There are a number of very beautiful night and sea pictures, some of them tinted.

The audience is purposely kept in ignorance of the fact that Ethel Clayton is playing a dual role, two sisters. In the last reel this is explained, and the story ends happily. If your audience likes a picture away from the usual, it will be entertained by this one.

The Story: Helen Carlton (Ethel Clayton) is in love with Robert Haskell (Earl Schenck), a navy surgeon. Her father opposes the affair and Helen elopes with her lover. A detective employed by Helen's father discovers them and words his report in such a fashion that the father believes his daughter disgraced and he dies of the shock. Helen's husband is recalled to his ship and the girl returns home. On her way she is injured in an auto accident.

A little while later, the family physician of the Carlton family finds for Helen a dwelling in a remote village. Two years later Dane Ashley (Carlyle Blackwell), a young author, returns to his home in the village and learns of the mysterious woman who lives with her child in the house surrounded by a high wall. He has occasion to save the girl from the rudeness of a group of urchins, and he becomes interested in her. They meet occasionally and in spite of the gossip of the neighbors, who think the girl insane, Ashley falls in love with her. But she declares that a wall of sorrow and sin lies between them.

On a wild night the mysterious girl, fantastically clad, runs throughout the village and, like a will o' the wisp, dares the men to follow her. In the morning, for her mad pranks, the girl is stoned by the women of the community. And in the events that follow, the mystery is cleared up. For Ashley calls his friend Robert Haskell, lately returned from his ship, to attend the wounded girl. And the girl Ashley loves, who is really Helen's sister, Virginia, tells of the events of the past two years, of her return home to find her father dead and her sister insane from an injury, of her retreat to the village where Helen's child was born, and of the watchful care over her mad sister. Then Robert reveals the fact of the secret marriage. Under his care Helen recovers her sanity, and Ashley and Virginia are married.

"An Enemy to the King"

Vitagraph's Second E. H. Sothern Production. Reviewed by Thomas C. Kennedy

IF "The Chattel" played return engagements, "An Enemy to the King" should "redouble," as we say in "bridge." Granting that E. H. Sothern was the attraction in the former picture, and most assuredly he was, picturegoers will certainly find this distinguished actor more to their liking in "An Enemy to the King," for the simple reason that Mr. Sothern as an actor is far superior in costume. And incidentally, "An Enemy to the King" is a better play than "The Chattel." It is more interesting as to story and more colorful as to production.

The fear in which exhibitors once held the costume picture has been greatly reduced, if not eliminated altogether, so there can be no complaints on that score. If properly done the costume play is particularly well suited to the screen, because so many opportunities for pretty scenic effects are offered. Fred Thompson availed himself of the occasions for colorful pictures in producing this script, and the setting he has given the story is handsome, atmospherical.

"An Enemy to the King" was produced on the speaking stage with success by Mr. Sothern. The original play was written by Robert H. Stephens and while the adaptor, H. W. Bergman, concentrated upon the main situation of the play to such a degree as to exclude variety from his scenario, a screen version that compares favorably with the original has been achieved. However, those who insist upon comparing the screen with the stage production of "An Enemy to the King" will doubtless decide in favor of its oral interpretation in regard to the dramatic force of the last act.

This romantic drama tells the story of a soldier who fights valiantly for the cause of the persecuted Huguenots. Eranton De Launay, called the Huguenot Fox, is hunted by the soldiers of the Duke of Guise. The latter receives a visit from Julia De Varion, whose father has been imprisoned for shielding fugitive Huguenots, and she comes to plead for the release of her father. The duke prevails upon her to find De Launay and by her beauty lure him into the Duke's trap. If she does this her father shall be released. Julie and De Launay meet. He is attracted by her beauty and charm and Julie loses her heart to this courageous and courteous soldier of Henry of Navarre. Though trapped



Edith Storey and [illegible] in "An Enemy to the King."

by the Duke of Guise, De Launay outwits and outfights his underlings, and the lovers, after securing an order for the release of Julie's father, depart.

Mr. Sothern is a pleasing and romantic figure as the rather swashbuckling, albeit polished and cultured De Launay. His

ease and the effect of his poise and gesture in costume affords keen pleasure. Edith Storey, a skilled screen actress, suffers a bit by comparison with Mr. Sothern, for while her's is an effective performance she is not so much at home in the fancy dress of the period in which the scene is laid. Roland Buckston is capital as the man servant. Mildred Manning, John Robertson, Fred Lewis, Piere Colone, Charles Muxitt, Adrizonu, Denton Vane, Brinsley Shaw are pleasingly prominent in the supporting cast.

A great deal of the action is laid in the Inn of Rougin, in fact, the important incidents take place in interior settings, as in the acts of the stage play. Some of these scenes are noticeably slow-footed in their development, but on the whole "An Enemy to the King" is a thoroughly interesting six-reel picture. Costume stories lend themselves to leisurely treatment well. The exterior views are strikingly pretty in most instances and several bits of good photography are contained in the offering.

"Miss George Washington"

A Five-Part Famous Players Comedy Featuring Marguerite Clark. Reviewed by George W. Graves

WHEN a five-reel comedy, not of the broad slap-stick variety, keeps an audience in almost uninterrupted laughter it is a comedy surely that comes under the heading of rare. Rather than say this is "one" of the best pictures Marguerie Clark has appeared in, the writer is impelled by force of enthusiasm to say that it is the very best, but he has not seen quite all of this popular actress' pictures. In all the humorous subtleties which the part calls for Miss Clark is superb. Niles Welch, in the leading male role, gives a performance of such merit as to warrant his being featured with Marguerite Clark. After seeing his delightful interpretation of this role, it is a pretty safe bet that people will be clamoring to see more of Niles Welch. The facial expressions of dismay and embarrassment which are incident to the part he handles perfectly. The picture truly has a remarkable cast, every member being suitably placed in his part and acting it finely. In it are Frank Losee, Florence Marten, Joseph Gleason, Maude Turner Gordon, "Billy" Watson and Herbert Prior.

In the ingeniously constructed story, ludicrous situation follows ludicrous situation with breathless rapidity. The excited anxiety in the mind of the spectator every now and again testifies to the story's nearness and trueness to every day life. The author has constructed *his* story with a view to getting every last ounce of comic value out of the situations, and it has been carried out in just this way by the director, J. Searle Dawley. He maintained the somewhat complicated happenings in splendid coherence. The sets are extremely tasteful, always appropriate and sometimes lavish. Lightings and photography, do ample justice to these sets. Some street scenes were taken in Washington, D. C.

Not to go into detail, for this would be unfair to those who want to get the maximum of enjoyment out of the picture, the story deals with an almost inextricable web of falsehood which a young and frivolous girl winds about herself and others



Marguerite Clark in "Miss George Washington."

(notably among the "others" being a handsome young man) by piling one "fib" upon another. The first "fib" necessitates an endless chain and things become hopelessly entangled towards the story's finish. One of the most disastrous lies is that which makes the young man her husband. When the story ends, Bernice, the champion "fibber," gives up the medal mistakenly presented her by the George Washington Truth Society, artfully confesses what part of the truth she can without discredit to herself, and throws herself into the arms of the man who has so valiantly helped her through the deep waters.

This offering will stand all the advertising and boosting the exhibitor wishes to bestow upon it and he can talk loud and long about it without fear of being ironically called by his patrons a *Mr.* George Washington because of his fabricating propensities. "Miss George Washington" will be appreciated by any audience, but it is first and last a picture for the finest class of houses. The picture is among the few best comedies of the year.

"A Lass of the Lunmberlands'

Chapters 5 and 6 of the Signal Serial. Reviewed by Genevieve Harris

CHAPTER FIVE of this serial, featuring Helen Holmes, directed by J. P. McGowan, contains several exciting situations, a number of spectacular incidents and an interesting story. Politics dominate this chapter. In the last installment,



Helen at all times watchful to defeat Holmes' plans.

"Dollar" Holmes had been beaten by Helen's scheme whereby his road was declared to be a common carrier and ordered to transport to mill the logs of the rival owners, consigned it. Holmes, to offset this, decides to have the mill condemned. One of his men causes a boiler explosion to take place in the mill. The mayor of the city refuses to condemn the mill without an investigation and for this reason Holmes, who dominates the town, has the mayor recalled and one of his own men nominated and elected, after throwing out on a technicality the votes of the logging camp men.

Helen and her friends seem beaten, but in chapter six they show their resourcefulness. There is another mill nearby to which Holmes' railroad should be built, according to the franchise. In order to get their logs to this mill, they bring up the franchise question and Holmes is ordered to complete the route. When he pleads his inability, the small timber owners offer to build the road for him. In this episode Helen and the overseer of the project set out for the location, taking with them money to pay the men. While traveling, they are robbed of the money, but they are on the trail of the thief.

The two chapters are characterized by quick action and good photography.

The Week's Selig Releases

Army Pictures and Western Play for Week of November 27. Reviewed by Genevieve Harris

"FOLLOWING THE FLAG." Under this title the Selig Company has assembled three reels of scenes taken of United States army life during the recent expedition to the Mexican border. Because of the general interest in things military and of course in this expedition, the offering will doubtless be a strong drawing card. Much of the film will be of interest to every patron and all of it will be of interest to those especially interested in the subject. Others may find some of the scenes a bit monotonous, especially the rather lengthy marching scenes. But there is little doubt of the drawing power of the release.

and, in the theater, the greater number of the patrons will be interested, and many of them enthusiastic.

The troops are shown on marches; there are artillery and cavalry maneuvers, and phases of the soldier's life in the encampments shown.

"MISTAKES WILL HAPPEN." This is a one-reel western play with a comedy twist, which will be liked by most audiences. It was written and produced by Tom Mix. He and Vicky Forde as usual have leading roles, with Pat Chrisman and Sid Jordan in the cast. The story sets forth the trouble encountered by Tom Warner, who when about to marry Vicky Mason, forgets the marriage license. He returns to town for it, leaving Vicky bedecked in bridal finery, waiting for him. On the way, his mount is taken by a thief who leaves a stolen horse in its place and Tom is put in jail for theft. Vicky, impatient, sets out after Tom and finds him in jail. The real thief is discovered and Tom is released.

"Lone Star"

Five Act American Drama Released November 23. Reviewed by Genevieve Harris

WILLIAM RUSSELL plays an Indian in this, the best vehicle which he has appeared in this year. Kenneth B. Clarke has written a strong, consistent story, which Director Edward Sloman has handled in an effective fashion, and Russell is excellent in an especially worth-while role. The picture on the whole is one which will attract and satisfy a high class, critical audience.



Lone Star goes away to be educated.

This is not a "western" picture, although there are some interesting scenes of Indian life. The important part of its story is laid in a modern city environment. There is an idea in the play, a strong one, the fact that present so-called civilization has as barbarous and cruel a side as frank savagery. The hero of the story learns and proves this, and the hero is a young Indian who becomes a noted surgeon. Russell's depiction of this character is praiseworthy for its sincerity. He is entirely free from the suspicion of pose which occasionally crept into some of his previous characterizations.

The balance of the cast, who are also very good, are Charlotte Burton, Harry Von Meter, Alfred Ferguson and Ashton Dearholt. The photography and settings are satisfactory.

The Story: Lone Star, an intelligent Indian boy, determines, when he sees his mother die under the care of the ignorant "medicine men," to learn the secret of the white men's skill and bring it back to his people. He attends the Indian school and because of his progress there he is sent east to study surgery.

In eastern hospitals, Lone Star distinguishes himself. When he performs successfully a delicate operation upon a paralytic, he becomes famous. Then he meets and falls in love with Helen Mattis, an heiress who became a nurse through her interest in social work. The girl returns his affection and is willing to marry him, but her father objects because when a boy he had witnessed an Indian massacre and is unable to overcome his horror of the race. Lone Star declares that under the thin skin of white civilization is cruelty as great.

Then a series of events prove his contention. Mattis' son, while intoxicated, is guilty of an attack on a girl, whom Lone Star saves. A tenement owned by Mattis and pronounced unsafe collapses and many people are killed. And lastly Helen is seriously injured when an unsafe elevator, installed in her father's building because of its cheapness, falls. Lone Star through his skill in surgery, cures the girl, but although her father is humbled before the Indian, he leaves her and goes back sadly to his own people.

"The Men She Married"

Five Reel World Drama Released November 27. Reviewed by Genevieve Harris

THIS picture, directed by Travers Vale from a story by Harold Vickers, is acted by a strong cast of players headed by Gail Kane, and including Montagu Love, Arthur Ashley, Louise Bates and Muriel Ostriche. Although the material used for the story is old and in many respects unconvincing, it has been handled in a manner to bring out its utmost dramatic and emotional value. It will interest the majority of patrons in any picture house.

The Story: The plot deals with a society crook who marries an heiress and then deserts her. Later she marries again, this time to a wealthy man who has a grown-up daughter. She does not tell him of her first marriage, and when her first husband returns to blackmail her, he is able to force her to influence her present husband to aid in a dishonest mining scheme. Then the crook wins the love of the young daughter. The wife, in trying to save the girl, goes to the man's apartments, where she is discovered by her husband. There is a highly dramatic scene, in the course of which the woman's true motive is discovered. And then, too, the fact that the first marriage was illegal is discovered, and power of the crook is at an end.

"Children of the Feud"

Dorothy Gish in Triangle-Fine Arts Melodramatic Romance. Reviewed by Thomas C. Kennedy

TAKING an actual occurrence for his main situation, Bernard McConville in "Children of the Feud" has written a scenario whose best moments carry strong interest. Newspapers all over this country gave front-page space to the shooting-up of a court in Virginia and the man-hunt which followed and lasted for a number of days. The trial which marks the climax of "Children of the Feud" is exciting. In fact, the picturegoer who has been fed up on trials is bound to greet this one with some enthusiasm.

Dorothy Gish is featured as the daughter of one of the warring houses in the Virginia mountains. Miss Gish is appealing as usual in her quiet and at times negative manner. The Fine Arts children, wonderful little actors that they all are, contribute much to the entertainment afforded by the early scenes of this play. "Children of the Feud" is a melodramatic romance. Sairy Ann and her sisters and brothers are received into the home of Judge Cavanagh when their father is sent to jail. The judge's son, a physician, and Sairy Ann become attached to each other during their association in the comfortable home in the valley.

Upon his release from prison, Clayton and his kinsman, Jed Martin, take the children back to the mountains. Jed, a crude, insolent fellow, is bent upon marrying Sairy Ann, and his



Dorothy Gish in "Children of the Feud"

jealousy of the doctor leads him to set out for the valley to shoot Cavanagh. Sairy Ann takes the well known and screen honored "short-cut" and arrives at the sheriff's in time to have Jed arrested. Then the trial comes. The Claytons are armed to the teeth, as it were. At a signal they draw their guns and shoot up the court. In the fight which follows Jed is captured and most of Sairy Ann's people are killed. The closing scene brings the doctor and Sairy Ann into an embrace.

The scenario tells its story with simplicity. However, it is a simple story and barring its two main situations—the capture of Jed in his attempt upon the life of the doctor and the trial—it is carried entirely by the acting and the production. The direction is by Joseph Henabery. We are not prepared to say that Mr. Henabery gets as much out of the children as the Franklins frequently have, but he did well with them and his selection of locations was very good. The production has atmosphere.

Sam De Grasse is the doctor, a not especially good part for Mr. De Grasse, who seems to have little ease in the romantic scenes. Violet Radcliffe, Beulah Burns, Thelma Burns, Tina Rossi and Georgia Stone are the children. A. D. Sears is splendid as Jed Martin. Others in the cast are F. A. Turner, Alberta Lee and Elmo Lincoln. "Children of the Feud" is a fairly entertaining picture. It is very well produced and acted, and its story presents a few interesting situations.

"Unto the Least of These"

Two Act Essanay Drama Released November 21. Reviewed by Genevieve Harris

THE charm of little Mary McAllister, the six-year-old actress who appeared in a previous Essanay release, "Borrowed Sunshine," and the truly remarkable acting contributed by the child make this offering very attractive. Child players, especially when pretty and unself-conscious, quickly win an audience, and in addition this little girl has an imagination which enables her apparently to really live in the situations presented.

The vehicle chosen is not, from the story point of view, a very good one, although it allows opportunity for effective scenes. It has some good points, and its theme is that the children too well cared for are frequently lonely. But the story itself is not very clear and contains improbable events. It seems to have been carelessly put together. One regrets that a more interesting, more clever story could not have been found for this very worth-while little actress. Nevertheless, the exhibitor can count on the offering to please. In addition to its value on a general program, it is excellent for a children's matinee.

The Story: Helen Brown lives with her parents and her baby brother in a humble section of the city. Her father is working on an invention but lacks funds to complete his model. Mary is kind to an eccentric old man who, when he dies, leaves



Before prosperity came.

his hoarded wealth to the little girl. With this money, Helen's father completes his invention and the family becomes prosperous. In her new surroundings, Helen finds that no one has time to play with her, and as she is not allowed to associate with other children, she is lonely and runs away. After a happy day playing in the street, she is returned to the frightened parents who, nevertheless, after recovering from their terror, go about their own affairs and leave Helen as lonely as before.

"Divorce and the Daughter"

A Five-Part Pathe Gold Rooster Play. Released December 3. Reviewed by George W. Graves

THE intent of this picture seems to be to bring "Twentieth Century Ethics" in regard to the marriage relation to light for a view of its corrupting effect upon the rising generation. In doing this we have a story which shows how a home is brought to the verge of collapse through the wife's discovery of her artist husband's liaison with his model. The thought of the home



"Twentieth century ethics" are illustrated in this feature.

rupture by a divorce which seems inevitable poisons the mind of Alicia, the artist's impressionable daughter, who becomes an easy victim of a designing scamp. Through her own quick-wittedness the girl escapes unharmed, but her experience serves to bring the parents together, and the story comes to a finish when Alicia's lover, who has seen the other man put safely out of the way, claims the girl for his own, and she, having learned a valuable lesson, accepts him.

The widely known and liked star, Florence LaBadie, has much to do with the picture's attraction, for we are of the opinion that divorce material for story plots is rather overworked in present day photoplays. But, aside from whether or not anyone likes divorce plots, the picture has a good entertaining value and a good showing of strong scenes. The star's name in itself is enough to bring in the business. Supporting Miss LaBadie is a cast in which appear Edwin Stanley, Sam Niblack, Kathryn Adams, J. H. Gilmour and Zenaide Williams. The picture is well produced and photographed.

The psychology of the story may be said to be convincing or unconvincing according to the viewpoint taken—whether we are willing to look upon Alicia as not quite normal, at least in worldly intelligence, or as a girl with a normal soundness of mind and womanly intuition. Anyhow, there is enough food for thought along this line of the girl's scope of thought to give those who like to puzzle their full money's worth.

"Jealousy"

Five-Reel William Fox Picture Features Valeska Suratt. Reviewed by George W. Graves

IN "Jealousy," the latest Valeska Suratt vehicle, we have a melodrama in which slow spots are hard to find. It starts with fast action and keeps up the pace. The story, by W. S. Davis, offers the star plenty of scenes in which to register her celebrated powers of portraying violent emotion. The finishing scenes of the play show Miss Suratt in the depiction of perhaps as "tempest tossed" a mentality as she ever had to portray on the screen. The star is cast as a woman who is the victim of a loveless marriage. Becoming insanely jealous of her former refused lover, who is now supremely happy with his wife and child, the woman plots to bring the happy little family to desolation.

To aid her in her diabolical scheme she hires a man to betray the innocent wife. Thus, through clever, lying manipulation, Anne, the madly envious woman, weaves a net of circumstantial evidence around the wife which is strong enough to make her too suspicious husband believe the wrong imputed to her. But, through the confession of her hired tool,

who meets with an accidental death, the humiliated husband becomes reconciled to his wronged wife, and the woman's ingenious plot is foiled. Not at the end of her resources, however, Anne now tries to ruin the young husband financially. Her wickedness this time reacts upon herself, however, and at the end she is a ruined and desolate woman, cast off by her husband, with whom, through her schemes, she has hopelessly compromised herself.

The rapid action helps Mr. Davis' story to grip. Mr. Davis also directed the picture very ably, both in handling the players and arranging the sets and details incident to the production. In support of the star are the following people: Walter Law, Charline Mayfield, Curtis Benton, Joseph Granby and George M. Adams. The photography is good and practically all of the exteriors are of engaging beauty.

For those who like the sensational, "Jealousy" is at the head of the list.

"JIMMIE DALE" GOES STRONG

Vice-President Jules Burnstein Reports That Trade Showings in Important Cities Were Followed by Many Bookings

Jules Burnstein, vice-president and general manager of the Monmouth Film Corporation, producers of "Jimmie Dale, alias the Grey Seal," has completed a flying trip through the east and middle west. From all parts of the country, wherever a trade showing was held, comes enthusiastic reports, and better still the exhibitors are rapidly booking this novelty series which is being distributed through the tributed through the 28 Unicorn Exchanges.



Jules Bernstein, vice-president and general manager, Monmouth Film Corporation.

"Truly, this trip was a surprise and a revelation to me — gratifyingly so," said Mr. Burnstein in an interview immediately on his return. "Among the cities where we held trade showings are Boston, Buffalo, Cleveland, Pittsburgh, Detroit, Chicago, St. Paul, Minneapolis, St. Louis and Omaha.

"These showings were arranged for us by the various newspapers allied with us. As a matter of fact, these screenings were intended to be what one might practically call 'trade showings,' as our suggestion to the newspapers had been that they notify only a few of their local exhibitors to attend the screening, merely for the purpose of getting a consensus of opinion. We got it in the shape of bookings. I am indeed satisfied with the manner in which 'Jimmie Dale' was greeted by interested newspapers and exhibitors."

More than two hundred persons were hired in Los Angeles a few days ago to make a moving picture "mob scene" for Helen Holmes. They were paid an average of three dollars a day—just one item in one scene of "A Lass of the Lumberlands," the big-woods serials in which Miss Holmes is starring. The scenario called for a fraudulent election to put in office a henchman of the lumber trust to work against the small lumber holders, and the "mob" was necessary to make the picture true to the facts.

TWO SERIES BY ESSANAY

Essanay Announces Two Feature Series With Each Release Complete in Itself, "Black Cat" Features and "Is Marriage Sacred?" Series

George K. Spoor, president of Essanay, has just announced two special line of features to be produced by that company. One will be known by the brand name of the "Black Cat" features and the other will be a series of stories under the general title of "Is Marriage Sacred?"

Mr. Spoor has purchased the rights to 100 special stories which are being put into photoplay form and released through the General Film Company as "Black Cat" features. Each story is complete in itself, bearing no relation to the other stories on the program except all will have the same distinctive style. The screen time of these features will be approximately 33 minutes each.

They will be released every Tuesday beginning with December 5. Mr. Spoor has announced the first four of these features to appear in December as follows: "The Egg," released December 5; "As in a Looking Glass," released December 12; "The Little Brown Mole," released December 19, and "The Girl God Made for Jones," released December 26.

"Is Marriage Sacred?"

There are two very strong reasons why Mr. Spoor decided to place a distinct brand on these photoplays. The first naturally evolves from the fact that the stories were purchased from the *Black Cat* magazine, which carries a distinctive style. His other reason is to aid both the salesmen and the exhibitors: the salesmen to present to the exhibitors a special brand of photoplays; the exhibitor to announce to his patrons every Tuesday, or whatever other day he chooses to elect, a special series of photoplays.

There are twelve photoplays in the series, each of these also complete in itself, carrying a separate title, but bearing on the subject "Is Marriage Sacred?" The first release will be December 18 through the General Film Company and will be released each Saturday thereafter until completed. The screen time will be approximately 33 minutes.

This series touches the home of every individual and is of deep interest to every man, woman and child. They are not being produced as problem plays but bear such an intimate relation to the home and to the present day marriage laws and customes that they will be of interest to all. While dealing with this delicate subject, Essanay announces that every photoplay is clean and wholesome and morally uplifting. Essanay stars will appear in all these productions.

Director Mong at Universal City is filming "Fighting Joe's Christmas" in two reels.

Captain Leslie T. Peacocke is picturizing at Universal City his own comedy, "The Honeymoon Surprise," in one reel.

Sifted from the Studios

ATLANTIC COAST NOTES

Harry Benham has just finished working in the latest **Fox-June Caprice** production, directed by **John G. Adolfi.**

Tammany Young, formerly of the Griffith studios, is now appearing in Metro's **Bushman-Bayne** serial under the direction of **W. Christy Cabanne.**

Lionel Barrymore is working at the Metro-Rolfe studios on a five-reel adaptation of "The End of the Tour," a story of stage life by **Earl Mitchell,** originally published in *The Morning Telegraph.* **George D. Baker** is directing.

Madeleine Le Nard, recently seen in the Fox pictures, "Sporting Blood," "Her Double Life" and "Love and Hate," played in one of the earliest Fox productions, "St. Elmo."

Frances Nelson, Metro star, is at work in a five reel picture, "The Beautiful Lie," a film version of **Ella Wheeler Wilcox's** poem, "A Reverie in a Station House," prepared for the screen by **Harry O. Hoyt. John W. Noble** is directing.

In the Metro production, "The Black Butterfly," **Mme. Petrova** plays a dual role, of mother and daughter. This gives opportunity for several novel double exposure effects. **Andre Barlatier** is the cameraman responsible for the "tricks."

Veta Searl, who plays an important role in the Mutual film "Charity?" had had no previous experience either on the screen or stage. She is a recent discovery of the director, **Frank Powell,** the man who first saw possibilities in **Theda Bara** and **Blanche Sweet.**

Edward Elkas, who has been with the Vitagraph Company for the past two and a half years, has joined the Metro-Rolfe players and will be seen in "The Belle of the Season," in which **Emmy Wehlen** is featured under the direction of **S. Rankin Drew.** Before entering picture work, **Mr. Elkas** was an opera singer.

Rudolph Bergquist, the cameraman who photographed the Metro production of "Romeo and Juliet," decided on his career when, at the age of fourteen he won a kodak. A few weeks after receiving the kodak, he went to work for a chemist-photographer, and for eight years worked in all branches of photography. This was in Peoria, Ill. Later he entered the laboratory of the Essanay Company in Chicago. He came to Metro with **Francis X. Bushman** and has been a cameraman for three years.

"Al" Steffes, Otto Stelzner and Ed Hinz, all prominent North Minneapolis exhibitors, were more or less disappointed on November 7. They not only picked the wrong mayor, but also made a bum guess on various other nominees. When we think of all exchange managers and exhibitors who collected on election results, we stop to ponder who really lost. Oh, yes; Julius Bernheim is minus $20.00. That we know, but then, according to his own statement, he never expected to win.

SPLENDID PATHE POSTERS

Pathe is issuing a series of art portraits that take rank with the best that have ever been produced. Hamilton King, the well known artist, is painting the series,



Pearl White in oils, a splendid piece of work, which is an example of the new Pathe posters. Pathe deserves unlimited credit for issuing such really artistic paper. Let us hope many others will follow suit.

which will include the best known stars appearing in Pathe productions.

It will be remembered that a year ago, Alonzo Kimball made for Pathe a similar series which was much admired. The portraits were so beautiful, many of them being in nine and ten colors, that exhibitors framed them and hung them in their lobbies where they were kept as being worthy of a permanent place.

As Mr. King's services command a high price and as the lithographing is being done on very heavy coated paper, the portraits will cost a large sum, but it is confidently expected the results will warrant the extra expense. E. J. O'Connor, the Pathe poster man, is planning the series under the supervision of Mr. Berst. The first portrait to be finished is one of Pearl White.

PACIFIC COAST NOTES

Colin Campbell, Selig's producer of features, was for many years a comedian.

Al W. Filson, Selig actor, was once a composer of popular music.

William Duncan, one of the really big athletic men claimed by the screen, is contributing a series of articles to an eastern newspaper syndicate on the subject of athletics and their screen significance. The series will comprise ten articles.

Vitagraph has begun a series of single reel dramas, "The Dangers of Diana," with **Mary Anderson** as Diana. **Jack Wetherby** is leading man. **David Smith** is directing.

William V. Mong has completed a play, "Fighting Joe's Christmas," in which he plays the title role himself. **Maude Emory** and **Buddy Messinger** have important roles.

Helen Holmes is very proud of her adopted daughter, the infant who played with her in the first chapter of "A Lass of the Lumberlands."

Rollin S. Sturgeon, formerly director with the Vitagraph Company, has joined the Famous Players-Lasky forces and will work at the Hollywood studios.

FILM MARKET QUOTATIONS

Supplied by Butler Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	85	93
Biograph Company	3	25
Famous Players Lasky Corporation	92	108
Lone Star Corporation, preferred	96	100
Lone Star Corporation, common	39	44
Mutual Film Corporation, preferred	40	45
Mutual Film Corporation, common	35	40
North American Film Corporation, common	27	37
N. Y. Motion Picture Corporation	26	33
States Film Corporation, common	30	40
Randolph Film Corporation, preferred (with 50% common)	101	105
Thanhouser Film Corporation	2¼	2¾*
Universal Film Manufacturing Company	150	..

*Par $5.00.

(Exclusive to Motography.)

Vogue Films, Incorporated: Contracts have just been made with South America which provides another outlet for Vogue comedies. This is in addition to contracts recently made with Europe and Australia. The profits resulting from this foreign business should run to a considerable amount. The initial dividend will, in all probability, be paid before the end of the year.

North American Film Corporation: Trading in the stock continues brisk, due probably to the reports of big business in sight on the sequel to "The Diamond from the Sky." It would seem the present market on the stock is way under the intrinsic value from reports and rumors coming from certain quarters that are usually considered reliable.

Lone Star Corporation: The unretired portion of the preferred stock is in good demand, sales being made within the past few days at 98. It is generally expected another portion will be retired within the next sixty days.

Ed Selden, formerly of the World Film Corporation in Minneapolis, now is the Chicago manager for a New York brokerage firm.

George Bronson-Howard, the writer, is directing his own serial story, "Yorke Norroy," with the assistance of his two leading actors, **Kingsley Benedict** and **Jay Belasco.**

Cleo Madison is working under the direction of **George Cochrane** in "The Web." She is supported by **Jack Nelson** and **Molly Malone.**

William Conklin of the Lasky Company has finished a picture with **Cleo Ridgley** and has been transferred to the Morosco Company to play the leading part opposite **Kathlyn Williams** in a five reel feature being directed by **William Taylor.**

Eleanor Crow severed her connection with the Fox Company and has gone to New York.

Bennie Suslow will be seen in Dickens' "Christmas Carol" as filmed by **Rupert Julian** at Universal City.

Doris Baker, the clever little screen actress, is appearing on the speaking stage at present, playing the child role in "Alias Jimmy Valentine," produced by the Burbank Stock Company in Los Angeles.

Colin Campbell, director of "The Crisis," "The Garden of Allah," and other Selig feature pictures, has begun work on a new ten reel photoplay at the Pacific Coast studios of this company.

Kolb and **Dill** have started the production of "Beloved Rogues," written by **Aaron Hoffman. May Cloy** is also in the cast.

The Goodfellowship Club of the American studio gave a genuine New England harvest dance in the big glass studio Thanksgiving evening. All the decorations were from the harvest fields and even the "frost was on the pumpkins."

Mary Miles Minter has an opportunity to do some clever comedy work in "The Innocence of Lizette," an American-Mutual feature being directed by **James Kirkwood.**

William Russell is progressing favorably with production on "The Twinkler," an underworld drama written by **Henry Leverage,** a convict in Sing Sing. **Charlotte Burton** and **William Carroll** are in the cast. **Edward Sloman** is directing.

Monroe Salisbury has finished writing a feature photoplay said to be novel and poetic. He has been writing it for the last six months. The play is not for sale, for Mr. Salisbury wants to act the chief part of it himself.

"The Purple Mask" is the title of the serial being made by **Francis Ford** and **Grace Cunard.** Miss Cunard is the author of the story, many scenes of which are laid in Paris.

Colin Campbell, who directed "The Crisis," and the other Selig features, directed the two-reel Selig drama "The Brand of Cain," released December 4 on the General Program. **Kathlyn Williams** is featured.

"Aladdin of Broadway" is being produced by Vitagraph with **Edith Storey** in a difficult double character, that of an Arabian mother and then the half-breed daughter whose father is an Englishman, Lord Fitzgerald, played by **William Duncan.**

Director William Wolbert is making the closing scenes of the Vitagraph five real feature, "Money Magic," in which **Edith Storey** is starring, with **Antonio Moreno** opposite.

The entire Metro-Yorke organization, headed by **Harold Lockwood** and **May Allison** with producer, **Fred J. Balshofer,** are in Monterey, California, where the exterior scenes of **Harold MacGrath's** "Pidgin Island" are being taken.

Will C. Smith

There are but few who are eligible to qualify as projection experts, one of the most prominent among these being Will C. Smith. Mr. Smith is essentially a projection engineer, and has through his extensive road experience with traveling shows, his supervision of many of the most important projection machinery installations, his long years of close association with Nicholas Power, as well as a most thorough research of the art of projection along scientific lines, attained such an eminence in this work that today exhibitors and operators consider him an authority.



Will C. Smith, assistant general manager, Nicholas Power Company.

Mr. Smith has recently compiled a booklet entitled "Hints to Operators," in which he explains in a helpful manner a great many projection problems that daily beset the "man behind the machine," and in which he also expounds in great detail the theories regarding the upkeep of all apparatus pertaining to motion picture projection. This booklet is considered invaluable by every operator, and so great has been the demand for it that several editions have been exhausted. Mr. Smith established the record for long distance projection in May, 1915, when he installed two Power's Cameragraphs in Madison Square Garden, New York City, and obtained a perfect picture thirty-four feet wide at a throw of three hundred feet. Mr. Smith as assistant general manager of the Nicholas Power Company, has, in addition to other important branches of work, direct supervision of the service department of that company which covers installation, maintenance, etc., of the projection machines. Mr. Smith is treasurer of the Screen Club of New York.

Luncheon to Lorimore

Prior to his departure from New York, as the financial advisor of the Famous Players Company in Australia and New Zealand, Alec Lorimore was entertained at a complimentary farewell luncheon at the Hotel Claridge, Broadway, New York City. The affair was a spontaneous tribute to Mr. Lorimore's popularity in the United States film business. T. G. Wiley, of the Novelty Slide Company, promoted the function which was attended by many of Mr. Lorimore's friends and well wishers. With such a reputation as this, and with the highest character for sterling honesty and integrity of purpose, it is a foregone conclusion that Mr. Lorimore in Australia will be an assured success.

Chicago News

MESSRS. Henry and Joseph Trinz, the latter of Lubliner and Trinz, went to New York the late part of last week to attend the wedding of their niece, and returned to Chicago on the morning of November 16.

Bob Tobin, formerly in charge of the Mutual poster department, is now with Jack O'Toole of the Fox Chicago office.

Members of the Lake Bluff Woman's Club listened to a talk on pictures by Nell Craig, Essanay's leading woman, at their meeting last week.

Wally Decker, formerly publicity man with the Chicago office of the Famous Players Film Service, has severed his connection with that organization.

James E. Coston, manager of the Harvard Theater, is handing out bouquets these days. The following, a paragraph from a letter he addressed to S. E. Abel of Greater Vitagraph: "I feel that Greater Vitagraph is deserving of a great deal of praise on their new productions as they are the only pictures which we believe strong enough to run two days."

Jack Lodge has come back to the Studebaker as manager, succeeding Saul Goodfriend, who returned to New York. Mr. Lodge gave a lecture on deepsea diving at the Saturday morning performance. He managed the diving exhibit at the World's Fair in '93. Ned Holmes probably will manage the New York exhibition of "Twenty Thousand Leagues Under the Sea."

Theodore Wharton, of Wharton Incorporated, Ithaca, New York, stopped in Chicago on November 16, en route from the east to the coast, where he will remain about two weeks before leaving for Honolulu. Wharton Incorporated have just finished the last of the fifteen Beatrice Fairfax pictures and it is due to the strenuous work which Mr. Wharton was compelled to perform in producing this series which has made it necessary for him to take this vacation. Leo Wharton, with the entire Vernon Castle Company which is making "Patria," for International, followed on a special train a few days later, also en route to the west coast where they will complete the remaining episodes of this serial.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.) Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D 11-20 The Sheriff's Blunder (Tom Mix, Victoria Forde).....2, Selig 21429–30
C 11-20 The Fasters (Mary Anderson).....1, Vitagraph 21431
T 11-20 The Selig-Tribune, No. 93.....1, Selig 21432
C 11-20 Fish (Bert Williams).....1, Biograph 21433

Tuesday.

D 11-21 Unto the Least of These (Mary McAlister, John Cossar).....2, Essanay 21434–35
C 11-21 Rival Fakers (Ethel Teare, Henry Murdoch)..1, Kalem 21436
D 11-21 Oil and Water (Blanche Sweet, Henry Walthall).....2, Biograph 21437–38

Wednesday.

C 11-22 Some Bravery (Ben Turpin).....1, Essanay 21439
C 11-22 The Good Stenographer (Harry Myers, Rosemary Theby).....1, Vim 21440
D 11-22 The Girl from 'Frisco, No. 16 (Marin Sais, True Boardman).....2, Kalem 21441–42

Thursday.

T 11-23 The Selig-Tribune, No. 94.....1, Selig 21443
C 11-23 Mother's Child (Babe Hardy, Kate Price).....1, Vim 21444

Friday.

D 11-24 Twin Souls (R. Harry Gray, Lillian West).....3, Knickerbocker 21445–46–47
D 11-24 Grant, Police Reporter, No. 6 (George Larkin, Ollie Kirkby).....1, Kalem 21448
C 11-24 Justice a la Carte (Huntley Gordon).....1, Vitagraph 21449
C 11-24 Money Maid Men.....1, Vim 21450

Saturday.

D 11-25 The Border Line (Nell Craig, Edward Arnold).....3, Essanay 21451–52–53
D 11-25 The Forgotten Train Order (Helen Gibson)..1, Kalem 21454
C 11-25 Hedge of Heart's Desire (Virginia Kirtley, Robyn Adair).....1, Selig 21455

Monday.

D 11-27 Following the Flag.....3, Selig 21456–57–58
C 11-27 Taking the Honey Out of Honeymoon (Mary Anderson).....1, Vitagraph 21459
T 11-27 The Selig-Tribune, No. 95.....1, Selig 21460
D 11-27 The Influence of the Unknown (Mae Marsh, Henry Walthall).....1, Biograph 21461

Tuesday.

C 11-28 A Tin Soldier (George Beane).....2, Essanay 21462–63
C 11-28 Dudes for a Day (Ethel Teare, Henry Murdock) 1 Kalem 21464

Wednesday.

C 11-29 Dreamy Dud Joyriding with Princess Zlim: Scenic.....1, Essanay 21465
C 11-29 Hubby's Chicken (Harry Myers, Rosemary Theby)..1, Vim 21466
D 11-29 The Girl from 'Frisco, No. 17 (Marin Sais, True Boardman).....2, Kalem 21467–68
D 11-29 The Wages of Sin (Irene Howley).....3, Biograph 21469–70–71

Thursday.

T 11-30 The Selig-Tribune, No. 96.....1, Selig 21472
C 11-30 The Prize Winners (Babe Hardy, Billie Ruge)..1, Vim 21473

Friday.

D 12-1 Butts Casey—Crook (Frank Mayo)...2, Knickerbocker 21474–75
D 12-1 Grant, Police Reporter, No. 7 (Geo Larkin, Ollie Kirkby).....1, Kalem 21476
C 12-1 Have You Heard About Tillie?.....1, Vitagraph 21477
C 12-1 Ambitious Ethel.....1, Vim 21478

Saturday.

D 12-2 The Final Fraud (Bryant Washburn, Gertrude Glover).....3, Essanay 21479–80–81
D 12-2 Our Other Lives (Adele Kelly, Raymond Walburn).....3, Vitagraph 21482–83–84
D 12-2 The Trial Run (Helen Gibson).....1, Kalem 21485
D 12-2 Mistakes Will Happen (Tom Mix).....1, Selig 21486

V. L. S. E. Program

11-20 The Scarlet Runner, No. 8 (Earl Williams, Jean Stewart)..Vitagraph 2,000
11-27 An Enemy to the King (E. H. Sothern, Edith Storey)....Vitagraph 5,000
11-27 The Scarlet Runner, No. 9 (Earl Williams, Gypsy O'Brien).....Vitagraph 2,000

Mutual Program

Monday.

D 11-20 Mismated (Harry Schenk, Reina Valdez)....2, Eclair 05179–80
D 11-20 A Lass of the Lumberlands, No. 5 (Helen Holmes).....2, Signal

Tuesday.

T 11-21 Mutual World Tours.....1, Gaumont 05181

Wednesday.

T 11-22 Mutual Weekly, No. 99.....1, Mutual 05182
S 11-22 See America First, No. 62.....s, Gaumont 05183
C 11-22 Kartoon Komics, No. 62.....s, Gaumont

Thursday.

D 11-23 The Starbucks (Opie Reed).....2, American 05184–85
C 11-23 Calamity Ann, Guardian (Louise Lester)..1, American 05186
D 11-23 Vampires, No. 1.....3, Gaumont

Friday.

C 11-24 Jerry's Double Header.....1, Cub 05187

Saturday.

D 11-25 Within the Lines (William Garwood).....1, Mutual 05188
C 11-25 An Artful Dodger (Bill Parsons).....1, Novelty 05189

Sunday.

C 11-26 Up the Flue (Rube Miller).....2, Vogue 05190–91
T 11-26 Reel Life.....1, Gaumont 05192

Monday.

D 11-27 When the Tide Turned (Lilliam Hamilton, Frederick Church).....2, Mutual 05193–94
D 11-27 A Lass of the Lumberlands, No. 6 (Helen Holmes).....2, Signal

Tuesday.

T 11-28 Mutual World Tours.....1, Gaumont 05195

Wednesday.

T 11-29 Mutual Weekly, No. 100.....Mutual 05196
S 11-29 See America First, No. 63.....s, Gaumont 05197
C 11-29 Kartoon Komics, No. 63.....s, Gaumont

Thursday.

D 11-30 The False Clue (Dorothy Davenport).....2, Mutual 05198–99
C 11-30 Calamity Anne's Vanity (Louise Lester)..1, American 05200
D 11-30 Vampires, No. 2.....3, Gaumont

Friday.

C 12-1 Title Not Reported.....1, Cub 05201

Saturday.

D 12-2 The Capture of Rattlesnake Ike (J. Warren Kerrigan).....1, American 05202
C 12-2 Grouchy (Tom Wise).....1, Mutual 05203

Sunday.

C 12-3 The Wicked City (Paddy McQuire).....2, Vogue 05204–05
T 12-3 Reel Life.....1, Gaumont 05206

Universal Program

Monday.

C 11-20 How Do You Feel (Eddie Lyons, Lee Moran).1, Nestor 01935
D 11-20 Liberty, No. 15 (Marie Walcamp, Jack Holt).....2, Universal 01952

Tuesday.

D 11-21 The Woman He Feared (Vola Smith, Franklyn Farnum).....3, Gold Seal 01936
C 11-21 Felix Gets in Wrong (Edith Roberts).....1, Victor S01937

Wednesday.

D 11-22 When He Came Back (Betty Schade).....1, Imp 01938
C 11-22 Where Is My Wife? (Billy Ritchie).....2, L-Ko 01939
T 11-22 Animated Weekly, No. 47.....1, Universal 01940

Thursday.

D 11-23 The Emerald Pin (Roberta Wilson, Charles Perley).....2, Leammle 01941
C 11-23 Irma in Wonderland.....1, Powers 01942
D 11-23 Accusing Evidence (Lon Chaney, Pauline Bush).....1, Big U S01943

Friday.

D 11-24 Circumstantial Guilt (Jack Nelson, Burton Law).....2, Imp 01944
T 11-24 Universal Screen Magazine.....1, Universal 01945
C 11-24 Married a Year (Ed. Sedgwick).....1, Nestor 01946

Saturday.

D 11-25 The Lost Lode (Edith Johnston, Ed Hern)....2, Bison 01947
C 11-25 A Janitor's Vendetta (Gale Henry, William Franey).. .....1, Joker 01948
D 11-25 Her Message to Heaven (Frank Smith, June Fearnley) .....1, Laemmle S01949

Sunday.

C 11-26 Sammy Johnsin at the Sea Side.....s, Powers 01950
S 11-26 In and Around Ancient Japan.....s, Powers
D 11-26 The Heroine of San Juan (Francis Ford, Grace Cunard) .....2, Big U S01951

Monday.

C 11-27 The White Turkey (Eddie Lyons, Lee Moran)..... .....1, Nestor 01954
D 11-27 Liberty, No. 16 (Marie Walcamp, Jack Holt)..... .....2, Universal 01971

Tuesday.

D 11-28 Should She Have Told? (Edward Hearn, Ruth Clifford) .....3, Gold Seal 01955

Wednesday.

D 11-29 The Last of the Morgans (William V. Mong, Nellie Allen) .....2, Laemmle 01956
C 11-29 Eat and Grow Hungry.....1, L-Ko 01957
T 11-29 Animated Weekly, No. 48.....1, Universal 01958

Thursday.

D 11-30 Mother (Dorothy Davenport).....1, Big U 01959
C 11-30 The Fascinating Model .....s, Powers 01960
E 11-30 Alaska .....s, Powers
D 11-30 The Heel of the Law (King Baggott, Jane Gail).2, Imp S01961

Friday.

D 12-1 The Mansard Mystery (Joseph Gerrard, Neva Gerber) .....2, Imp 01962
12-1 No Release This Week.....Rex
C 12-1 Tattle Tale Alice (Alice Howell).....1, L-Ko 01963
C 12-1 The Circle of Death (Mona Darkfeather).....1, Big U S01964

Saturday.

D 12-2 The Telegraph Operator's Daughter (Marcia Moore)... .....2, Bison 01965
12-2 No Release This Week.....Laemmle
C 12-2 Scrappily Married (Wm. Franey, Gale Henry).1, Joker 01966
D 12-2 A Designing Woman (Wm. Shay, Vivian Prescott).... .....1, Laemmle S01967

Sunday.

C 12-3 Just Her Luck (Irene Hunt, Lee Hill).....2, Victor 01968
C 12-3 Sammie Johnsin's Love Affair.....s, Powers 01969
E 12-3 Ancient India, by Dr. Dorsey.....s, Powers
D 12-3 The Wall of Fire (Wallace Reid).....1, Imp S01970

Miscellaneous Features

Common Law.....Lewis J. Selznick 5,000
Charity.....Frank Powell Prod. 5,000
The Prima Donna's Husband.....Herald Film 5,000
Around the World in Eighty Days.....Herald Film 6,000
The Woman Who Dared.....California M. P. 7,000
The Passion Flower.....California M. P. 5,000
Less Than the Dust.....Artcraft Pictures Corp. 7,000
The Conquest of Canaan.....Frohman Am. Co. 5,000
The Crisis.....Sherman-Elliott, Inc. 10,000
Vera, the Medium.....Lewis J. Selznick
Land Just Over Yonder.....Unity Sales Corp. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
The Witching Hour.....Frohman Am. Co. 7,000
The Sex Lure.....Ivan Film Prod. 6,000
Masque of Life.....Signet Film Co. 7,000
Enlighten Thy Daughter.....Ivan Film Prod. 5,000
The Foolish Virgin.....Lewis J. Selznick 5,000
The Lash of Destiny.....Art Dramas, Inc. 5,000

Bluebird Photo-Plays, Inc.

11-6 Gloriana (Zoe Rae).....Bluebird 5,000
11-13 A Stranger from Somewhere (Agnes Vernon, Franklyn Farnum).....Bluebird 5,000
11-20 The Measure of a Man (J. Warren Kerrigan, Louise Lovely) .....Bluebird 5,000
11-27 The Bugler of Algiers (Rupert Julian, Ella Hall)...Bluebird 5,000
The Eagle's Wings.....Bluebird 5,000

Fox Film Corporation

Released Week of

8-14 Sporting Blood.....Fox 5,000
8-21 Daredevil Kate.....Fox 5,000
8-28 Little Miss Happiness.....Fox 5,000
9-4 The Unwelcome Mother.....Fox 5,000
9-11 Her Double Life.....Fox 5,000
9-25 The Fires of Conscience.....Fox 5,000
10-2 The Straight Way.....Fox 5,000
10-9 War Bride's Secret.....Fox 5,000
10-16 The Ragged Princess.....Fox 5,000
10-23 Romeo and Juliet—Theda Bara, Harry Hilliard.....Fox 7,000
11-6 Sins of Her Parent (Gladys Brockwell).....Fox 5,000
11-13 The Mediator (George Walsh).....Fox 5,000
11-20 Jealousy (Valeska Suratt).....Fox 5,000

International Film Service, Inc.

11-20 Beatrice Fairfax, No. 15 (Grace Darling)..... 2,000
11-21 International News Pictorial, No. 93..... 1,000
11-24 International News Pictorial, No. 94..... 1,000
11-27 Beatrice Fairfax, No. 16 (Grace Darling)..... 2,000
11-28 International News Pictorial, No. 95..... 1,000
12-1 International News Pictorial, No. 96..... 1,000

Kleine-Edison-Selig-Essanay.

Released week of

10-17 World's Series Baseball Film.....Selig 4,000
10-30 The Heart of the Hills.....Edison 5,000
11-6 The Prince of Graustark (Bryant Washburne, Marguerite Clayton) .....Essanay 5,000
11-13 The Cossack Whip (Viola Dana).....Edison 5,000
11-20 The Chaperon (Edna Mayo, Eugene O'Brien).....Essanay 5,000
12-4 The Breaker (Bryant Washburn, Nell Craig).....Essanay 5,000

Metro Features.

Released week of

10-16 A Diplomatic Romance .....Metro 5,000
10-23 The Gates of Eden—Viola Dana.....Metro 5,000
10-30 The Brand of Cowardice (Lionel Barrymore).....Metro 5,000
11-6 Extravagance (Mme. Petrova) .....Metro 5,000
11-6 Romeo and Juliet (Francis X. Bushman, Beverly Bayne).. ..... Metro 8,000
11-13 The Wager (Emily Stevens) .....Metro 5,000
11-20 Big Tremaine (Harold Lockwood, May Allison).....Metro 5,000
11-27 The Sunbeam (Mabel Taliaferro).....Metro 5,000

Mutual Master-Pictures.

Released week of

10-2 The Pawnshop .....Chaplin-Mutual 5,000
10-9 Philip Holden .....American 5,000
10-9 Redeemed .....American 5,000
10-16 Bluff—Kolb and Dill.....5, American 144
10-16 The Voice of Love—Winifred Greenwood, Ed Coxen..... .....5, American 145
10-23 The Undertow—Helen Rosson, Franklin Ritchie.5, American 146
10-23 The Love Hermit—William Russell.....5, American 147
10-30 Faith (Mary Miles Minter).....5, American 148
10-30 The Pearl of Paradise (Margarita Fischer).....5, Pollard 149
11-6 And the Law Says? (Richard Bennett).....5, American 150
11-6 East Is East (Florence Turner) .....5, American 151
11-13 Behind the Screen .....Chaplin-Mutual 5,000
11-13 Peck o' Pickles (Kolb & Dill).....5, American 152
11-13 Immediate Lee (Frank Borzage, Anna Little)..5, American 153
11-20 Title Not Announced.....5, Film D'Art 154
11-20 Lone Star (William Russell).....5, American 155
11-27 A Dream or Two Ago (Mary Miles Minter).....5, Minter 156
11-27 Miss Jackie (Margarita Fischer).....5, Fischer 157

Paramount Features.

Released week of

11-6 In Classic Greece .....Paramount-Burton Holmes 1,000
11-9 Farmer Al Falfa's Prune Plantation.....Paramount-Bray 1,000
11-9 A Son of Erin (Dustin Farnum).....Pallas 5,000
11-13 The Plow Girl (Mae Murray).....Lasky 5,000
11-13 Paramount Pictographs Weekly Magazine.....Paramount 1,000
11-13 In Modern Athens.....Paramount-Burton Holmes 1,000
11-16 Colonel Heeza Liar, Hobo.....Paramount-Bray 1,000
11-16 The Years of the Locust (Fannie Ward).....Lasky 5,000
11-20 Miss George Washington (Marguerite Clark)..... .....Famous Players 5,000
11-20 Paramount Pictographs Weekly Magazine.....Paramount 1,000
11-23 The Yellow Pawn (Chas. Ridgely, Wallace Reid).... Lasky 5,000
11-23 Bobby Bumps at the Circus.....Paramount-Bray 1,000
11-27 Nanette of the Wilds (Pauline Frederick)...Famous Players 5,000
11-27 Paramount Pictographs Weekly Magazine.....Paramount 1,000
11-30 What Happened to Wilbur .....Paramount-Bray 1,000
11-30 Martyrdom of Philip Strong .....Paramount 5,000

Pathe.

Released Week of

The Shadow of Her Past (Lina Cavalieri).....Pathe 5,000
11-27 The Shielding Shadow, No. 9.....Pathe 1,000
11-27 Luke's Newsie Knockout.....Pathe 1,000
11-27 Arms and the Woman.....Pathe 5,000
11-27 Reds of Ruth.....Pathe 1,000
11-27 Florence Rose Fashions, No. 9.....Pathe 1,000
11-29 Pathe News, No. 97.....Pathe 1,000
12-2 Pathe News, No. 97.....Pathe 1,000

Red Feather Productions.

Released Week of

11-13 The Heritage of Hate (Roberta Wilson).....5, Red Feather 01915
11-20 The Devil's Bondwoman (Dorothy Davenport, Emory Johnson) .....s, Red Feather 01934
11-27 The Mainspring (Ben Wilson).....5, Red Feather 01955

Triangle Film Corporation.

Released week of

11-12 American Aristocracy (Douglas Fairbanks)..... .....Fine Arts-Triangle 5,000
11-12 Jim Grimsby's Boy (Frank Keenan, Enid Markey)..... .....Kay-Bee-Triangle 5,000
11-19 The Microscope Mystery (Norma Talmage, Wilfred Lucas) .....Fine Arts-Triangle 5,000
11-19 The Honorable Algy (Charles Ray, Margery Wilson) .....Kay-Bee-Triangle 5,000
11-26 The Children Pay (Lillian Gish) .....Fine Arts-Triangle 5,000
11-26 The Devil's Double W. S. Hart .....Kay-Bee-Triangle 5,000

World Features.

Released week of

10-30 The Man Who Stood Still (Lew Fields).....World 5,000
11-6 The Heart of a Hero (Robert Warwick, Mollie King) .....World 6,000
11-13 Bought and Paid For (Alice Brady).....World
11-20 The Madness of Helen (Ethel Clayton, Carlisle Blackw) .....World 5,000
11-27 The Men She Married (Gail Kane) .....World 5,000

Brief Stories of the Week's Film Releases



New Vitagraphs to appear on General's program. From the left, "The Man Who Went Sane," Nov. 17; "The Luck of Jane," Nov. 17; and "Taking the Honey Out of Honeymoon," let loose on November 27.

General Program

The Influence of the Unknown—BIOGRAPH—NOVEMBER 27.—With Mae Marsh, Robert Harron and Henry Walthall. A young revenue officer engaged in tracking moonshiners in the mountains turns spy, poses as one of their number and learns their secrets. He is about to betray them when they become suspicious. A girl of the mountains learns that he is a spy but discovers that he undertook the mission to support his wife and baby. Her sympathy is aroused and she aids him to escape from the angered mountaineers. In return he leaves the service and does not use his knowledge against them.

A Tin Soldier—(32 MINUTES)—ESSANAY—NOVEMBER 28.—With George Beane, Florence Oberle, Bruce Kent and Florence Barr. Mrs. Bridge, making preparations for the mask ball, is not in sympathy with her husband's predicament. He is suffering with a severe toothache. Dragged to the ball in his costume of a soldier, he escapes early and, leaving the uniform at home, goes to a dentist. "Rats" Bridge dons his father's uniform and goes to the ball. Miss Dilly Dally, a coquette of considerable weight, resumes her attentions to the supposed Bridge, Sr., and starts a riot. Mrs. Bridge discovers the deception, but it doesn't make her feel any more kindly toward her spouse. She drags him out of the dentist's chair at the early morning hour and leaving the tooth behind hurries him home. "If a fat woman comes here chase her until she evaporates," Bridge orders his son. Mrs. Bridge's second cousin, somewhat fat, arrives for a visit and "Rats" promptly locks her in an ash pit. But all's swell that ends swell and Bridge gets rid of his aching tooth, his affinity and his other troubles.

The Wages of Sin—BIOGRAPH—NOVEMBER 29.—With Irene Howley, Walter Miller, Franklin Ritchie, William Jefferson, Frances Nelson and Violet Horner. Ruth Marley is released after serving a prison term for theft. She is denounced by her foster father and his daughter and is cared for by an actress. The man to whom she is married is a thief who had won her after destroying her faith in the man she really loved. But she works against the thief and finally learns that his charges against her lover were untrue. When her husband is shot by the police, she marries the man she first loved.

Dreamy Dud Joyriding With Princess Zlim—(18 MINUTES)—ESSANAY—NOVEMBER 29.—Cartoon by Wallace A. Carlson. Split reel with Apache Trail scenic. Dreamy Dud finds himself in Africa, the reluctant escort of Princess Zlim, an ebony lady of pronounced pulchritude. She invites him to take a ride in the Royal Jitney Bus, and after cranking the elephant's tail, they climb aboard. Gasoline is taken on for the elephant and after drinking it he becomes unsteady and engages in various fights with other animals, making it extremely hard for the Princess to make love to Dreamy Dud. The resultant adventures give Dud a thrilling time, but he soon wakes up to find his mother calling him. Half a reel of Apache Trail, and the beautiful scenery of the adjoining locality make up the rest of this offering.

The Final Fraud—(48 MINUTES)—ESSANAY—DECEMBER 2.—With Bryant Washburn, Gertrude Glover, Ernest Maupain and John Cossar. Dick Denton, a young man of uncertain identity, wins the love of Marie Weston. Notwithstanding that Denton refuses to give an account of himself, her father, a millionaire, finally consents to their marriage. Weston is entrapped by Le Strange, the chief of a coterie of international blackmailers. Led to the crook's den, he finds Denton, apparently a crook, also. Weston tells his daughter and forbids the marriage. She is heartbroken. However, when Dick and the blackmailers are arrested finally in a spectcular raid, Marie goes to him at the prison. She tells Dick she will marry him if he will promise to reform. It is then that the chief of the federal secret service enters and congratulates Dick. For instead of being a crook, Denton is in reality a secret service agent who had disguised himself in order to round up the blackmailers.

Selig-Tribune No. 92—NOVEMBER 16.—New York, N. Y.—Miss Margaret Zoll goes shopping on a midget auto which travels 120 miles on a gallon of gasoline and has a speed range of from two to twenty-five miles an hour. Boston, Mass.—Fifty-four persons lost their lives when a street car plunged through an open draw into the waters of Fort Point Channel. San Francisco, Cal.—Bunji Zuzuki, labor leader and president of the Laborer's Society of Japan, arrives in this country to attend the convention of the American Federation of Labor, in Baltimore, as a fraternal delegate. Somewhere in France.—Thousands of fresh troops are sent to the firing line. Medfield, Mass.—Society folk of Boston and vicinity riding to hounds.—Boston, Mass.—Governor McCall accepts, on behalf of the state, an aeroplane to be used for the training of the naval militia. Longmount, Colo.—American and English teams in dangerous game of auto polo. Mt. Carmel, Pa.—This stray dog is awarded a handsome brass studded collar by Postmaster General Burleson, who officially recognized the dog's services in guarding U. S. mail during the absence of the mail carrier. New York, N. Y.—The President and Mrs. Wilson arrive here from Williamstown, Mass., on the naval yacht Mayflower, and proceed by train to Washington, D. C. Mexico.—While peace parleys are being held in Atlantic City between American and Carranza officers, a new revolution under Felix Diaz gains rapid headway in Southern Mexico.

Selig-Tribune No. 93—NOVEMBER 20.—New York, N. Y.—The new battleship Arizona leaves the navy yard to join the Atlantic fleet. Brooklyn Navy Yard, N. Y.—Dr. David Jayne Hill, on behalf of the American Defense Society, presents a trophy cup to the crew of the battleship New York for the best marksmanship record. New York, N. Y.—The Brooklyn Free Kindergarten Society inaugurates a big educational and health campaign for the crippled children of the Kings County Hospital by taking them on automobile bus rides through the parks. Philadelphia, Pa.—Quaker city is startled by a feminine "up-to-the-minute" chauffeur who handles her commercial delivery auto like a veteran. Long Island City, L. I.—The cross country season is ushered in here with the holding of the junior championship of the Metropolitan Association of the Amateur Athletic Union. San Francisco, Cal.—The establishing of a new steamship service between this port and Honolulu receives the official sanction of Mayor Rolph, who casts off the headline as the big steamer leaves for the islands. Chicago, Ill.—Miss Vivian Reed, Selig star, poses in afternoon and evening gowns. Cambridge, Mass.—Harvard defeats Princeton by a score of 3-0. Chicago, Ill.—With the opening of the grand opera season here, Ballet Master Ambrosing permits a peep behind the scenes while he is drilling the dancers.

Mutual Pictures

Up the Flue—(TWO REELS)—VOGUE—NOVEMBER 26.—McCray, assistant to the oil magnate and in love with the oil magnate's daughter, on seeing a suspicious character hanging around the oil fields, follows him. Lillian, the daughter, goes with him. Rube Miller is the worst of the bunch of bombmakers and he spies Lillian and McCray. The latter is locked in the boiler and a hot fire started under him. He is rescued just in time by Lillian. Later she is seen by the bombmaker's daughter and her fate is sealed. She is tied to a post with a bomb set under her ready to go off at a certain time. The girl is rescued just in time. The sputtering bomb is thrown out of the window and brings to earth a huge smokestack. Everyone is buried in the debris. McCray appeals to the magnate for his daughter's hand and as he is refused crowns himself with one of the many thousand bricks and falls back into a fade out. The cast includes Larry Bowes, Lillian Hamilton, Rube Miller, Roy McCray and others.

When the Tide Turned—(TWO REELS)—MUTUAL—NOVEMBER 27.—The woman's husband is jealous of her former suitor, Mal Blevins, and decides he can stand it no longer, sends their only child, a boy, to his brother. Some few days later he is brought to her dead, and it is not long before the woman marries Mal. Years later, the woman, whose husband is owner of a western hotel, is surprised to see a young man resembling her first husband come to the hotel. He registers under a strange name, however, and she does not make known her identity. Mal, learning that the young man has a sum of money on his person, decides to get it from him. His wife learns of the plot and protests, for which she is locked in her room. Later the woman finds, after saving the young man's life, that he is her son. The cast includes Frederick Church, Lillian Hamilton, Malcolm Blevins and Carolyn Higby.

The Capture of Rattlesnake Ike—(ONE REEL)—MUTUAL)—NOVEMBER 27.—With J. Warren Kerrigan, Pauline Bush and Jack Richardson. Jack Stevens, a young easterner, is spending his vacation on a ranch owned by Mrs. Elliott, a widow whose daughter Elsie is his constant companion. While Jack is carrying the cowboys' pay to them he sees a sign offering $5,000 for the capture of one Rattlesnake Ike. Through a strange coincidence Jack finds the desperado's gun and with the aid of this captures him, brings him to town and receives the reward. Elsie is very much pleased at this exploit and agrees to become Mrs. Jack Stevens.

The Wicked City—(TWO REELS)—VOGUE—NOVEMBER 27.—Ben, proprietor of a small town restaurant and in love with his waitress, presents her with an engagement ring. About this time the waitress goes to the city to buy her trousseau. The cook receives word that a fortune awaits him in the city and he and his wife leave. When the waitress arrives she finds that her aunt is not in town, so puts up at the Chargealot Hotel. Here also a drummer whose room is given by mistake to the waitress. The cook and his wife get the room adjoining the waitress' and that night after the proprietor of the restaurant, who has sold his restaurant and comes to the hotel, where he is hired as a bellboy, arrives there and things happen that sure keep everyone jumping and

finally a wild chase ensues which results in the drummer and waitress bungling into the home of a preacher, where they are married. The cast of players includes Ben Turpin, Gypsy Abbott, Paddy McQuire, Margaret Templeton and Arthur Moon.

The Vampires—Gaumont—November 30.—Episode Two, "The Red Notebook." Philip, the reporter-detective-hero who is on the trail of the criminal band of vampires, in this foreign-made series of thrill stories, finds a red notebook dropped by one of them. It contains cipher writing which he interprets and which gives him a clue. The criminals try to recover the book. They send a woman member of their gang to Philip's home as a maid, but she is detected. Philip's wife is kidnaped by the Vampires, but armed by a poison pen Philip had given her, she kills one of the gang and escapes.

Jerry's Winning Way—(One Reel)—Cub—December 1.—David Horsley comedy, starring George Ovey, directed by Milton H. Fahrney. Jerry goes to rescue his girl from a boarding house where her father has taken her. The first difficulty into which he projects himself is a melee with the police in which the latter get the worst and wettest end of a garden hose encounter. Then, disguised as a woman when he goes to rescue the girl, he cannot resist the temptation to have a little fun out of the cop, the boarder and the father, who are misled by his costume and make love to him. But Jerry's fooling on the job and neglecting the serious business in hand, that of rescuing the girl, finally gets him into trouble and at the end of the picture he suffers for his pranks.

Calamity Anne, Guardian—(One Reel)—November 20.—With Louise Lester, J. Warren Kerrigan, Jessalyn Van Trump, Marshall Neilan and Jack Richardson. During the raid on an emigrant train the girl and her brother, the only survivors, are attacked by the villain, who kidnaps the girl and takes her to the camp of Calamity Anne, who takes a liking to the girl and becomes her guardian angel. The girl's brother is killed and a ranger takes the locket, containing the girl's picture from his neck and recognizes the girl in Calamity Anne's camp. Later Calamity Anne holds the villian and his band at bay and the girl and the ranger make their escape. The girl and the ranger come to the spot where the girl's brother is buried and here she asks the ranger if he is going to leave her there alone. His answer is to take her into his arms.

The Starbucks—(Two Reels)—November 20.—With Opie Read, Mrs. C. S. Smith, Miss Logan and William Lee. At the home of Jasper Starbuck, in the Tennessee mountains, arrives Tom Elliott, his aunt and father. Tom and Lou, Starbuck's daughter, learn to love each other, while Jim Starbuck and Tom's aunt fall in love with each other. Later Starbuck is brought before Judge Elliott, having been arrested by a suitor of Lou's for making illicit whiskey. Judge Elliott gives Starbuck his freedom and he is congratulated by his family and friends who have come to the city to witness the trial.

Mismated—(Two Reels)—Mutual—November 20.—With Reina Valdez, Dick Le Strange and Harry Schenck. Flo is forced to marry a man she hates. Her real lover still holds an affectionate part in her heart and she is continually unhappy with her wedded husband. In a little play given in the fishing town Flo takes the leading part in a play which is a reconstitution of what happens in her daily life. The husband is cross and unbearable and the lover pays secret visits to the heartsick wife. Finally the husband is saved from drowning by the lover. When he revives he thanks the young man and forgives his wife for all of her past. Later Flo's lover is really wrecked at sea and she pleads with her husband to get into a small boat and go out and save him from a watery grave. This the husband does, but it results in his death. Before he dies he realizes that he has been cruel to his wife, asks her forgiveness and dies blessing her and her lover.

Jerry's Double Header—Cub—November 23.—With George Ovey. Jerry is "in bad" with the parents of his sweetheart and it looks as if it will be hard sailing before he wins them over. And so it is, we find, as things develop; but really all Jerry needs is to become a hero. He shows his heroism in an exciting episode with a bandit, and when the last scene fades out Jerry is the recipient of two rewards—one the girl, and the other a bundle of cash to help keep her comfortable in the future.

Universal Program

Sammie Johnsin at the Seaside—(Split Reel)—Powers—November 26.—Sammie Johnsin is a cartoon character that is not new to the followers of the Universal program. This picture sees him at the seashore. After being almost drowned he plays the hero, and the end is happy. On the same reel is:

In and Around Japan.—A continuation of Dr. Dorsey's series on Japan. Many fine old ruins, pointing to a civilization which antedated that of the occident, are included in the views.

Court Martialed—(Two Reels)—Episode 16 of "Liberty"—November 27.—In this episode Eddie is saved from drowning by Liberty, who finds his body floating through the stagnant waters in her subterranean prison. Major Winston is about to succumb to the desert when he is rescued by Bob. Jack and his band of men, who decide that they will not return to the States without Liberty, make a futile search for her.

The Last of the Morgans—(Two Reels)—Laemmle—November 27.—Featuring William V. Mong, who also wrote the scenario from a story by Constance Crawley and Arthur Maude, and directed. Colonel Morgan, at the last of his resources, is compelled to sell his cherished homestead. The poor old man in the city is fleeced of the money the sale brings, and he returns sadly to the homestead, having no other place to go. Much to the old fellow's joy, however, an old servant has run across some valuable jewels which Mrs. Morgan had hidden during the northern invasion. This find is enough to reinstate Morgan on his property and so the story ends happily.

The White Turkey—Nestor—November 27.—With Lee Moran, Eddie Lyons and Priscilla Dean. Priscilla, in trying to decapitate her petted white turkey for the Thanksgiving feast, is too nervous to hold on to the bird. Her two valiant lovers set out to recover the fleeing (or flying) bird, but only bring back counterfeits, thus stimulating the irate father's wrath. But before the picture closes the runaway turk is caught by the two suitors, who swing down on him at once.

Should She Have Told?—(Three Reels)—Gold Seal—November 28.—With Edward Hearn and Ruth Clifford. This story, written and produced by John McDermott, tells of a girl who marries a crook that is sent to prison and later marries his brother, a lawyer. She does not know the latter is the brother of her husband any more than he knows of her past relations. The climax of the story comes when Ed. released from prison, goes to Mary's home intending to expose her. However, when he discovers that she is the happy wife of John, he hastily reconsiders matters and withdraws.

Circumstantial Guilt—(Two Reels)—Imp—November 29.—With Jack Nelson, Burton Law and Grace Bonyng. This story, written by George Suprenant, tells of how an unfortunate Italian fruit vender, about to be convicted in a murder case because of a revolver found in his cart, is saved by the testimony of the last dissenting juror, who is the real murderer. After the man has told his tale he dies in the presence of the other jurymen.

Eat and Grow Hungry—L-Ko—November 29.—This is the sad tale of a poor husband who is the janitor in a boarding house. His wife runs the house and gives the star boarder all the good things to eat, so that all he can get is a little pea soup. In sheer desperation he plans a scheme. He rigs up a string so that he can pull things off the dumbwaiter as they go up to his rival. In this way he is at last satisfied.

The Mother Call—Big U—November 30.—With Charles Cummings and Dorothy Davenport. Mary Page's two children, John and Mary, have given their attention to making a success and have rather forgotten their mother; enough, in fact, to make excuses for not coming home on Thanksgiving. The picture shows how the two children's dormant feelings receive a jolt and how they return to their lonely mother.

The Heel of the Law—Imp—November 30.—With King Baggot and Jane Gail. Benton, head of the vice squad, tries to break up the vice trust that is flourishing, but encounters strong opposition. At last he is about to succeed, when they frame a bribe on him. But his sweetheart has overheard the plot and takes it down on a dictaphone so that she is able to prove his innocence when the marked bills are found on him.

The Fascinating Model—(Split Reel)—Powers—November 30.—This comedy deals with complications in the lives of four married people which result in the curing of a stingy husband and a jealous wife. On the same reel is:

Alaska.—Consisting of a series of views in which much of the beautiful scenery is shown, as well as the way the natives live.

The Circle of Death—Big U—December 1.—With Mona Darkfeather. Mona, a little Indian girl, is very friendly to the settlers. When some of the white men infringe on the Indians' reservation rights they go on the warpath, but Mona warns the whites in time so that they can escape.

The Mansard Mystery—(Two Reels)—Imp—December 1.—Featuring Joseph Gerard and Neva Gerber. This drama unravels a poisoning mystery, at the bottom of which is a man from India, disguised as a count, who has entered the home of his old enemy and succeeded in his plans. So with the removing of the shadow of suspicion from other people concerned, and the unveiling of the count, the story closes.

Tattle-Tale Alice—L-Ko—December 1.—Alice is the tattle-tale of the whole village, so when a real opera singer comes to town she has a great deal to do. Two of the men in the town who are smitten with the opera singer, and first one and then the other gets into a compromising situation with her. Alice tells on both of them and in the end she gets the proper deserts for such conduct. There is a motor boat race and then a ducking.

The Telegraph Operator's Daughter—(Two Reels)—Bison—December 2.—Featuring Marcia Moore and Ray Gallagher. This picture deals with the thwarted plans of revenge of a Mexican who has been punished by the father of a girl he has insulted. The girl receives a broken message from her father and in going to his help meets with an accident. She is saved by her lover, while the Mexican meets a fated end.

Scrappily Married—Joker—December 2.—With Gale Henry and William Franey. When Bill leaves a note for the maid at the terrible doctor's home, the doctor finds it and thinks that it is his wife Bill wishes to see. The doctor gets on the young man's trail and Bill finally finds himself at the cruel man's mercy on an operating table. For the sake of the alarmed reader, Bill does get out of this precarious position, and the doctor does at last realize to whom Bill is directing his honeyed words.

A Designing Woman—Laemmle—December 2.—With William Shay and Vivian Prescott. Freda is a nurse in a hospital at the front. Margaret, said to be dead, is brought in, so Freda, who has



Ella Hall and Rupert Julian are at the left in "The Bugler of Algiers," a Bluebird of November 25. Also some "The Last of the Morgans" and "Should She Have Told?" released the last week of November.

a past, takes her place and goes to America. But Margaret recovers and tries to expose Freda. There are many complications, and at last Freda finds happiness in the love of Pastor Jones.

The Wall of Flame—IMP—DECEMBER 3.—With Wallace Reid. Wallace is a fire inspector who is in love with the daughter of a wealthy factory owner. The latter says that the match is impossible, as Wallace is incorruptible and insists that he make his factory fireproof. Then the building catches fire with the daughter in it. Wallace rescues her and then her father consents to the match.

Sammie Johnsin's Love Affair—(SPLIT REEL)—POWERS—DECEMBER 3.—Sammy is in love with a beautiful little pickaninny, but she does not return his sentiments. He buys her candy and all sorts of good things, but in spite of this she turns him down in favor of the other fellow. So Sammie vows he is done with the fair sex for good and all. On the same reel is:

Ancient India as Seen by Dr. Dorsey.—This is devoted to the beauties of old India. Some of the ancient structures shown could not be constructed today with all the wonderful engineering contrivances we have at our command.

Just Her Luck—(TWO REELS)—VICTOR—DECEMBER 3.—With Irene Hunt and Lee Hill. This comedy has to do with a theatrical star, her would-be understudy and the latter's lover. The lovers' quarrel is the procuring cause of all the difficulties, just as their making up at the end puts an end to the trouble. After the various misunderstandings are cleared up, the down-and-out girl agrees to marry Jack.

Universal Animated Weekly No. 47—NOVEMBER 22.—Royalty aids to entertain 6,000 convalescents at Garden Party—London, England. Judges and barristers, in wigs and gowns, leaving Westminster Abbey for trial rooms—London, England. Films catch vivid scenes as Bulgar troops rush over mountains to meet foe near the Corna. Navy men at daily gymnastics on battleship—Somewhere off Holigoland. Parade captured cannon to raise cash for men in trenches—Patterson, England. University of Pittsburg's star eleven making drive for goal against Washington and Jefferson—Pittsburg, Pa. Cross-country stars battle for A. A. U.'s metropolitan championship, Van Cortlandt Park, N. Y.; sub., the start; sub., the water jump; sub., the winner. Letter 57 years in mail, missive sent in 1859 delivered, 18 miles away, after addressee's death, Philadelphia, Pa. $10,000 Gift to State—Massachusetts Aero Club donates hydroaeroplane in honor of U. S. aviator killed in France, Boston, Mass.; sub., Gov. McCall accepts gift. One submarine's grave, pioneer undersea boat that disappointed inventor has rested here for 16 years, New Suffolk, N. Y.; sub., another experiment in the progress of the U-boat. Cartoons by Hy Mayer.

Feature Programs

Blue Bird

The Eagle's Wings—(FIVE REELS)—Not on the regular program, a special release. The cast of players includes Grace Carlyle, Viola Smith, Herbert Rawlinson, Charles Hill Mailes, Rodney Ronous, Charles Gunn, Albert McQuarrie, Malcolm Blevins and Walter Belasco. It was written and supervised by Rufus Steele. A plea for industrial as well as military preparedness. Jefferson Maynard is the leader in the House of Representatives of the faction which is attempting to pass a national defense bill calling for a large increase in the army and navy. He is secretly and bitterly opposed by agents of a foreign government, and by the anti-preparedness league, headed by Senator Wright, a wealthy manufacturer of machinery. Richard Wallace, foreman of the Wright plant, is ardently in favor of industrial preparedness, and thus meets a setback in his suit for the hand of Mona Wright. Wallace is sent to New Mexico to install a new factory under the supervision of Senator Wright's son, who is living on the border with his wife and baby. The senator makes a visit to his son, and this moment is chosen by a band of outlaw Mexicans to raid the town. The Wrights and Wallace escape unharmed amid scenes of horror, and the thoroughly frightened senator wires to Washington for 50,000 soldiers. The reply he receives is to the effect that there are not that many mobile men in the army, and that it would take weeks to call out the militia. Aroused to the necessity for preparedness, Wright returns to Washington to champion the Maynard bill. He recites to Congress the scenes he has just witnessed, and the measure passes by an overwhelming majority. However, the foreign spies do not lose hope. They realize that under the existing conditions it will take at least two years to equip the new defense organization, and in consequence advise their ruler to present his ultimatum to the United States. The country is apparently unprepared for foreign invasion when a way out of the difficulty is found in Wallace's plan for industrial preparedness. By this scheme every foundry, factory and mill capable of turning out arms and equipment is placed in the hands of the government and in a short time the nation's fighters are furnished with the materials of war.

The Bugler of Algiers—(FIVE REELS)—NOVEMBER 27.—With Ella Hall, Kingsley Benedict and Rupert Julian, under the direction of the latter. This is an adaptation from Robert H. Davis' and Peerly Poore Sheehan's novel, "We Are French." It is the story of three residents of Mirabelle, a French hamlet. Gabrielle and Anatole are orphans and are devoted to each other. Pierre is a suitor for Gabrielle's hand. When a call comes to fight for France, Anatole and Pierre leave for the front, Anatole as a bugler. Before their departure Gabrielle promises to marry Pierre should he bring Anatole back home safe. In the field in Algiers, Pierre and Anatole become separated from the main army and are reported dead. Gabrielle flees her home and disappears. Pierre and Anatole are rescued and later Anatole saves his comrades by sounding the charge when ordered to sound retreat by an enemy commander who has captured him. The two boys return home and search in vain for years for Gabrielle. Half a century has elapsed and Pierre and Anatole are old men, when they are notified that the cross of the Legion of Honor has been conferred upon Anatole for his bravery in their campaign. The two overjoyed veterans start to walk to Paris but Anatole becomes stricken and dies before the outskirts of the capital are reached. Pierre plods onward and attends the state function as Anatole, receiving the cross from the president of France. Then he recounts the big part Gabrielle played in the heroism of her brother. Fate here steps in and Gabrielle, now an aged woman, enters the banquet hall. She and Pierre are reunited and together they go to Anatole's deathbed and place about his neck the cross he had earned.

International Film

Beatrice Fairfax—(TWO REELS)—INTERNATIONAL.—Smugglers furnish the excitement in the fifteenth episode of this series. A young man connected with the Revenue Service falls in love with a fisherman's daughter. The fisherman is in

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reality a smuggler and he has a cave at the bottom of an innocent looking well. Into this well or cave goes young Harding, bound hand and foot. The disappearance of her lover prompts Dorothy to write a letter to Beatrice Fairfax, and as Jimmy Barton, star reporter of the "Journal," is working on a smuggling story he advises the famous love-adviser to go to the fishing village. Jimmy disguised as a peddler locates the missing revenue agent and has the smugglers arrested. Dorothy and Harding are thus made happy. As usual the long arm of coincidence manifests itself at every turn of the story. There is action in the release, and Grace Darling and Harry Fox are as interesting as they have ever been in this series.

Hearst International News Pictorial No. 91—November 14.—New York City—U. S. S. Arizona leaves the Brooklyn Navy Yard for her first trial trip at sea; pictures show the Arizona passing under the bridges down the East River. Cambridge, Mass.—Harvard and Princeton meet in the first big eastern game of the 1916 football season, Harvard winning by the close score of 3 to 0. Williamstown, Mass.—President and Mrs. Woodrow Wilson attend the christening of little Eleanor Axson Sayre, granddaughter of the president. San Antonio, Texas—Preparations are made for the National Guard for the cold winter on the border; mountains of hay which will feed the cattle and horses are erected; winter clothing is dealt out to the Guardsmen and firewood in large quantities is chopped and stacked. Footlights and Fashions—Miss Florence Shirley, star of "His Majesty, Bunker Bean," Astor Theater, New York City, poses exclusively for the Hearst International News Pictorial in gowns of her own design. Toronto, Canada—Lieut. Governor Hendrie, of the Province of Ontario, presents the colors to the 198th battalion, about to leave for the European front. Susquehanna, Pa.—The largest locomotive in the world pushes heavily loaded freight trains over the mountains of Pennsylvania. In the Region of the Somme—Giant 240 millimetre guns are limbered for action; these guns fire shells into the German lines twelve miles away. San Diego, California—While San Diego Exposition throngs look on, Joe Bocquel, "Devil of the Air," plunges 700 feet to his death. Glen Cove, L. I.—$500,000 country mansion of F. S. Woolworth burns to the ground while society crowds watch.

Hearst International News Pictorial No. 92—November 17.—San Francisco, Cal.—The Signal Corps of the California National Guard returns from the Mexican border. Northport, L. I.—In wire enclosed pens on the farm of J. A. Kane tiny silver fox puppies are born and brought up to be worth $2,500 apiece. Washington, D. C.—Back at his desk in Washington is Joseph P. Tumulty, secretary to President Wilson; on election night when all the Democratic leaders had conceded President Wilson's defeat, Tumulty alone claimed his re-election. San Antonio, Texas—In different parts of this city the wives of two prominent Mexicans are being entertained, Mrs. Venustiano Carranza and Mrs. Francisco Villa. Fashions de Luxe—The latest gowns and hats, creations of Lady Duff-Gordon. San Francisco, Cal.—Hiram Johnson, governor of California, is elected to the United States senate by an overwhelming majority. South Brookfield, Mass.—Henry Freeman of this place is the owner of the only trained steers in the world. Philadelphia, Pa.—C. Emery Titman, well-known club man and baseball rooter, exercises 550 pounds avoirdupois to pay an election wager. Lexington, Mass.—On the estate of Millionaire J. W. Hayden, near here, youthful classic dancers led by Winifred Gilrain give an exhibition. Washington, D. C.—Dr. Karl Graves, self-styled international spy, is arrested charged with attempting to sell private letters, the contents of which would have embarrassed Countess von Bernstorff, wife of the German ambassador. In the Battle-Scarred Verdun—Great havoc is wrought in this city by German siege guns.

Mutual Star Production

Lone Star—(Five Reels)—November 20.—Features William Russell. Reviewed elsewhere in this issue.

A Dream or Two Ago—(Five Reels)—November 27.—Features Mary Miles Minter. Cast includes Dodo Newton, Lizette Thorne, Clarence Burton, John Gough and Orral Humphrey. Millicent Hawthorne, the petted and pampered six-year-old daughter of a wealthy New York family, becomes estranged from her nurse during a panic in a jewelry shop and is found by Mother Gumph, the leader of the crooks of the underworld. The little girl is brought up to be a "stool" and becomes a match girl. During her waking hours she remembers nothing of her old life, having been injured in the panic. But at night she continually dreams of her beautiful home and her mother's fond love. Later Millicent becomes a cabaret performer. She is trapped by the manager of the cafe and in the struggle which ensues she drops a purse which identifies her as the daughter of the owner of the cafe. She is returned to her home and after an operation regains her natural mind and forgets all about her life with Mother Gumph.

Miss Jackie of the Navy—(Five Reels)—November 27.—Features Margarita Fischer, with Jack Mower and J. Gordon Russell. Miss Jackie Holbrook is the daughter of wealthy Californians. She is noted for her rollicksome nature and is the belle of Coronado beach. That she is the favored of all but one, Captain Robert Crowne, U. S. A., whose ship is anchored off Coronado awaiting further orders. Jackie decides to make Crowne fall in love with her and her opportunity comes when she hears of a new sailor going to ship with Crowne to the Isle of Vergania to quell a native uprising. The girl dons sailor clothes and sails with the ship. She is the butt of Big Bill Blount's jokes and jeers because of her effeminacy and causes the others on board much laughter. When they arrive at Vergania she is one of those chosen to go into the interior and is the one that saves Crowne's life. Her identity is discovered to the delight of the sailors and Crowne asks her to marry him immediately.

Paramount

Miss George Washington—(Five Reels)—Famous Players.—Marguerite Clark is featured as a delightfully ingenious little "fibber" who gets herself and others in a terrible tangle. Reviewed elsewhere in this issue.

The Plough Girl—(Five Reels)—Lasky-Paramount—Mae Murray and Theodore Roberts head the cast. The picture was produced by Robert Leonard from a scenario by Harvey Thew. A review appears elsewhere in this issue.

Jealousy—(Five Reels)—William Fox—November 20.—Featuring Valeska Suratt. A woman whose life is a failure because of a loveless marriage, becomes insanely jealous of a happy young couple. Having become heartless and ruthless, she stops at nothing to bring about the downfall of the happy young people, and she nearly succeeds in her wicked plans. However, the tables are turned against the frenzied woman, and she is the one who is brought low. Reviewed in this issue.

Their Counterfeit Vacation—Black Diamond—November 27.—This comedy has to do with the Swede, a street sweeper, and the Tad, who collects the refuse in his dump cart. They come into possession of a large amount of counterfeit money which they believe genuine. A thug sees the money and tries to steal it from them. They have a number of exciting adventures after they begin to spend the money. A detective on the trail of the counterfeit money captures them by disguising as a girl. When they learn that they have been tricked they commit suicide.

Divorce and the Daughter—Pathe Gold Rooster—December 3.—Florence LaBadie featured in a story which shows the effect that contemplated divorce in a family has upon the young daughter. The latter's experience with a scamp who tries to convince her of the virtues of free love in his selfish interests suffices to bring the parents together. Reviewed in this issue.

Red Feather

The Main Spring—(Five Reels)—November 27.—Produced by Jack Conway from a story by Charles Agnew McLean, scenarioized by William Parker. Ben Wilson has a dual role. Cast includes Francelia Billington, W. J. Higby, Henry Holland, Mrs. Maurice and others. Jesse Craven, a great financier, is critically ill. Lawrence Ashmore, a reporter on the case, is mistaken for Larry Craven, the great man's son. The mistake is discovered, the reporter is held prisoner. The son has in the meantime been kidnapped by enemies of his father. Ashmore continues to pose as Larry Craven in order to aid Craven's friends. In this way the plots of the enemies are foiled. The son escapes and returns, the father recovers, and the reporter is rewarded fully for his efforts in their behalf.

Triangle Program

Children of the Feud—(Five Reels)—Triangle-Fine Arts.—Dorothy Gish is featured in this Virginia mountaineer melodrama. Reviewed elsewhere in this issue.

V. L. S. E. Inc.

An Enemy to the King—(Six Reels)—V-L-S-E.—Vitagraph here presents E. H. Sothern in an adaptation of a play he enacted on the speaking stage. A review appears elsewhere in this issue.

World

The Madness of Helen—(Five Reels)—November 20.—Featuring Ethel Clayton and Carlyle Blackwell. Reviewed elsewhere in this issue.



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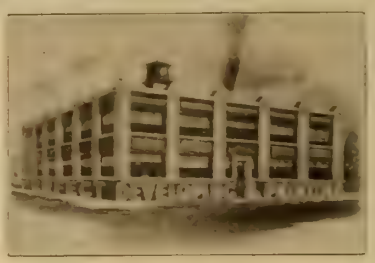
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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, DECEMBER 9, 1916 No. 24



MARIE DORO WITH LASKY-PARAMOUNT

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William Desmond and Dorothy Dalton in

"A GAMBLE IN SOULS"

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A virile, powerful story of the wilderness. There is the smash and whirl and rush of the sea, breath-taking shipwreck, and the primal battle of two souls with God the only Watcher. Love spreads over the land and sea and sky, and everything comes true. The author has built up a remarkable series of situations in which the interest is held in suspense to the end.

Mae Marsh and Robert Harron in

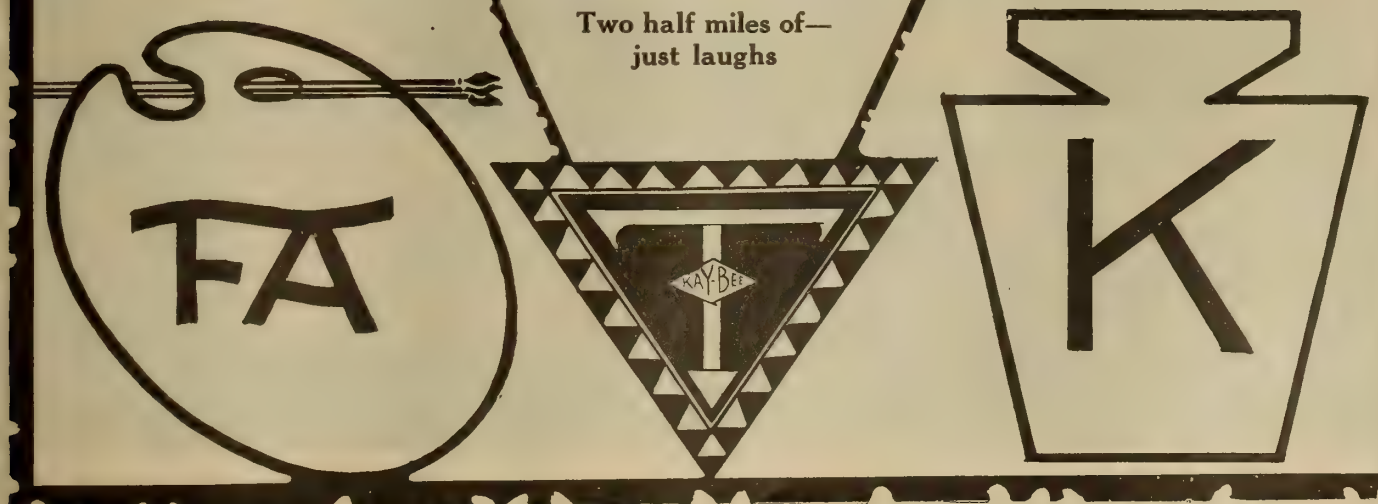
"THE WHARF RAT"

Fine Arts

All of Mae Marsh's alluring qualities, her cleverness and humanness are combined in this, her first attempt at playing the boy. She disguises herself in boy's clothing to shield her grandpa from the long arm of the law and the story built around this situation is one of confined action, suspense and real live people.

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Two half miles of—just laughs





Scene in "Cabiria," a "Film d'Arte" production

MOTOGRAPHY

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Vol. XVI CHICAGO, DECEMBER 9, 1916 No. 24

Association Fights Sunday Law

MANY MEETINGS OF COMMITTEES HELD THANKSGIVING WEEK

ON November 22 the Appellate Division of the Supreme Court at Albany, New York, decided that motion picture shows on Sunday were in violation of the state statutes. On November 23 the executive committee of the National Association of the Motion Picture Industry held a spirited meeting in which it was decided to wage war against this decree.

At this meeting gathered representatives of the largest film producers as well as the Exhibitors' League of America. There were present William A. Brady, president of the National Association and director general of the World Film Corporation; Walter W. Irwin, chairman executive committee, National Association; Adolph Zukor, president Famous Players-Lasky Corporation; Ben B. Hampton, president General Film Company; William L. Sherrill, president Frohman Amusement Corporation; Louis L. Levine, Regent Theater, Brooklyn; Louis F. Blumenthal, Exhibitors' League, State of New York; Lee A. Ochs, president Motion Picture Exhibitors' League of America; William M. Seabury, general counsel, National Association Motion Picture Industry; John R. Miller, Niagara Film Corporation; Frederick H. Elliott, executive secretary association; Wallace Thompson, director of publicity.

The committee held a spirited but harmonious discussion of the decision.

In the course of the discussion, Walter W. Irwin, general manager of the Vitagraph-V. L. S. E., stated that 25 per cent of the business of the theaters was on Sunday. Mr. Irwin expressed the spirit of the meeting when he said:

"The real parties concerned in this trouble are the motion picture fans, and we must not lose this opportunity of doing what we can, and quickly, to aid that public."

It was decided that the chief line of campaign for the present at least will be conducted by way of telegrams and the executive secretary was instructed to send a telegram signed by the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of New York, to the newspapers of the state of New York urging that they editorially oppose the Sunday closing upon the ground that 25 per cent of the attendance at motion picture shows is on Sundays, which proves that Sunday is the principal opportunity for entertainment and education of the great masses of the people; that the motion picture has become the chief means of education and entertainment to the masses and all classes, and that to deprive the people of the opportunity of availing themselves of this vehicle would be a gross injustice to society; likewise financially detrimental to thousands of exhibitors who have millions of dollars invested in motion picture houses, and to producers of motion pictures whose investments, based upon seven-day showings, would be tremendously jeopardized; that the statistics prove that the motion picture is not only socially beneficial from the standpoint of entertainment and education, but it has been the means of maintaining the American home in that it has enabled the families to assemble together on Sunday instead of being disrupted by the head of the family spending his time in drinking, or otherwise away from the family.

Mayor Mitchel Backs Film Men

Mayor Mitchel of New York City has declared that he is not in accord with the statement that motion pictures on the Sabbath are illegal. He holds that educational films on Sunday, when the great mass of people can enjoy them, are rightfully due the general public and should be permitted, and backs up the stand taken by the late Mayor Gaynor when, as judge, he ruled that the penal law did not prohibit the motion pictures on Sunday.

Mayor Mitchel believes that the Court of Appeals will uphold Judge Gaynor's decision in the matter, but in case of a contrary ruling declares the question will then become one of public policy, and as such, a matter for the Legislature to deal with. If a movement were started for such legislation, Mayor Mitchel intimated that he would lend it whatever assistance he could.

The motion picture exhibitors of Albany feel that they have been discriminated against in not being allowed to open their theaters on Sunday, and have decided to carry the case to the Court of Appeals for a final decision in the case of Roy H. Bender. Bender is now interested in an Albany theater and was selected by the motion picture interests to test the Sunday law. The members of the Exhibitors' Association of Albany are now determined to appeal to the highest court of the state for a final interpretation of the statute on the subject.

Investigate Transportation Trouble

The transportation committee of the National Association has called a meeting to discuss just why the transportation of motion picture film is surrounded by so much red tape and extra expense.

Several specific cases of trouble with transportation companies will be taken up, and the form of procedure, with a view to securing not only improved rates, but also better conditions, will be discussed.

The problems at issue include a complaint from one company over the holding up of C. O. D. shipments of

film for six or eight weeks, with reluctant losses at both ends of the line, the question of discrimination in the matter of annoying small "excess" charges for checking film cases as baggage and the New York City ordinances against carrying perfectly protected film in the subway and elsewhere.

This committee is made up of William L. Sherrill, Frohman Amusement Corporation; Whitman Bennett, J. Stuart Blackton, Vitagraph Company of America; George Brophy, Oklahoma City; M. A. Corey, J. C. Graham, Chicago, Ill.; J. J. Eisenberg, Mississippi, Mo.; Alfred Hamburger, Chicago, Ill.; Mr. Hanlon, New York City; Peter J. Jeup, Detroit, Mich.; Aaron J. Jones, Chicago, Ill.; Mr. Markowitz, William Oldknow, Atlanta, Ga.; Mr. Pierson, Kansas City, Mo.; Davis Reed, Dallas, Texas; E. M. Saunders, New York City; Arthur S. Sawyer, Samuel H. Trigger, Judge A. P. Tugwell, San Francisco, California; and John Ward.

Fire Prevention Rules to Be Formulated

Fire prevention rules which will be adopted for the regulation of motion picture studios, exchanges and theaters, by the National Association of the Motion Picture Industry, and which it will endeavor to have made the basis of state and city fire laws regulating the industry, will be worked out at a meeting of the Committee on Fire Prevention Regulations and Insurance, of which Jesse L. Lasky is chairman.

Charles M. Biscay, chairman of the Executive Committee of the Fire Prevention Regulation and Insurance Committee, will present at the meeting a plan for getting together a vast mass of information to aid in its work. Through the National Board of Fire Underwriters and similar organizations, the committee will have access to the official figures of the companies, showing the total losses paid by the insurance companies to motion picture exhibitors, manufacturers and exchanges, and also the total of the premiums received in corresponding periods. These figures will give a very plain indication of just how fair or unfair the present insurance rates are.

The committee can also get full information on existing fire prevention regulation and laws from all over the country, as a basis from which to work on plans for standardization. Mr. Biscay says that the National Association will have the united suport of all the insurance companies and of the national bodies of that business.

Meeting of Board of Directors

A meeting of the Board of Directors was called for November 29. All the directors indicated their intention to be present, such men as John P. Freuler, chairman of the National Association's Chicago Advisory Committee, going from Chicago especially for the meeting; as did Judge A. P. Tugwell from Los Angeles, Charles A. Phillips from Milwaukee, Thomas Furniss from Duluth, Maurice A. Choynski from Chicago, Frank S. Rembusch from Shelbyville, Indiana, Peter J. Jeup from Detroit, and Fred J. Harrington from Pittsburgh.

The directors from New York and vicinity are: J. Stuart Blackton, William A. Brady, Carl Laemmle, P. A. Powers, William L. Sherrill, Adolph Zukor, Louis F. Blumenthal, Walter W. Irwin, Louis S. Levine, J. E. Brulatour, Samuel H. Trigger, Donald J. Bell, J. H. Hallberg, Walter J. Moore, E. S. Porter, Hiram Abrams, E. A. MacManus, Richard A. Rowland, Arthur James, Fred J. Beecroft, W. Stephen Bush, Paul Gulick, F. C. Gunning.

Douglas Gerrard is filming "The Organ Grinder" at Universal City.

INCREASE ADMISSION PRICE

Exhibitors of Twin Cities Decide to Raise Price at Meeting of the Motion Picture Exhibitors' Corporation of the Northwest

At the regular Tuesday meeting of the officers and executive Board of the Motion Picture Exhibitors' Corporation of the Northwest, the subject of increased prices for the motion picture theaters was taken up, and it was decided that beginning January 1, 1917, the motion picture theaters of the Twin Cities will increase their admission prices fifty per cent. The exhibitors claim that they have had to stand the brunt of the present high cost of living in the effect it has had on the film business and they also point out that all the exhibitors are hardly getting by and most of them are losing money.

Other business transacted at the meeting included the following:

The special committee on combatting the deposit system reported great progress.

All members of the present Minnesota state legislature will receive a complimentary season pass, good in any theater in the state which is a member of the exhibitors' corporation. This has been customary with the legitimate theaters but is the first time this organization took action.

The matter of free "movies" was taken up and also the matter of exchanges selling or supplying wares to others than bana fide theaters, even though there is an admission charged, was referred to the grievance committee.

A set of rules governing the action of operators in booths to conform strictly with the state laws will be drafted and printed. Every exhibitor will be requested to post a copy of same in his projection booth.

Three important grievances between exhibitors and exchanges were then disposed of after the grievance committee had reported its decision.

A communication was ordered sent to a local exhibitor member and a local exchange, objecting strenuously to their method of advertising a certain picture as "passed by the trade review board" after the regular board of censorship had condemned it.

A copy of both communications was ordered sent to Mayor Nye to show him that the exhibitors' corporation would not approve of any of its members jeopardizing the future welfare of the motion picture business.

About twenty members were present, as follows: J. Gilosky, Wm. Koenig, C. E. Van Duzee, L. V. Calvert, D. G. Rodgers, Billy Watson, T. J. Hamlin, Sprague Green, M. E. Hoppenrath, U. E. Carter, Jacob Barnet, H. J. Andres, H. J. Breilein, N. S. Nathan, Mr. Graham, Captain Watson, J. L. Maitland, A. G. Zinn, J. B. Reisman.

Film Salesmen Organize

With the names of practically every salesman of every representative film company of Greater New York on its roster—75 in all—the film salesmen of the Greater City organized into a club on November 25. The meeting was called at Wurlitzer Hall, for what was the first attempt of its kind in that vicinity, although similar organizations have been successfully formed in other film centers.

Mr. Interrante of B. S. Moss was chosen temporary chairman after which discussion turned to the selection of suitable club rooms.

The purpose of the organization is purely a social one, and various plans are rumored of monthly socials and a big public dance to introduce this newest film organization to the motion picture trade.

Director William V. Mong at Universal City is filming "Fighting Joe's Christmas" in two reels. The story was written by William Parker and Mong who also plays the title role. Maude Emery works opposite.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, Motography *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.* The *theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

Love and Hate, with Bertha Kalish, (Fox)—"A very good picture, well acted, a good story, liked by everybody."—E. Dlouhy, Vitagraph Theater.—*Catering to a middle class of people.*

Sins of Her Parent, (Fox), featuring Gladys Brockwell. "This picture is not very good. I can't hand it much."—Jack Cuneo, Dearborn Theater.—*Catering to a critical class of people.*

Unprotected, (Paramount), with Blanche Sweet. "This is a fine picture. Blanche Sweet always pulls good business here."—Jack Cuneo, Dearborn Theater.—*Catering to a critical class of people.*

A Prince in a Pawn Shop, with Barney Bernard, (V. L. S. E.)—"This is a very good picture and it gave excellent satisfaction all around."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Atta Boy's Last Race, Dorothy Gish featured, (Triangle)—"A very good race track story, full of excitement. Liked by everybody."—E. Dlouhy, Vitagraph Theater.—*Catering to a middle class of people.*

Where Are My Children, with Tyrone Power, (Universal)—"Poor photography. A good story, poorly acted. A good box-office attraction."—E. Dlouhy, Vitagraph Theater.—*Catering to a middle class of people.*

The Devil's Double, with W. S. Hart, (Triangle)—"Scenery and sub-titles great. Hart's work excellent. Picture as a whole good. Business great."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Vagabond Prince, with H. B. Warner, (Triangle)—"A Triangle drama of unusual merit. A Sunday show that proved to be a great box-office drawing card for me."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Lady Drummer, with Fay Tincher, (Triangle)—"Would get a lot of laughs in a cemetery. Story weak, cast weaker. Fay Tincher, to *my* notion, is not a good comedy star."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

A Stranger from Somewhere, with Franklin Farnum and Louise Lovely, (Bluebird)—"A very good picture in which both stars show to very good advantage."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

Seventeen, (Paramount), with Jack Pickford and Louise Huff. "This film is doing pretty well for me. It is a fair picture for patrons in general and especially good for kids."—Jack Cuneo, Dearborn Theater.—*Catering to a critical class of people.*

The Chattel, with E. H. Sothern, (Vitagraph)—"This is a Blue Ribbon feature which contains a very good story. The star undoubtedly is a box-office attraction."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

The Madness of Helen, with Ethel Clayton, (World)—"I did not get a chance to see this picture, but judging from the business we did with it, it must have been good; people seemed to be satisfied."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Extravagance, with Olga Petrova, (Metro)—"A good name, an excellent story coupled with a star who draws well, a logical combination, result, big box-office receipts and well satisfied patrons."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

Shadows and Sunshine, with Baby Marie Osborne, (Pathe, Gold Rooster)—"This is an all around good picture. The work of the miniature star brought forth considerable favorable comment from scores of patrons."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

The Love Hermit, with William Russell, (Mutual)—"This is just a fair offering and the story is not good enough for the star. The title of the picture is mystifying and consequently hampers its box-office value."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

Arms and the Women, featuring Mary Nash, (Pathe, Gold Rooster)—"The story in this picture is good and well handled by the characters. I believe its one drawback is the fact that the star is not well known."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

Old Folks at Home, starring Sir Herbert Tree, (Triangle)—"A wonderful five-reel drama, lots of action and a well balanced cast. Did not get me very big money, weather against me. A production any exhibitor can recommend highly to his patrons."—F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

Children of the Feud, with Dorothy Gish, (Triangle)—"This picture is far below the Triangle standard

of pictures. The picture was ruined by the censor board and as it now stands, would make a good two-reeler. The story drags."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Girl from Frisco, (Kalem), featuring Marion Sais and True Boardman. "This serial has increased the attendance at my house by 30 per cent. It is sensational, and the photography, production and acting are exceptionally good."—George V. Booth, Bridgeport Theater.—*Catering to the working classes.*

Gates of Eden, with Viola Dana, (Metro)—"This picture as a whole is very good. An especially attractive story has been woven around a star who is quite popular. The picture has a good moral and everybody seemed to be satisfied."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

The Wager, featuring Emily Stevens, (Metro)—"A poor offering which is far below the Metro standard of motion pictures. The story is impossible and leads one to believe that it is purposed to encourage crookedness. The picture is a sort of comedy drama."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Undertow, with Helen Rosson, (Mutual Special)—"This picture contains a story depicting the strife between capital and labor and as a whole is very good. There is a doubt in my mind as to whether the title of the picture added any to its box-office value."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

And the Law Says, with Richard Bennett, (Mutual)—"This picture is really wonderful. The story is strong and holds attention. The star is very, very good, but what might have been a knock-out is spoiled by a name that is sadly lacking in appealing qualities." George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

The Chaperon, with Edna Mayo, (Essanay)—"I will admit that I have seen better pictures than this one come from Essanay. The star is very good and the only drawback as I see it is the lack of story value. Much credit must be given to the director of this picture when one considers the story he was given to work with."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

A Man's Measure, with J. Warren Kerrigan and Louise Lovely, (Bluebird)—"The story in this picture is right up to 'snuff' and contains a good moral. A great many people leaving the theater commented very favorably on this feature. Title of picture and the stars undoubtedly account for the excellent box-office receipts."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

Salvation Joan, with Edna May, (Vitagraph special Blueribbon feature in seven acts)—"The story is all right, the direction is fine but the star does not seem to be well known and what might have ordinarily been a fair picture is absolutely killed by an impossible name which suggests everything that people do not wish to see."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

The Plow Girl, with Mae Murray, (Lasky)—"The star's excellent interpretation of the character called forth unusual praise from our patrons, who are among the most discerning photoplay followers in the country. Miss Murray's spirited delineation of the character role is among the best personal displays of ability I have witnessed in some time."—H. Edel, managing director, Strand Theater, New York City.

The Masque of Life, featuring a chimpanzee, (Signet Films)—"Is unusual not only for the spectacular bigness of many of its scenes, but for the beauty of the 'grand pantomime' in which the complete ballet from the La Scala Opera House, Milan, appears. Absolutely novel in its construction, and so different from anything that has previously been shown in America that there is no comparison possible."—Ralph T. Kettering, Jones, Linick & Schaefer.

Faith, with Mary Miles Minter, (Mutual Special in six reels)—"The story around which this picture has been built is really very fine; as a matter of fact, I do not see how it could have been improved upon. People nowadays shop pictures and the question of their entering a theater is governed by two things. First, the star, the second, the name of the picture. Unless the name suggests something definite in which the prospective patron might be interested, all the beautiful scenic effects, lighting and wonderful story value is lost to an exhibitor. With good management the bad effects of a poor picture can be offset, but there is nothing that I can see that might be done to offset a poor name tacked to a really wonderful picture. This seems to be the only drawback of this feature."—George Madison, Logan Square Theater.—*Catering to a high-class patronage.*

Pictographs Shows Battle of the Somme

The first installment of the remarkable war pictures secured by Donald C. Thompson, pictorial war correspondent for Pictographs and *Leslie's Weekly*, will be presented in an early edition of the Paramount Pictographs. The scenes show actual fighting which took place in the great spring drive of the Entente Allies, and what will always be known in history as the Battle of the Somme.

These pictures show the miles of violent trench fighting and "curtain of fire" which was sustained for hours at a time, to prepare for infantry attacks, which finally turned the tide of battle and which may have been the crucial moment in the world war, starting with thousands of siege artillery pieces of large caliber, among them the famous French 120's, painted so as to be invisible to the enemy, belching out death from their concealed emplacements.

Every foot of this picture is actual war, such as has never been presented on the screen in America, and is built up in such a manner as to give the whole story of a successful onslaught of a magnificently equipped army of the most modern type.

Mr. Thompson returned to America recently and after compiling his pictures for Paramount will leave the latter part of this month for a tour around the world, to take exclusive pictures for the Paramount Pictographs.

Director Rupert Julian at Universal City is making good progress filming Charles Dickens' famous story, "A Christmas Carol."

Music in the Picture House

VIEWS OF EXHIBITOR, THE FAN AND PROFESSIONAL MUSICIAN

(Editorial Note:—Owing to the important role played by music in the presentation of pictures, Motography will print a series of practical articles on the subject.)

WHEN they are asked to name the most important elements in the successful management of a picture house, ninety-nine exhibitors out of a hundred will mention music among the first two or three factors.

Exhibitors, patrons, producers, exchangemen and actors alike have come to realize that good music is absolutely essential to the most effective presentation of pictures.

"The music you have in your house," said a prominent Chicago exhibitor to Motography last week, "follows right along a close second in importance to the pictures and projection. Of course, it is taken for granted that any house that pretends to be anything at all will be tastefully decorated, will provide good ventilation and will treat its patrons with all the courtesy possible. But the things the audience *hears* in the house is next in importance to what it sees. The eye and ear work right along together. Pictures, up to this stage of the game, can appeal only to the sense of sight, and so if in presenting films we can also bring in an element of appeal to the sense of hearing, and make that appeal pleasant and at the same time subordinate to the appeal to the eye, we are providing more and better amusement for the public. And they will go where they can get the best music, the pictures being equal."

A widely known director and actor recently was asked this question by a representative of Motography: "Did you ever go into a theater and observe any particular elements in the presentation of the features in which you appeared which tended to make the picture better or worse?"

"*Have* I? I should say so. And it's mainly in the music. I've gone into the Rialto in New York and seen a picture of mine that made a fine entertainment because the music carried it along, and was pleasing all the time. Then I have seen the same feature in a small, careless house, where the music was rotten, and the same picture fell flat. Of course, the atmosphere of the house itself and other factors enter into the question, but the music is the chief thing, after the projection. In many cases the music makes up for a lot of faults in the projection. If the light is fairly good people won't notice it, but if the music is below par, every one notices it. You know as well as I do that the tremendous music of 'The Birth of a Nation' is one of the main things that sweeps that big feature over to success."

What Two Fans Think

That many fans are keenly sensitive to the music served them with the pictures they see is proved by the following letters written to the photoplay critic of the Chicago *Tribune*. These missives were of course, penned by fans supersensitive to music, as compared to the average patron, but their views are more universal than one might at first thought imagine.

This morning I read your comment on "Pillars of Society." I went down this afternoon to see it and find it all you say. It is a relief to see a good play well acted. Would that we might have more of such acting.

But why didn't you criticize the music? To play popular ditties during an Ibsen picture in a supposedly first-class downtown picture theater is preposterous and ridiculous. The picture was all but spoiled for me. Infinitely better to have no music whatever if they can't make it appropriate. Nothing can ruin a scene in a picture more quickly than inappropriate music, and the management of the house should realize this.

Is it in your province to comment on the music as well as the picture where the two are in reality closely related?

The second letter was as follows:

What's the use?

When a celluloid version of Ibsen's "Peer Gynt" was presented some time ago at a downtown theater the orchestra ignored Grieg's "Peer Gynt Suite" and slammed out the syncopated slush of Irving Berlin, Mr. Theodore Snyder, and other eminent American decomposers.

On the other hand the gentleman who presided at the "$10,000 pipe organ" at another loop house used to delight in playing hymns of the most doleful tenor during the wildest parts of Keystone comedies.

Did the managements of these theaters ever notice anything incongruous in the music? They did not. So what's the use?

Light From the Professional

The views of the professional musician turn another border light on the question of the proper musical harmonies for the picture. Henriette Weber, a prominent Chicago musician who recently composed a special musical score for the Pathe-Cavaliera feature, "The Shadow of Her Past," has the following keenly analytical remarks to make:

"Of course at a film performance the picture is the thing, and many people are and always will remain apparently unconscious of the music—no matter how incongruous it may be. They shudder at the hero's narrow escape from death, or thrill at the heart-breaking agony of the heroine, while all the time the orchestra is blandly going on with its tum-ti-tum. But think how much more grewsome would be the shudder or how much more thrilling the thrill if the music were more keenly appropriate.

"Over and against those who are more or less impervious to musical effects are those sensitive souls, like the writers of the letters above, who are harrowed when meaningless and commonplace tunes accompany the development of a tragedy and who are fairly hurt by the shameless taste that makes ragtime and drama go hand in hand. But whether or not you are affected consciously by the music, the fact remains that it nevertheless has a strong psychological effect upon every one. When, as occasionally happens, it does not obtrude itself either for good or ill, that very fact means that it was right. Just as an accompaniment to a song that is well written and appropriate, and then performed with discretion and good taste, draws no especial attention to itself, and yet, when you come to analyze it, it was after all the power behind the singer.

"A few of the larger productions have been given their own musical scores on an elaborate scale, but it still remains for the producer to see that the individual score for a worthy picture can and should accompany the picture even in the smaller theater, where only a few instruments or perhaps simply a piano alone is available.

"The producing companies could easily take the stand of renting the score with the picture. In time

the exhibitor who, as a rule, does not care much what his orchestra plays, would see the value of it, and the public would most certainly respond likewise.

"A picture can almost be made or marred in its emotional appeal by the right or wrong kind of music. It is easy to get the right kind, and it has a distinct commercial value."

NO SUNDAY SHOWS

Albany Appellate Court Decides Sunday Opening Illegal—Effects Big Portion of New York State But Not New York City

The picture houses of eastern, central, and northern New York State must close on Sundays from now on. This decision was handed down last week in the Appellate Division of the Supreme Court at Albany. The ruling was made by a vote of 4 to 1, the dissenting vote thereby making it possible to appeal to the Supreme Court for a final decision.

The decision affects the cities of Syracuse, Schenectady, Troy and Yonkers among other places, but does not affect New York City.

The ruling is in the case instituted by Leroy H. Bender, who came to Albany to assume the management of the Silent Theater. He gave a motion picture show there on Sunday, July 25, to make a test case for trying out the issue in the courts as to whether a motion picture show could be held, under the present laws, on the Sabbath. He was arrested for a violation of the law and later discharged from the custody of the Albany police on a writ of habeas corpus.

The decision handed down in the case was written by Justice Lyon, in which he suggests that the legislature alone can decide how Sunday shall be kept, and is the sole judge of acts proper to be exhibited.

In part of his opinion Justice Lyons says:

The trend of recent legislation has been to so far as possible protect the employe in his right to rest from labor on Sunday. No good reason is apparent for denying that privilege to the ticket seller, the ushers, the operators and the other employees in the thousands of picture shows in the State, while granting it to the employes in various other lines of employment throughout the state.

Three justices concurred with Justice Lyon in his opinion. One dissented.

Animater Breaks Records

All records for speed on the making of animated cartoons went by the board when Frank Moser, chief animater for the International Film Service, turned out 150 separate drawings in seven hours.

Up to that time Mr. Moser's entire record had been the production of 94 drawings a day for three consecutive days. The emergency that caused this latest remarkable burst of speed on Mr. Moser's part was the accidental damaging of a "Jerry on the Job" cartoon in the factory. This cartoon was slated for release on Tuesday, November 14. The whole cartoon consisted of 500 feet and about 10 feet of the drawings were spoiled. This necessitated getting out about 200 drawings in one day. As the regular working day in the cartoon department consists of seven hours, Mr. Moser had to work overtime to complete the job, but in the regular day's work of seven hours, he completely finished 150 of the 200 drawings. When one stops to consider that the average work of a good animater is from fifty to sixty drawings a day, Mr. Moser's remarkable achievement can be more readily appreciated.

Screenshine

By Mel Ody

AT A REAL FELLOWS MEETING

JACK O'TOOLE, the Teutonic wonder of the Chicago Fox office, brought his capacious fist down on the table with great force. Violent ripples spread over the festive board.

"I tell you, gentlemen!" he proclaimed, "I tell you, that's dirty campaigning when an opponent of mine for the presidency of this club—Ralph Proctor, over there—drinks milk at a meeting like this. Mr. Chairman, I demand an explanation!"

Opponents to the Barrel House party came back with a complaint that it was illegal for Bill Heaney, candidate for treasurer on O'Toole's ticket, to absent himself from the meeting, as he did, for the purpose of invading the suffragette camp for votes.

But Bill Sweeney argued for the ladies. He even wanted them admitted to the wild '49 stag affair. And Bill lends a good deal of weight to any argument. If the secretary of the M. P. E. L. of America ever sat on you in a taxicab you would know.

IT'S THE LITTLE THINGS THAT COUNT

(A Fill 'em Tragedy)

Reel I. Once there was put upon the market a one-reeler and a five-reeler, each christened, "The Little Girl Next Door."

Reel II. A big exhibitor on Twenty-second street, Chicago, rented the larger feature, plastered the street with posters, rented newspaper space and waited for the money to roll in.

Reel III. The little fellow in the little house nearby got a little idea of his own. He rented the little one-reeler for about one dollar.

Reel IV. He started his show and his little one-cylinder "Little Girl Next Door" and pulled in the main skimming of cream.

Reel V. The big man is now looking for the little man—and for his $100 rental.

Moral: Keep an eye on the little things.

WHO WANTS TO LIVE IN PENN?

Edward Jose, director of "The Iron Claw" and "Pearl of the Army," showed Ralph Kellard the other day the particular way in which he wanted the actor to kiss Pearl White in a certain scene. After three or four tries by Mr. Kellard, Mr. Jose sprang out in front. "Here," he said, "do it this way." He seized Miss White and planted a kiss on her lips that lasted for a minute and ended with a smack that made the walls ring. "There," he said, "you've been kissing for the Pennsylvania Board of Censors. I want you to kiss for the rest of the United States!"

CONFESSIONS OF AN EXHIBITOR

"When two features are open to me at different prices, I curb my extravagant nature and book the lower priced one."

Operators will undoubtedly find themselves very much in sympathy with the Pathe feature, "The Light That Failed."

NO ACTOR NEED BE POOR.

Mrs. and Mr. Sidney Drew, the Metro humorous folks, are vacationing in Cuba on money alleged to have been won on world series bets.

HEARD AT A REAL FELLOWS MEETING, CHICAGO

"Let's all go over to Harry Miller's theater and wreck the place."

"Why go over? It's a wreck now."

SERMON

The solider a manager can weld his house into the social life of the community the better his business is going to be. Here is a good example of community spirit on the part of a theater. The Kincaid Theater of Kincaid, Illinois, gave a benefit show for the family of a miner accidentally killed. The local band erected a platform in front of the house and gave a concert preceding the show.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.

This is How Grampp Does it

IT is a fact that a spectacular managerical success can be built within a year upon a policy of strict honesty backed by business acumen and good judgment. Harry E. Grampp, of Rockford, Illinois, has proved it, and his theater, the Orpheum, is recognized as leader not only for his city but for the middle west.



If Grampp says, "It's good. Come along," Rockford takes his word for it and comes.

It was only a little over a year ago that Mr. Grampp formed an association with two local men and took over the Orpheum Theater, with a seating capacity of one thousand, where he assumed absolute control and began to initiate the public into his own ideas of high class programs. Today the theater may usually be located by the crowds awaiting admission, and this is not a mere figure of speech.

From the first Mr. Grampp pursued a policy of careful selection of pictures and absolutely truthful newspaper advertising. Circus methods and superlatives he had nothing to do with and Rockford people have learned to believe exactly what the Orpheum says. This might have been a simple problem with a neighborhood theater but the Orpheum is a downtown house in a city of 55,000, dependent upon a cosmopolitan population and up against the strongest sort of competition.

Aided by the confidence inspired in his word and judgment, and his original publicity ideas, this manager has to his credit a remarkable string of special attractions at increased prices, each of which played to capacity and several of which turned hundreds away. If Grampp says: "It's good. Come along." Rockford takes his word for it and comes. But he never fools his friends, the public.

From a losing venture to a big asset within a few months, and to a spectacular success, practically the talk of the town, within the year, is the record achieved by Mr. Grampp at the Orpheum, a record even eclipsing other remarkable successes with legitimate and picture theaters which were already to the credit of this young manager—for he is still quite comfortably on the sunny side of forty. So great is his reputation as a producer of special features and an advertising genius that he has been called upon frequently to assist managers in other Illinois cities in putting across their heavier offerings, and in each instance a new house record was registered. Mr. Grampp today has several standing offers of lucrative positions as manager of theaters in other cities, but has no present intention of leaving Rockford where his reputation and popularity prove a substantial asset.

Part of this success may be attributed to personality and application to business, Mr. Grampp exerting careful supervision over every department of his theater, and considering his patrons' pleasure, comfort and satisfaction above all else. In addition to this he possesses a remarkable intuition which directs the selection of subjects, and a keen appreciation of harmony which holds the Orpheum orchestra to its high standard at all times. The orchestra is a feature upon which this manager prides himself and from six to fifteen competent musicians may be found in the Orpheum pit at all performances, interpreting programs of music adapted to the screen subjects. The musical score rendered at the three-day run of Metro's "Romeo and Juliet" is still being talked about all over the county.

Mr. Grampp came to Rockford several years ago with a record of successful achievement in Chicago, Aurora and Joliet. For a great many years he was connected with the management of various houses in Aurora and previous to coming to Rockford he served as secretary and treasurer of the College Theater in Chicago, and manager of the Joliet Theater, with pronounced success in each instance. Several seasons on the road in advance of legitimate attractions added vastly to his general knowledge of the amusement profession.

It was his reputation as a successful manager which induced the owners of the Grand Theater in Rockford to try him out on a hard proposition, and he took to it as though it was exactly what he had been longing for. This house was going through a period of reconstruction from the legitimate to pictures and had not been able to build up a patronage for the latter. Grampp put it on the map as a picture house, playing such approved traveling attractions at intervals as the conditions warranted, and winning the friendship and respect of patrons of both. When he left the Grand to take over the Orpheum for himself the former enjoyed high reputation and patronage.

After all Grampp presents no problem. His success is as natural as cause and effect. No squarer man ever went to Rockford, and no more capable and sincere manager ever signed a contract. His patrons and his friends

have supreme confidence in his integrity, and his competitors are compelled to recognize his unique ability, through the undeniable testimony of the cheerful throngs which day and night flock to the Orpheum.

New Chicago House Opens

Ascher Brothers' new Lane Court Theater in Chicago was opened to the public on Saturday, November 25, with much pomp and ceremony.

In point of artistic decoration and novelty in construction there possibly is no other theater in Chicago resembling it.

The arrangement throughout the house is what is generally conceded to be the most desirable. The interior of the theater is diamond shaped. The screen is placed in one corner of the building and the orchestra pit is sunk out of view, immediately under the screen. The walls are paneled and artistically finished in gold and tinted in delicate hues.

In the center of the house there is an electrically lighted dome which will deflect a mellow light throughout the entire theater during performances, expelling much of the gloom and eye-strain now a commonly heard-of evil. Probably this will explain why a great many older people refrain from attending picture performances.

The organ pipes are placed in two opposite corners with a large open compartment in back which will permit the organist to obtain some very beautiful musical effects. A Kimball organ has been installed, and an eight-piece orchestra will be a regular attraction. The ventilation of the theater is accomplished through a series of grates inserted into the walls near the floor.

There will be a matinee each day, starting at 2:30 o'clock and lasting up to 5:00 o'clock; the evening performances will start at 6:30 o'clock and run until eleven. The admission prices will be: Children, five cents, adults, ten cents, and when special attractions are being shown the price will be raised to fifteen cents.

H. W. Peters, formerly assistant general manager of the Alfred Hamburger Theatrical Enterprises, has been engaged to manage the affairs of this new Ascher venture. Metro's, "The Wager," with Emily Stevens was the attraction on the opening day. On Sunday Lillian Gish was billed in "The Children Pay," a Triangle picture, and this was followed by a two days' run of Mary Pickford's first independent release, "Less Than the Dust."

The theater is ideally situated, there being but minor competition to contend with. The nearest house of any consequence is at least three quarters of a mile away and will hardly affect the flow of regular patrons.



Here's a scene nobody will ever see on a screen. It's just a little conference between Lloyd Lonergan, Thanhouser scenario editor and author of "Her Beloved Enemy,"—on the left—Doris Grey, the star, Forest Warde, director, and Wayne Arey, the leading man of the play which floats under the ***Pathe banner.***

New Chicago Thousand Seater

One is agreeably surprised upon entering the Hamilton Theater, on East Seventy-first street, Chicago. This is the first of a proposed string of houses to be erected by the firm of Cooper and Schwartz.

The theory that people are naturally attracted to places of beauty is becoming more universally accepted among exhibitors. A look at the lobby and foyer of the Hamilton, leads one to believe that its owners have a definite idea as regards the value of this theory. The lobby and foyer of this theater are without a doubt beautiful. Several thousand dollars were expended in purchasing large reproductions of about forty of the prominent photoplay stars, artistically framed and placed around the walls at regular intervals. Really fine imitation flowers in handsome hues further enhance the beauty of the other decorations.

The auditorium seats one thousand persons and its most interesting feature probably is the unusual number of exits which might be utilized in cases of emergency. The Mushroom system of heating has been installed under every second seat in every second row of seats.

The operator's room in this theater is one of the largest to be found in any house in or around Chicago, and is equipped with the latest approved apparatus.

The management of this house, Cooper and Schwartz, banks heavily on advertising. There are between six and eight thousand programs distributed to every home within a radius of three-quarters of a mile in either direction.

Special children's matinees are run on Saturday and are well attended.

Exhibitors Attract Forty Stars

The Motion Picture Exhibitors' League of Massachusetts certainly knows how to attract the stars.

And the exhibitors and the stars together attracted something like 7,000 persons to the Annual Picture ball held in Boston on November 22. The forty screen luminaries present took part in the grand march and then were introduced one by one to the guests. Of course only a few of them really needed the introductions.

Mayor Curley delivered a speech about midnight touching on the importance of the motion picture industry.

A beauty contest attracted many would-be Mary Pickfords, and the judging continued till early morning. Last year the prize winner won a place in foinoom, and tonight she was one of the stars to be introduced—Doris Grey. The third ball of the league was the most successful that has been held.

Among the stars who came from New York for the ball were: Vitagraph, Alice Joyce, Rose Tapley, Harry Morey, Adele De Garde, Charley Richmond; Fox, June Caprice, Stuart Holmes; International, Grace Darling, Billy Howe; Unity Film, Margaret Gale, Eric Mayne; Thanhouser, Florence Labadie, Doris Grey, Gladys Hulette, Harry Benham, Ethel Grandin, Frohman, Jack Sherrill; Sherman-Elliott Company, George Fawcett; Ivan Film, James Morrison, Frankie Mann, Anna Nilsson, Louise Vale; Ralph Ince Company, Lucille Lee Stewart, Huntley Gordon; Unicorn, Paul Panzer, Edna Hunter, Doris Mitchell, F. K. Lincoln, Billy West; Universal, Violet Mersereau. Others present were King Baggot, Billy Quirk and wife, Wally Van, Ormi Hawley, Samuel Grant and Capt. C. E. Kimball.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE new Mall Duplex Theater of Cleveland, Ohio, is advertising midnight matinees every Saturday night starting at 11 o'clock and ending at 12:15.

Harry McKliget has been added to the road staff of the Freidman Film Corporation of Minneapolis.

Arthur Stilte, manager of the Palace Theater, Vinton, Iowa, has a printing press and outfit and does all his own printing exploiting his theater.

The annual picture ball under the auspices of the Motion Picture Exhibitors' League of Massachusetts was held at the Boston Arena on November 22.

By a vote of 549 yes to 820 no, the city of McAlester, Oklahoma, killed a movement to amend the city ordinance permitting pictures shows to run Sundays.

J. M. Cubbinson's opera house at Minnewaukon, North Dakota, was completely destroyed by fire last week. Mr. Cubbinson does not plan to rebuild the house.

Rinaldo Ariodante, the eight-year-old musical director, conducted the concert orchestra of the Strand Theater in its rendition of the overture from "La Tosca."

The McIntyre Theater block at Havre, Montana, on which the Lyric Theater is now located, has been sold to the Havre Security Bank Company and the structure will be remodeled into a first-class bank.

The Zoe Theater, Houston, Texas, one of the Hulsey string, is "loaned" on Sunday mornings to the First Unitarian church for services. The church people use the theater auditorium from 10 a. m. until noon.

Alec Lorimore resigned as general manager of the Thomas H. Ince enterprises and sailed for Australia December 1. He will act as personal representative in the Antipodes for the Famous Players-Lasky Corporation.

An art folder showing poses of the feature picture "Diana" has just been issued by Mannie Gottlieb, manager of the Favorite Features, Minneapolis. It shows glimpses of the goddess just as she appears in the film.

The program of the Rialto Theater of New York for this week includes Vitagraph's "An Enemy to the King." This is a special costume production and Manager Rothapfel is giving it a special presentation in keeping with the play.

E. A. Rupert, manager of the Dream Theater, Aberdeen, Washington, has invented a new fireproof film box which has created a great deal of comment. The invention has been patented and will soon be placed on the market.

The Universal Camera Company of Chicago has established a branch in Toronto in charge of L. H. Roos, at 20 Alice street. This company, which is called The Adanac Films, Limited, is doing commercial work exclusively, specializing on titles.

Sandon Bros., quite a few in number, run one of the finest theaters in the northwest, located in Mankato, Minnesota. Several of them are accomplished musicians and form the major portion of the splendid orchestra which plays at the Sandon Theater.

P. K. Johnson, former manager of the Syracuse branch of the William L. Sherry Feature Film Company of New York, Paramount distributors, has accepted a position as assistant to the manager, W. C. Bachmeyer, of the Paramount Cincinnati office.

President Jones of the Gold King Screen Company, of Altus, Oklahoma, announces the installation of Gold King screens in the Strand and Egypt Theaters in Fort Worth, Texas. His screens are now being used in the leading theaters in every city in Texas.

The Wisconsin Seating Company, of New London, Wisconsin, has been taken over by the Thomas A. Edison Company and after January first will be known as the Edison Cabinet and Panel Company. The change will increase the number of employes from 350 to about 450.

The New York Rialto scored another news beat when it showed at its 6 o'clock performance several views of Ruth Law landing at Governor's Island at 9:38 o'clock that morning and dismounting from her aeroplane after breaking the Chicago to New York record for continual flight.

There are hundreds of motion picture actors and actresses out of work in New York, according to the metropolitan press. This is credited to changes in policy by the big eastern producers who now produce in California, the closing of many studios and to the influx of stage folk to the screen.

A governmen tax of one cent on six-cent picture house admission tickets and a similar tax of two cents on twelve-cent tickets is contemplated in Australia. If this becomes operative the picture men say they may as well go out of business, declaring the impost under present conditions predicts disaster.

In its little vest pocket program the Elmwood Theater of Elmwood, New York, enclosed a folded slip carrying a special ad of Mary Pickford in "Fanchon, the Cricket." The slip was so folded that the words, "America's Sweetheart," were all that appeared on the outside. Naturally, patrons looked within.

To insure further the comfort of its patrons during the cold weather, the Rialto of New York had the rear of its orchestra floor enclosed in glass. In order

that no stray draft from the lobby may reach the back of some sensitive neck, even the aisles will have glass doors closing them off from the promenade.

On account of lack of sufficient patronage the big, beautiful Busby Theater at McAlester, Oklahoma, is to discontinue showing moving pictures, but will show road attractions instead. The Yale-Majestic, owned by the same company, will continue to show moving pictures and occasionally vaudeville and tab shows.

The latest bill of the Strand Theater of New York is composed of "Nanette of the Wilds," featuring Pauline Frederick, the second official pictures of the European war, obtained through a representative of the British government, and some special western county fair pictures showing wild horse racing, pony expresses and trick riding and roping.

The new BB Theater of Albert Lea, Minnesota, was recently taken over by Mr. L. E. Tingley, a prominent business man of that city. Mr. Tingley is making Paramount pictures the feature attraction of his program. He is taking steps to hold a contest in his city for the renaming of his house, offering a cash prize and passes for the best name given.

The Liberty Theater of New York has passed its 150th performance of Griffith's "Intolerance." Griffith is now in Chicago supervising the first week of the spectacle's run at the Colonial Theater. The film is also astounding people in San Francisco and Los Angeles. Pittsburgh and Philadelphia will be the next cities to be provided with companies.

Manager Schmidt of the Butte, Montana, Pathe Exchange is mailing the exhibitors of this territory a postcard on which appears the picture of Baby Marie Osborne with the lines underneath, "Have you a date with me?" On the reverse side of the card are statistics on "Shadows and Sunshine" and "Little Mary Sunshine," in which Baby Marie Osborne appears.

The managers of the New Pickwick, the Great Wizard, and New and Picture Garden Theaters, located on North Howard and West Lexington streets of Baltimore, have now embraced the open booking plan and have no contracts. It is understood from a reliable source that they insist on a private screening of all pictures which are to be shown at their theaters.

Universal's wonder-play, "20,000 Leagues Under the Sea," has entered upon its seventh week at the Studebaker Theater, Chicago. It is enjoying an extraordinary success and the demand for seats has recently grown so great that special matinees have been inaugurated Sunday afternoons at 4:30 and Saturday mornings at 10:30.

The latest motion picture publication to make its appearance is the *Southern Screen*, "a weekly review of film activities," issued at Jacksonville, Florida, by Nicholas E. Steyne. "We aim to liberate exhibitors from the throttling grasp of the shameful practice of buying films from the shameless auction block" is one of the editorial statements, referring to low class productions.

"Intolerance" has displaced "The Birth of a Nation" at the Colonial Theater, Chicago. Other downtown theaters are showing "The Masque of Life" at the La Salle; "20,000 Leagues Under the Sea" at the Studebaker; the seventh week of "The Unborn" at the Bandbox; Mae Murray in "The Plow Girl" at the Castle; Lillian Walker in "The Dollar and the Law" at the Ziegfeld.

The Stillman Theater, Cleveland, Ohio, has a very "homey" program which makes you feel personally acquainted with every part of the house and the coming program by the time you have read its six pages. It tells you just the things you want to know and calls attention to the very things you wanted to be reminded about. The cover of the attractive sheet is printed in orange stripes on white set off by the black printing.

The Progressive Amusement Company at Eugene, Oregon, was denied an injunction against the city of Eugene for interfering with the operation of its theater on Sunday. There is no state law in Oregon which either prohibits or sanctions the regulation of such places of amusement on Sunday and so unless decided otherwise by the supreme court the city ordinance remains effective. The case will probably be carried to the supreme court.

"Mr. D. W. Griffith requests the honor of your presence at the marriage of Molly O (Mae Marsh) to Mr. Larry O'Dea (Robert Harron), on Saturday, the twenty-third of September, nineteen sixteen, at two and seven p. m., at the Capitol Theater, Frankfort, Kentucky. Admission 5 and 10 cents." This was the text of the wedding invitation ad used by Manager McLean recently. He got it out in the conventional style, stock type, and all.

Forty-seven employes of as many motion picture theaters were fined $10 each in the Municipal Court of New York for carrying unprotected motion picture films in the subways in violation of the law. Warnings against violating the law against carrying highly inflammable material into the subways were sent to all the motion picture companies some time ago and watch has been kept at the Fifth street and Times Square stations, which resulted in the trapping of the forty-eight violators.

No neater trick has been shown on the screen for a long time than Hy Mayer's clever drawing of President Wilson which comes to life on the screen. The house begins to applaud the moment the artist's nimble pen starts outlining the President's lean countenance. The applause doubles when the cartoon is transformed into a large close-up motion picture portrait. An instant later, as if he heard the ovation, the President nods and smiles a cordial "Thank you." The "hand" he gets then is something sensational.

Grand opera will be taxed 20 per cent of its gross income and a percentage tax will also be levied against all other amusements excepting motion pictures, if proposal of Alderman Block of Chicago is adopted. Alderman Block previously had urged that a 10 per cent tax be levied against receipts of the two major league baseball clubs of the city. The steps are necessary, he urged, to increase the city's revenue to meet demands upon its pocketbook.

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, DECEMBER 9, 1916 Number 24

MOTOGRAPHY Is Not Sold Nor for Sale

THE report has gained considerable circulation in the last week that MOTOGRAPHY might possibly be sold to the "Exhibitors' Trade Review," the new paper about to be published by Lee A. Ochs and his associates under the auspices of the Motion Picture Exhibitors' League of America.

MOTOGRAPHY has not been sold and is not for sale.

The officers of the "Exhibitors' Trade Review" did make an attempt to obtain MOTOGRAPHY, and succeeded in gaining the consent of one of its officers to the pursuit of further negotiations. However, the stockholders of the Electricity Magazine Corporation, which owns and controls all of MOTOGRAPHY as well as other publications, positively refused to consider the transaction. A quick appraisal of the property showed its value to be several times the figure named in the "Exhibitors' Trade Review's" offer. Therefore the "deal," which had not passed the tentative stage, was declared off.

No doubt the acquisition of MOTOGRAPHY would have been of inestimable value to a new paper, with its list of nearly ten thousand paid subscribers and the good will it has been accumulating for eight years. At best the path of a new trade publication is strewn with thorns, and those bold spirits who insist upon setting forth along it have our sympathy.

We repeat, however, that MOTOGRAPHY is not for sale, and will continue without any change whatever to serve the motion picture trade to the best of its ability.

The Better Theater of Two

HALF a mile apart on a Chicago street in a residence district are two picture theaters. They are about the same size (eight hundred seats). Both are substantial investments, perhaps thirty thousand dollars. They run the same kind of programs, consisting usually of a five-reel feature and two or three filler reels of good character, all fairly new. Both charge ten cents ordinarily, and do not hesitate to go to fifteen cents for a special feature. And both are doing pretty good business.

Apparently as alike as two peas. Yet the people of the neighborhood who express any opinion on the subject seem to agree that one show is a little better than the other all the

time. Pressed for an explanation, one fan said that the B— theater showed "a little more pep" than the A— theater. As an explanation, that is not much of a success; but it may serve to define the subtle atmosphere that apparently pervades one house and not the other.

There are, of course, a few minor points wherein the two theaters are obviously different. One that is really more than a minor point is the music. The A— theater has an expensive organ, a piano, and a good player for both. The B—— theater has a small orchestra. This does not seem to solve the problem, for some people prefer the orchestra and some the organ.

Another point is the projection—a very small difference indeed. The projection in the A— theater is excellent; that in the B— theater is super-excellent. Hardly enough reason there to swing the votes for the B—.

Possibly the B— theater has a shade the advantage in the courtesy of its attendants. But the shade is so slight as to be hardly perceptible to any but a sensitive person, for courtesy is the mark of both. Both are good advertisers, and announce their programs a week ahead both by circular and on the screen. Possibly the B— theater makes its announcements a little clearer and more attractive than those of its rival.

These are extremely small points of difference; none of them is important enough in itself to be noticeable except to the student of theaters. Yet altogether they count. The management of the B— theater succeeds in making its patrons feel that it maintains a constant and lively interest in their entertainment. It conveys a sense of being alert to its customers' happiness; as though it were watching narrowly to see that everything pleasant, and nothing unpleasant, entered their experience while they were in the house.

The A— theater, on the other hand, manages somehow to convey the impression of a "take it or leave it" policy. There is no neglect of the patrons, understand; plenty of courtesy, and the attendants are solicitous to please. But the impression for some reason doesn't get far inside the swinging doors.

On paper we are afraid this stuff defies analysis—or at least it is beyond our poor powers. It is what the highbrows might classify as psychological. But it is too important to dismiss without an attempt to find the answer; for it might make all the difference between success and failure.

In the two theaters mentioned it has not made that difference. As we said before, both are doing good business. But there is not a question of a doubt that the B— theater is piling up more good will to its credit and building a more permanent value than the A— theater. If more competition should enter the territory and the fight become keen, the B— theater would most probably win.

Trying to find a tangible and definable reason for the advantage of B over A, we are forced to the conclusion that it is due to nothing more or less than the mental attitude of the owner or manager. We feel that the manager of the A— theater is in the game for what he can get out of it. He has become a good showman simply because he has found it profitable to know the game thoroughly. He insists upon courtesy and good projection and an attractive house merely because those things bring more people and put more money in his pocket. As a good business man, he knows that those details cost nothing, and yet bring bigger returns in real money than could be obtained by actually spending more money for additional entertainment. In brief, the A— theater man is, we can presume, a mechanically efficient showman, who knows the rules of success as an engineer knows mathematics.

The manager of the B— theater, on the other hand, is an enthusiast. He has all the knowledge and efficiency of his rival, and on top of that he has the priceless gift of enthusiasm. He is in the business because he loves it, and would rather run a good picture theater than do anything else in the world.

That, we think, is the answer. At least that is the feeling one gets from the audience. If the feeling is false, at least give him credit for putting the effect over. For all the world loves an enthusiast. The man or the institution that radiates enthusiasm so that all the patrons are conscious of the glow of it is bound to find reward in the shape of immediate profits and permanent success.

Enthusiasm is one of the first things a motion picture theater man needs—and some of them need it quite badly. It is a hard thing to cultivate when it is not naturally present; but it is most emphatically worth cultivating.

Three Selznick-Pictures on the Way

BRENON'S SECOND PRODUCTION AN ADAPTATION OF HUGO'S "LUCRETIA BORGIA"

THREE Selznick-Pictures productions are promised for release in December and January. The next picture presented by this company will be Clara Kimball Young in "The Foolish Virgin," an adaptation of Thomas Dixon's novel. Albert Capellani, director general of the Clara Kimball Young Film Corporation, has finished the final scenes of Miss Young's second picture and is now cutting and assembling the film. It will probably be released in seven reels and will be ready for its private exhibition in another week or two. In support of Miss Young will appear Conway Tearle and Paul Capellani.

The Selznick-Pictures offering to follow "The Foolish Virgin" will be, according to the present plans, Joseph M. Schenck's presentation as the president of the Norma Talmadge Film Corporation, of Miss Talmadge in a film version of "Panthea," the drama by Monckton Hoffe that scored such a tremendous success as presented several seasons ago in Europe and America on the legitimate stage. Miss Talmadge has been working for several weeks on this production under the direction of Allan Dwan at one of the Willett studios, Fort Lee, N. J., and the reports indicate that the picture will be finished by next week.

Herbert Brenon is nearing the completion of his second Selznick-Pictures offering, a drama of Italian life in the middle ages, temporarily entitled, "The Queen Mother." Florence Reed, the dramatic star of the legitimate stage, becomes a Selznick-Pictures star in this production. It is expected that this feature will be ready for release in January.

Robert Warwick, who recently left the World Film Corporation to organize his own producing company, of which Harry Rapf is president, is well under way with his first Selznick-Picture, an adaptation of "The Argyle Case," a play by Harvey J. O'Higgins, Harriet Ford and Detective William J. Burns. Ralph W. Ince, who was specially secured by Messrs. Selznick and Rapf to produce this picture, expects to complete it for release late in January.

Miss Young begins work this week on the third of her new productions, a film version of the novel, "The Price She Paid," by David Graham Phillips. For this picture Charles Giblyn, formerly with Triangle, was engaged as director in order that Miss Young's time should be continuously occupied and her output of features increased. By the time Mr. Giblyn has completed "The Price She Paid," Director General Albert Capellani will not only have finished "The Foolish Virgin," but will have the scenic settings for Miss Young's fourth picture, "The Easiest Way," the famous Eugene Walter play recently secured by Mr. Selznick.

Herbert Brenon's second production for Selznick-Pictures, which was temporarily titled, "The Queen Mother," is "Lucretia Borgia," adapted from Victor Hugo's famous drama. Florence Reed has a reputation throughout America as one of the best dressed women on the stage, and in the role of the luxury-loving and notorious Lucretia she will be truly regal in appearance. Willie E. Shay, who has appeared in numerous Brenon productions will be seen as the Duke. Richard Barthelmess will portray the role of Lucretia's son.

Within the next ten days Mr. Brenon will take his entire company to St. Augustine, where a number of exterior scenes will be taken.

There is a current superstition that "the public doesn't want costume plays." Mr. Brenon believes that the public wants good plays and does not care whether they are so-called "costume plays" or not, so long as they tell interesting stories. "I believe," said Mr. Brenon, "that the so-called costume play can be made intensely human and interesting, if we will only devote our attention to bringing out the human qualities of the characters, instead of allowing the gorgeousness of the settings to clog the action. I can at least promise this, 'Lucretia Borgia' will be no mere pageant. It will be a griping story, if I ever made one in my entire career."

Herbert Brenon's photodrama presentation of Nazimova in "War Brides," has played to two immense audiences each day since its opening at the Broadway Theater, New York.

Nazimova's entry into motion pictures under the guidance and patronage of Herbert Brenon caused demonstrations of approval seldom, if ever, witnessed in the theater.

The work of Gertrude Berkeley as the mother of Joan in "War Brides" introduces a new and distinctive artist to the screen. Both Miss Berkeley and Nazimova play their difficult and pathetic roles so vividly that no titles or captions are really essential to the development of the story.

The cast of principles in "War Brides" is composed of the following players: Nazimova, as Joan; Charles Hutchinson, Charles Bryant, William Bailey and Richard S. Barthelmess, as George, Franz, Eric and Arno, four brothers; Nila Mac, as Amelia, their sister; Gertrude Berkeley, as their mother; Alexander K. Shannon, as the king; Robert Whitworth, as Lieutenant Hoffman; Ned Burton, as Captain Bragg; Theodora Warfield, as Minna; and Charles Chailles, a financier.

"The Life of Our Saviour"

The seven-reel photoplay production in natural colors, Pathe's "The Life of Our Saviour," will be released as an extra holiday attraction on December 3. This world-famous picture besides being marvellously realistic cannot be too highly praised for the reverent and delicate manner in which the life of the Man of Sorrows has been handled. Thousands of actors were employed in this great production, months were consumed in preparation, and the best actors available in France played the leading parts. Aside from its religious and historical value it is wonderful as a spectacle. As a holiday attraction it has a particular drawing power.

The production of Kathlyn Williams' initial subject for the Oliver Morosco Photoplay Company, "Redeeming Love," is now rapidly nearing completion and will be released on the Paramount program the end of December.

To the Trade:

The defeat of Mr. Hughes for the presidency is of so recent date that it hardly seems necessary to call attention to the part that the great west and middle west played in that defeat.

But threatened developments in the film industry would make it appear that many of the industry's commanding figures have failed to realize this significance of the west breaking away from eastern leadership. This divorce is true not only in political but in financial circles. Recently one of the middle west's most prominent exhibitors announced: "We no longer have to go to Wall Street for our money. We can get all we want on La Salle street."

Many leaders in the film industry, some of whom are unable to forget Broadway, have not realized this change in conditions.

For several months two New York exhibitors have been attempting to promote a motion picture trade journal. They say their promotion has been a success and that the first issue of their publication is about to appear.

But more significant than the fact that another motion picture trade journal is coming into the field is the declaration of one of the embryo employes of these men: "the big eastern advertisers have combined to support the publication and if they don't agree we will make them support it."

The publication is to be printed in New York City. It is controlled absolutely by eastern men to the exclusion of the trade in the west. The western exhibitors, more than half the purchasing power of the industry, are to have nothing to say in the management or policy of the publication.

In order to get the new publication properly launched the promoters made an attempt to purchase MOTOGRAPHY. Before the sale could be consummated dissenting stockholders of the corporation owning MOTOGRAPHY stepped in and blocked it for all time.

Immediately upon the blocking of the deal the promoters of the new publication were notified of the action. Notwithstanding this notification, two days later a half page advertisement appeared in the New York Morning Telegraph announcing that MOTOGRAPHY had been sold to these eastern promoters.

This advertisement appeared despite the fact that the New York Morning Telegraph was notified by telegraph on Friday, November 24th, that the sale could not be consummated. The advertisement appeared in the issue of Sunday, November 26th.

The appearance of this misleading advertisement caused many advertisers to conclude that MOTOGRAPHY had ceased publication. Many of them failed to prepare advertising copy for this week's issue. In this oversight, the advertisers, the subscribers and MOTOGRAPHY is the loser.

All of which leads us to call the attention of the trade in the great west and middle west to the harm already done. MOTOGRAPHY has been serving the trade, especially that large part of it doing business in the west and middle west, for eight years. It has been the friend and companion of the great majority of western and middle western exhibitors. And MOTOGRAPHY will continue to be their friend and companion and will continue to serve them.

That portion of the trade with headquarters in the east will do well to carefully weigh the effect before they chain their future to the eastern promoters. They must give consideration to the real before delving into even the possibilities of the experimenters. They must remember that great west and middle west and its purchasing power. They must take Chicago into consideration as a great distributing center. They must remember Mutual, with its many component parts; Essanay, Selig, and scores of other companies too numerous to mention.

And in remembering the great west and middle west they also must remember MOTOGRAPHY, the only national motion picture trade journal published west of New York and the only motion picture trade journal which has consistently been fair and yet on friendly terms with all the trade.

MOTOGRAPHY, powerful and commanding now, will become bigger and more progressive as years go by.

It has not been sold, will not be sold and will not be offered for sale. It has been with the business from the beginning and will remain until the end.

—Motography

REEL FELLOWS MEET

Chicago Film Men Plan "Days of '49" Stag Event, Discuss New Film Building and Nominate Officers

At its last regular meeting, held on November 23, the Reel Fellows Club of Chicago laid the plans for a big "wild western" film event to be held in the close future, officers were nominated and a permanent headquarters for the club was discussed.

Another very important topic which came up at the meeting was that of the new film building to be built in Chicago at the corner of Van Buren street and Wabash avenue. Robert P. Inglis, representing the Barker-Swan Film Service, is in active charge of the building project and the Reel Fellows are also backing it. Active construction on the building is expected to begin in the spring.

The meeting was big and lively. Secretary M. G. Watkins presided in the absence of President R. R. Nehls, who was ill. E. B. Lockwood, former Selig-Tribune camera-cranker, explained the attractions of the proposed wild "Days of '49" stag party and was made chairman of the committee in charge. Serving with him are John Haag, Band Box Theater; H. C. Miller, Alcazar, Rose and Boston Theaters; William E. Heaney, West End Amusement Company; William J. Sweeney; J. E. O'Toole, manager Fox office; George V. Booth, Bridegport Theater; R. O. Proctor, Art Dramas; Walter D. Hildreth, *Billboard*. N. S. Stronge of MOTOGRAPHY offered to donate the printing for the event and was promptly toasted by the assemblage.

The date of the regular meetings of the club was set for the third Friday of each month. The next one falls on December 15, at which time members will have an opportunity to vote for their favorite candidates. There are three "tickets" in the field, nominated by Messrs. Miller, Lockwod and Mead, nominating committee. The tickets, the candidates of which are now deadly enemies, follow. Stump speeches and campaigning have already begun.

Progressive ticket: For president, R. O. Proctor; vice president, R. C. Travers; second vice-president, M. G. Watkins; secretary, E. A. Hamburg; treasurer, H. C. Miller; assistant secretary, A. E. Curtis; governors, R. R. Nehls, William J. Sweeney, Donald J. Bell, F. W. Wilde, Jr., Dave Russakov.

Radical party: For president, J. E. O'Toole; vice president, T. S. Mead; second vice-president, L. M. Noto; secretary, H. E. Belford; treasurer, William E. Heaney; assistant secretary, H. J. Neiss; governors, A. Teitel, Max Levey, J. L. Friedman, R. C. White, Paul Sahling.

"Bull dog" ticket: For president, F. J. Flaherty; vice president, George Berg; second vice president, F. M. Brockell; secretary, J. M. Leaverton; treasurer, Charles E. Nixon; assistant secretary, J. S. McHenry; governors, Dr. C. E. Douglas, Sidney E. Abel, Harry Weiss, James S. McCullough, Lee Mitchell.

You may split your ticket if you wish. Anyway, you'll miss something if you're not at the big election Dec. 15.

Besides the committees named, Buck Slavin, Oscar A. Mayer, secretary-treasurer of the Band Box Theater Company; C. W. Brown, *Exhibitors' Trade Review;* F. W. Wilde, George K. Wilde, J. H. McMillan, D. Shore and A. E. Curtis, MOTOGRAPHY, were present at the meeting.

The De Luxe Film-Lasky Corporation have made their first appointment to their organization, and Bernard Schwartz has been secured for the honor. Mr. Schwartz is to act as special representative and immediately after his appointment he was aboard the Lark and on his way to Los Angeles to make some important arrangements for the company, details of which will be announced shortly.

Fox Disavows Managers' Attack

In announcing the forthcoming showing of "The Honor System," W. Patch, manager of the Pitt Theater, Pittsburgh, has made a vicious attack upon President Wilson in his house program.

William Fox, president of Fox Film Corporation, owners of "The Honor System," both regrets and resents this entirely unwarranted act of Mr. Patch. Mr. Fox wishes it to be understood most definitely that the management of the Pitt Theater has acted with absolutely no authorization from the Fox Film Corporation, and that the photoplay in no way reflects upon the president.

Mr. Fox is sending this statement throughout the United States:

Without the knowledge or sanction of Fox Film Corporation, W. Patch, manager of the Pitt Theater, Pittsburgh, has attacked President Wilson in connection with an announcement of the photoplay production "The Honor System."

The attack originated with the management of the Pitt Theater, and we take this means of notifying the public that the conduct and policy of the president are in no way connected with "The Honor System" nor have they any bearing on the play.

Fox Film Corporation, owners of "The Honor System," regret that this attack was published by the Pitt Theater in their house program. We consider the announcement unjust, improper and unpatriotic. No act or policy of the president is reflected upon in any sense of the play.

In "The Vampires," the nine-episode photo novel being filmed by the Gaumont Company and distributed through the Mutual Film Corporation, there is told an intimate story of the underworld of Paris, a story of its ramifications into the upper world from the lower world, a story of the resulting out of criminality into the different walks of life and of how crime can disguise in baffling ways so that it parades itself behind the mask of respectability to the confusion of the police.

Theaters Pay Her $500 a Week



First Aid to Theater Men

BY S. L. ROTHAPFEL

ARE you letting your patrons know at just what time each show in your theater starts? Do you realize that it makes a difference in their enjoyment of the program if they get there in time to see it from the beginning instead of coming in at the middle of the feature and being unable to get head or tail of the story until it starts again? It may not always be convenient or possible for the patrons to get to your house at just such a time but they may be able to plan their arrival if they know when the show starts. It is also a good idea to let them know approximately at what time the feature will be shown because some may like to come in simply for this and not have to sit through all the rest of the program.

You may consider this a very trivial matter but it is one of those thoughtful little courtesies which bring the people to your house instead of the one next door.

100—Seeing everybody else seems seems to be firing questions at you I guess I will get into the game if you have no objections. It may interest you to know that when my MOTOGRAPHY comes the first thing I do is to turn to your department and read what you have to offer. I have had lots of help from this department. Thanks. It may sound funny to say that I wish a whole crowd of people who come to my theater every night in the week would stop coming, but it is the truth. There is a crowd of high school girls and boys—from about eight to twelve of them—who come to my theater practically every night in the week. They always come for the second show but get there fifteen minutes ahead of time and just raise Cain around the lobby until they get inside. I am running a full house every night and my lobby is always full of people waiting to get into the second show. These boys and girls seem to think they are entertaining the crowd and they are a perfect nuisance about the place. Inside the theater, too, they are liable to cause a good deal of commotion and to think it is smart to say sarcastic things about the program loud enough for all around them to hear. I have thought two or three times that I would refuse to admit them to the house but am really afraid to do this because I have a very large attendance from the high school pupils, and it would set them all against me, and their parents, too, I suppose. But it certainly is a nuisance and I don't know how to handle the matter. Can you help me out? Thanks again.

Although it is a shame to have to admit it, this trouble you speak of is quite common with theater managers all over the country I believe, and it is generally the children from the nicest families—those you would expect to behave the best, that cause this disturbance. I have had to meet this same problem not once but many times in my career. After trying several methods I hit upon a very efficient way of stopping this nuisance. I watched the crowd of young people carefully for a number of nights until I found who was apparently the ringleader of the "gang." When I was sure that I had spotted my man I asked him very pleasantly if he would not step into my office for a minute. When we were inside the office I made him very comfortable, asked his opinion as to what he liked in the theater and what he did not and appeared to place a great deal of weight upon his ideas as representing what the other high school scholars would like—playing on his vanity a little. Then when he was feeling very friendly toward me I appealed to his good nature and asked him if he would not use his "influence" with the others and himself refrain from making the disturbance and demonstration that he had hitherto done. I told him I knew the young people were out for a good time and I wanted them to have it but there had been numerous complaints from my regular patrons, and while I wanted to keep his patronage and that of his crowd, I also did not want to lose others that were in the habit of coming regularly to my house. In a great many cases these young people are simply out for a good time and start fooling and do not realize that they are doing any real damage and their attention called to it in the right manner will bring the desired result. Appeal to their good nature and play on their vanity a little and they will work with you. You will find in nine cases out of every ten that the young people who do this kind of thing are very vain—one reason they act so is to attract attention—and they are really the easiest people in the world to whip into line if you handle them in this manner.

101—I have had a good deal of trouble in my theater with shadows of people passing in and out of the door showing on the screen. The house is very small and there is just a shallow lobby and the doors are situated on either side so that the light flickers on and off the screen as the door opens and shuts to admit the people. In summer when the doors have to be kept open for good ventilation the people passing on the street cast light shadows on the screen. It may be that I make more of this than is necessary and it may annoy me much more than it does the people in the audience watching the picture, but I do like to have my screen just as clear as possible at all times because it certainly adds to the enjoyment of the picture.

It certainly is a pleasure to find a manager who is so careful about every little phase of his projection, and so anxious to give his patrons the very best service possible. Have you ever tried hanging curtains across the aisles at the back of the theater so that they will eliminate this light from the doors? I do not know just the arangement of your theater, but believe you can have these draperies arranged so that they are parted as the people come in and still placed so that they will keep the shadows from the screen.

102—A very tempting offer has been made me on a house which seats six hundred people, in good condition, in a very select neighborhood, with no competition nearer than eight blocks, and within two blocks of the elevated and about six blocks from the street cars and just off the boulevard. The house is only two years old, but in that time four men have taken it over and every one has closed it up as a failure, said they could not make a success of it. Everyone I have talked with says that the people in this neighbrhood are good patrons of other theaters that are in the surrounding community, but do not go to this one. There is nothing the matter with the house itself and it seems to me it must be in the management. Some of my friends discourage my taking it over, saying "Once a lemon always a lemon." What would you think about it?

My dear friend, here's another of those things that come to every successful fellow—plenty of tempting offers. If you are a good enough man for people to seek you out and make you offers, you must be a good enough man to be the master of your destiny and know whether or not this change would prove beneficial to you. Just because four other men have made a failure of this proposition should not deter you. Remember that thousands have failed in a lot of things that one man made a howling success of and this

quotation of yours, "once a lemon always a lemon," is all "bunk." Instead remember the quotation, "If you make a better mouse trap than the other fellow, they will find you in the middle of the woods." This goes in your case.

103—In placing a screen on the stage in a motion picture house is it better to place it near the front or back of the stage and perfectly straight up and down or at an angle?

In considering the location of the screen remember that you want every seat in your house to be a good seat, and if the screen is too near the first few rows the vision will be distorted and the picture spoiled. Place it well back on the stage so that it will be as far as possible away from the front seats and thus make these first rows more desirable positions.

It is better to have your screen tilted. Arrange the screen with a nice frame on an easel as though you were an artist ready to paint a picture. Do not have the edges of the screen too straight but make it appear just as though it were a canvas ready for a painting.

104—It is only recently that I have waked up to the fact that a good mailing list is a most valuable adjunct to the motion picture theater and also to a realization of the fact that I have not a very good mailing list and should improve it. I do not know just how to go about it to get good names. This taking the telephone directory and mailing out to everyone is all right, but I would rather secure, if possible, a selected list which would go to people who I know would be interested, and from whom I might get results. I was just wondering if you had had any experience along this line, or could suggest some scheme.

It is too bad that more exhibitors would not have their eyes opened to the value of a mailing list in bringing patronage into their houses. This is one of the best forms of advertising for it goes straight to the person you want it to reach. And when your program announcing the coming attractions is delivered at their door they are much more liable to read it than in any other form.

Have you ever tried interesting the school children in this proposition? In a town the size of yours I think this would be a very feasible plan. Announce that you want the names and addresses of people in town who enjoy motion pictures, and offer a prize to the school child bringing in the longest list of names. You might make this prize a season pass to the theater. In case of a tie each of those tied should be awarded a pass. Also for all who bring in a certain amount you might give a pass for a certain length of time. The young people will know better than most anyone else just who does like the pictures, and through their assistance you should be able to select a very good list. A valuable list can often be obtained also of people most interested by inserting a coupon in your program asking that they fill it out with their name and address and leave it at the box office so that you can mail a program to them each week.

105—Do you know of any way to make the people come out in good numbers on Monday and Tuesday nights? I seem to be able to get my house filled every other night in the week, and on Saturday and Sunday—when I always run some exceptional feature—I can hardly handle the crowds. But these two first nights of the week are very poor.

It is evidently up to you to think up something unusual to attract the people on Monday and Tuesday nights. From what you say it appears to me that on Saturday and Sunday the people would come anyway whether you had some especially fine feature or not. This being the case, and seeing you have such large crowds on that night why don't you rearrange your week's program and try running your special features on Monday and Tuesday nights? If it is the features the people are coming to see this will mean that the house will be filled on these evenings. If they have formed the habit of attending the theater on Saturday and Sunday they will come just the same on those days no matter whether it is a special picture or just a good picture.

Try this scheme for three or four weeks and see how it works out. You can probably judge very easily in that time whether the scheme is plausible and what the people think of the innovation for undoubtedly there will be some who will criticize the plan.

I know that a good many people object because the best picture of the week is generally shown on Sunday, especially those who possess automobiles for they are usually off for all day rides, and Sunday is the day that so many family parties or friendly dinners are planned that picture lovers are prevented week after week from attending on Sunday. These patrons will be delighted at your change of program.

Operators to Strike?

It is reported that it is possible there will be a sympathetic strike of moving picture machine operators, in the event of the vaudeville artists of the country deciding on the introduction of drastic measures in the next month or so.

Should the long threatened actors' strike become a reality, it is no secret that the vaudeville houses affected would rely on the drawing powers of feature films to a considerable extent to fill in the temporary breach as one of the most likely methods of substitute entertainment.

With a strike of machine operators called coincidentally with an actors' strike, an entirely new problem would present itself, for managerial solution. An operators' walk-out would not only have marked bearing on the ultimate result of an artists' strike, but would entail enormous loss on the part of film manufacturers through the closing of rental channels. A strike lasting one week, a well known film maker has estimated, would cost the trade a monetary loss of over $1,500,000.

South Sea Island Play

A fast moving story of romance and adventure, laid in picturesque Honolulu and the more picturesque South Sea Islands, has been put in work by director Otis Turner, for William Fox. No photoplay released this year has more sharply delineated characters.

George Walsh, star of "The Beast," has the leading role. Playing opposite him will be Laura Dean, who has just signed as a William Fox actress. Miss Dean was in vaudeville and stock for four years and came to the silent drama in 1912. Nana Luther is also cast for a part in the picture.

Tourneur Directs Mary Pickford

One of the most interesting releases in the early part of the coming year will certainly be "The Pride of the Clan," in which Mary Pickford is being directed by Maurice Tourneur. The story is one where the action takes place on an island on the west coast of Scotland, a part of the world with which Mr. Tourneur is quite familiar. The village in which the action takes place was reconstructed at Marblehead Neck, Massachusetts, and attracted a large amount of local attention.

Bennett in Morality Film

MUTUAL ANNOUNCES PATRIOTIC SERIES OF SIX ONE-REEL WEEKLY RELEASES



Now, just picture a golden-glowing, grate over there in the type in front of Mr. Bennett, and imagine the feel of the fingers on his shoulders, and you know something about this star's next Mutual play: "The Valley of Decision."

RICHARD BENNETT again comes to the front on the Mutual Film Corporation's program for the week of December 4, in the five-reel Mutual Star production "The Valley of Decision." This is a morality play with an allegorical prelude in which Young Manhood, Love and the Child are shown to excel even Wealth, Ambition, Fame or Power. Mr. Bennett is supported by Adrienne Morrison (Mrs. Richard Bennett), Blanche Hanson and George Periolat.

"The Turn of the Wheel," a two-reel drama featuring Dorothy Davenport, will be released December 4.

"Mutual Tours Around the World" is scheduled for December 5. This reel takes you through the St. Gothard tunnel of the Swiss Alps.

"His Uncle's Ward," a two-reel comedy drama featuring Sydney Mason in conjunction with a one-reel drama, title unannounced, are scheduled for Thursday, December 7.

"Uncle Sam's Defenders," a one-reel subject dealing with the making of a citizen into a soldier, will be released on Friday, December 8.

On Saturday, December 9, "Admirers Three," a one-reel comedy featuring Ruth Shepley, is scheduled for release.

Paddy McQuire and Ben Turpin, in "Shot in the Fracas," a two-reel Vogue comedy, full of laughs and the ever comic actions of these well-known comedians, will be released on Sunday, December 20.

Three one-reel scenics and magazine reels from the Gaumont company's studios will be released by the Mutual Film Corporation the same week. Mutual Weekly Number 101, containing the latest and most important news in the world, and "Seeing America First," the split reel scenic picturing leading and interesting American spots, and Harry Palmer's "Kartoon Komics," will be released on Wednesday, December 6. "Reel Life," showing pictures of the olive industry, will appear on Sunday, December 10.

"Uncle Sam's Defenders" in Six Releases

The Mutual Film Corporation announces a series of six single-reel subjects entitled "Uncle Sam's Defenders," and embracing all the steps in the making of a finished soldier from the every day citizen, and important scenes from the operations of the United States Navy, which will be given to the public weekly commencing December 8.

The first chapter of this series, "From Civilian to Soldiers," shows the Rookies encampment at Plattsburg, New York, the business men on the day they received their uniforms and left for camp. It also shows the moblization of militia at Van Courtland Park, New York, the motor squad and engineering corps building a pontoon bridge and the New York troops taking the oath of allegiance. The last part of the reel shows the making of an army recruit. His applying for entrance to the army, his examination, his being sworn in and after fifteen days the marked improvement in his military tactics.

Chapter two, "Our Boys on the Border," to be released December 15, shows the routine followed by the regular army boys on the Mexican border and is full of excellent artillery and target practice; the infantry in a sham battle and the machine gun squads are shown in action.

Chapter three, to be released December 22, entitled "A Jack Tar in the Making," shows views of Newport and Annapolis Naval Academy. This chapter deals with the graduating of the boys from landlubbers into seasoned salts before they are allowed to go on board the warships.

"Afloat and Ashore," the fourth chapter to be



On November 27 appeared "The Sequel to the Diamond from the Sky." This makes three current Mutual serials.

released December 29, is comprised of scenes aboard the battleship "Texas," some excellent scenes of coaling and provisioning ships and the rougher side of the sailor's life. The greater part of the reel is devoted to the leisure time of the sailors, showing them engaged in boat races and land games such as pie-eating contests, boxing matches, etc. Target practice and ranges on shore are also shown.

Chapter five, "Scouts of the Sea and the Sky," scheduled to appear January 5, contains details in connection with torpedo boats and torpedo boat destroyers. Amongst the intensely interesting scenes in this chapter are those of the aviation corps at Pensacola, Florida, showing the latest type of biplanes and a trip over Pensacola in a Curtiss "Flying Fish."

The last chapter entitled "Bulldogs of the Deep" opens with scenes aboard the mine layer "The San Francisco" and a floating machine shop which accompanies the ship and makes repairs. The Atlantic is shown in street and battle formation and a day at target practice is shown from the time the ships leave Guantanimo until they return at sunset. A feature of chapter six is a scene from the stern of the ship which is towing the target and which shows the fourteen-inch shells dropping within two hundred yards of the camera.

Mutual Releasing Three Chapter Plays

The appearance on November 27 of the first chapter of "The Sequel to the Diamond from the Sky," the $10,000 prize serial which completes in four chapters of two reels each, the story of "The Diamond from the Sky," released over a year ago, will mark the third serial of contemporaneous release to be put out by the Mutual Film Corporation.

On November 23 "The Vampires," a nine chapter novel of crook life in Paris, produced by the Gaumont Company, had its initial release.

"A Lass of the Lumberlands," the fifteen chapter photoplay, featuring Helen Holmes, has been releasing since October 23rd.

As producers of photo-serials, the Mutual Film Corporation has won an international reputation.

"The Diamond from the Sky," the thirty chapter play written by Roy L. McCardell, and released last year, has been taken to every country, as has "The Secret of the Submarine," which followed the former. "The Girl and the Game," Helen Holmes' first Mutual serial, and the "Fantomas" detective series, recently sent out, have also had world wide circulation. They are still having heavy runs in the United States.

Vitagraph in Saturday Evening Post

Realizing the tremendous interest of the general public in the E. H. Sothern productions, Greater Vitagraph has appropriated a considerable sum for the exploitation of "The Chattel," "An Enemy to the King" and "The Man of Mystery," through the advertising columns of the *Saturday Evening Post*. The first copy, a full page, will appear in the issue dated December 16. This full page advertisement will be followed by three other advertisements of a half-page each, in the issues for the succeeding three weeks. Those half pages will also dwell upon the screen triumphs of Mr. Sothern as exemplified by the three Vitagraph productions in which his marvelous art is to be preserved.

The copy for this far-reaching campaign—the sale of the *Saturday Evening Post* has reached the 2,000,000 mark—is being prepared by the home office advertising staff. The account is in the hands of the Van Patten Agency.

CLEVER TRICKS IN "PATRIA"

Some Unusual Double Exposure Scenes in International Serial in Which Mrs. Castle Plays Title Role

Leopold Wharton, of Wharton, Inc., producers of "Patria," the International Film Service's serial in which Mrs. Vernon Castle is starred, claims that the impossible has been accomplished in this film. "Through a secret process known only to ourselves, you will see Mrs. Castle change clothes with herself. You will see her take off her separate articles, toss them across the room, where they will be caught by herself. You will see her open a door, stand behind it, and hold herself up, as she comes through that self-same door. It's all a trick of double exposure, but it's only one of the many new things we have discovered, and that we have introduced into this, our newest film.

"Through the wonderful resources of William Randolph Hearst, as well as his natural ingenuity, he is succeeding in doing, through pictures, just what he is doing through the medium of the newspapers—reaching the public with the vital news of the world.

"The film 'Patria' presents an exceptional story, embodying always Mr. Hearst's idea of preparedness. It shows, as it would be possible to show in no other way, conditions in California and along the Mexican border. Mr. Hearst has the world to draw from for his stories, and if there are no good stories in the pictures nowadays it is because there are none in the world.

"The time has come in the picture today when the public demands a good plausible story. It does not wish to have its intelligence insulted, consequently it demands a good story, artistically produced. That is what the International is doing.

"In 'Patria,' Mrs. Vernon Castle has shown an exceptional cleverness and versatility that even we did not expect in her. She insists on doing all the hazardous stunts herself, and will permit of no double doing the things that look so perilous on the screen. She takes the thirty-five foot dive into the Atlantic, and she falls from her horse just as she does the many other hair-raising things that one sees in the picture.

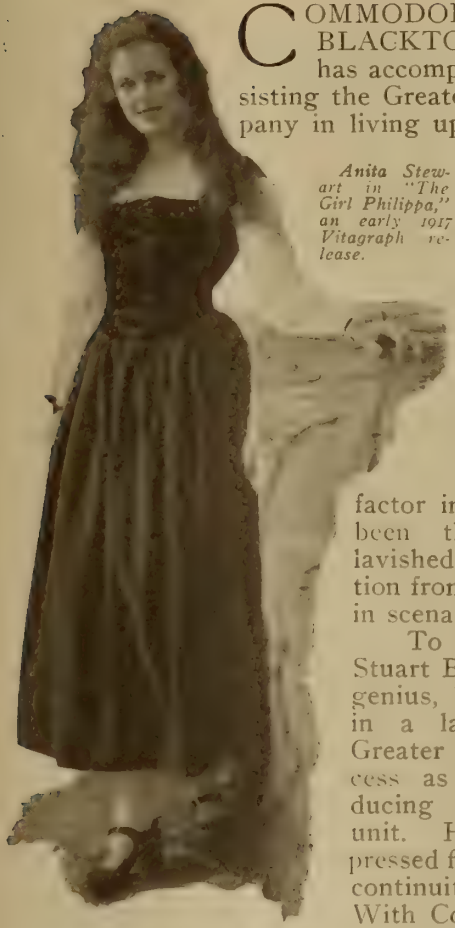
Among the prominent members of the cast supporting Jane Grey in the photoplay, "When My Ship Comes In," by Gouverneur Morris, soon to be released by International, is Eleanor Blevins, who having made an enviable reputation as an actress on the Pacific Coast, appears for the first time in New York in this production.

In addition to her skill in other sports, Miss Blevins is an expert motorist and not long ago won the women's race from Los Angeles to San Diego against a field of six. But it is in aviation that this daring young western woman takes greatest delight. She has "taken the air" with such celebrities as Earl Daugherty, Lincoln Beachey and Hoxsey, and from Christophersen she learned how to manage her own aeroplane.

Besides Miss Blevins, supporting Jane Grey in "When My Ship Comes In," there are Nigel Barrie, Edith Campbell Walker, William J. Kelly and Walter Richardson.

Blackton Building Success

REISSUED CLARA KIMBALL YOUNG FILM PROVES POPULAR



Anita Stewart in "The Girl Philippa," an early 1917 Vitagraph release.

COMMODORE J. STUART BLACKTON is one man who has accomplished much in assisting the Greater Vitagraph Company in living up to its promise of better and better pictures. These Blue Ribbon Features released through the Vitagraph-V. L. S. E. have not only passed the test of merit but the greater test of proved box-office value. Undoubtedly the greatest factor in their success has been the extreme care lavished upon each production from its very inception in scenario form.

To Commodore J. Stuart Blackton, producing genius, belongs the credit in a large measure for Greater Vitagraph's success as a complete producing and distributing unit. His ideas are expressed first in the form and continuity of the scenario. With Colonel Brady, head of the scenario department, he takes up each script assigned to a director and considers it scene by scene.

When a production is cast, Commodore Blackton is always consulted; having grown up with the business and having seen the work of the various stock members, he knows to a nicety the type of parts that each one can best play. Very often a substitution is made at his suggestion that greatly improves the dramatis personae of the picture.

Judged solely by "The Battle Cry of Peace," without reference to the tremendously big things he has done in the production of "The Battle Cry of War," J. Stuart Blackton has demonstrated that he possesses the faculty of determining what the public wants even before the people themselves have awakened to a realization of their desires. "The Battle Cry of Peace," has been one of the most consistent money-making productions for exhibitors that has ever been released. It is quite as popular today as the day it was first shown on Broadway at the Vitagraph Theater.

The enviable record for the release of clean motion pictures that the Vitagraph Company of America, now sincerely called Greater Vitagraph, has earned can be directly traced back to Commodore Blackton. Clean pictures are something that he has fought for since motion pictures were in their infancy.

At the same time that Director William Wolbert is making the closing scenes of the Vitagraph five-reel feature, "Money Magic," in which Edith Storey, Antonio Moreno and William Duncan are starring, he is laying out plans for the sets of a big new production, "Aladdin of Broadway." In this play also Edith Storey, Antonio Moreno and William Duncan fill the leads. In this production Edith Storey plays a double character—that of an Arabian mother, and then the half-breed daughter.

Manager William S. Smith is making the most of the gorgeous weather by erecting a big indoor studio 75x75, to be completely furnished and equipped with everything needed to keep up the Vitagraph standards.

Colonel Dan Duffy is playing the lead in a one-reel comedy entitled "When Jones Keeps House."

William Duncan, as "The Last Man" in the Vitagraph Blue Ribbon picture of that name, and Mary Anderson as "the Girl," were the attractions last week at the Superba Theater on Broadway, Los Anegles. It was a story full of action and opportunity for the athletic ability of Mr. Duncan and a particularly good vehicle for "Sunshine" Mary. Corrinne Griffith and Jack Mower were others of the cast whose work was entirely commendable.

The Vitagraph office force at the Los Angeles exchange, including Local Manager Lentz, are sitting around patiently waiting for the melon to be sliced shortly. The "melon" in question is the quarterly profit-sharing check which the Vitagraph has been distributing to its faithful employes.

Cuts of Twenty-two Stars Available

E. Lanning Masters, advertising manager of Vitagraph-V. L. S. E., states that each of the twenty-three exchanges have been supplied with a complete assortment of coarse and fine-screen cuts of the twenty-two Vitagraph stars. For the exhibitor who edits his own program and prints it on good paper there is a series of single-column cuts made up in 120 screen, also thumb-nail cuts suitable for program use. One and two-column cuts of twenty-two stars made up in 65 screen suitable for newspaper use are now available for the use of exhibitors. The local exhibitor can make



E. H. Sothern and Edith Storey in Vitagraph's elaborate production, "An Enemy to the King."

arrangements to secure these cuts of his nearest Vitagraph-V. L. S. E. exchange absolutely free of charge.

The list from which Vitagraph exhibitors can select comprises the following players: Anita Stewart, Lillian Walker, Edith Storey, Peggy Hyland, Dorothy Kelly, Mary Anderson, Mary Maurice, Arline Pretty, Alice Joyce, Rose Tapley and Earle Williams, Harry Morey, Marc McDermott, Evart Overton, Charles Kent, Antonio Moreno, Charles Daniels and Hughie Mack.

Reissued Young Film Proves Popular

Although the announcement that Greater Vitagraph would reissue "My Official Wife," with Clara Kimball Young, Earle Williams, Harry Morey and a host of other Vitagraph favorites in the cast is but a few days old, several hundred requests by mail and wire have been received asking for reservations and open dates.

The strength of the cast evidently means a great deal to the exhibitors who have asked for open dates. It is a truly remarkable one, and there are few productions in which so many stars of recognized popularity appear together. Every star in "My Official Wife" has an immense personal following. The personal popularity of Earle Williams, Harry Morey, Rose Tapley, Mary Anderson and Eulalie Jensen is so assured as to be a matter of record.

Perhaps the chief point of interest in connection with the reissue of this production lies in the fact that it is to be a de luxe edition, embellished with beautiful titles and otherwise brought strictly up to date. In strength of story, action and direction it is all that could be desired.

FILMED AT TRIANGLE STUDIOS

Douglas Fairbanks, Bessie Barriscale, Lillian Gish, Bessie Love, William S. Hart and Wilfred Lucas Working on New Triangle Features

A coterie of stars are hard at work at the various Triangle studios. Douglas Fairbanks is completing "The Matrimaniac," adapted from the novel of the same name by Roy Cohen and J. N. Giesy. Constance Talmadge plays opposite Mr. Fairbanks. Others in the cast include Wilbur Higby, Clyde Hopkins, Fred Warren and Winifred Westover.

Mr. Fairbanks has also started work under the direction of John Emerson, on the comedy drama "The Pet of Paragonia." The scenario was written by Anita Loos and John Emerson based on the novel "Blaze Derringer." The production is fairly saturated with melodramatic features, mingled with touches of comedy that make it a splendid vehicle for the athletic prowess of Fairbanks. Alma Reubens plays opposite Mr. Fairbanks. The supporting cast includes Tote du Crow, Carl Stockdale, Charles Stevens and Lillian Langdon. The entire cast have gone to San Diego to secure scenes for the production.

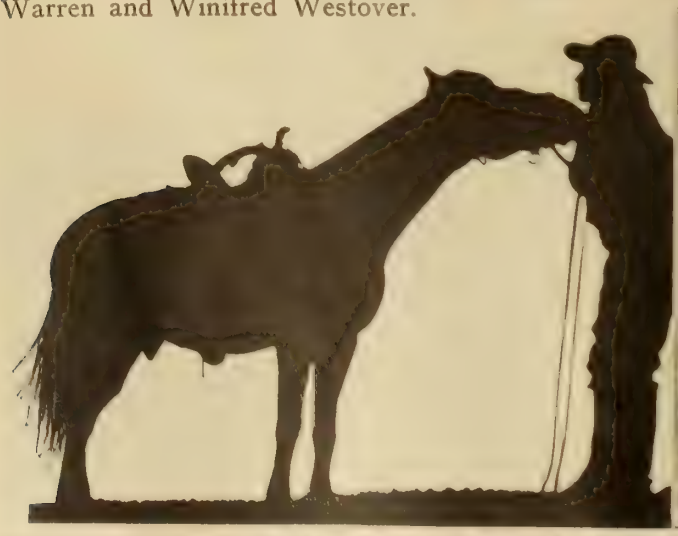
Bessie Barriscale will make her next appearance on the Triangle program in a psychological story by Leona Hutton, prepared for the screen by Lambert Hillyer. Miss Barriscale will have the difficult task of portraying a dual role, something which she has never done before in the films. Howard Hickman, Charles Gunn, J. Barney Sherry and Jerome Storm will appear in her support. Raymond B. West will direct the play.

Lillian Gish is being featured in the Triangle-Fine Arts production, "A House Built Upon Sand," written by Mary H. O'Connor and directed by Edward Morrissey. Ray Stuart has the role opposite Miss Gish. The supporting cast includes W. H. Brown, Bessie Buskirk, Jack Brammall, Josephine Crowell and Kate Bruce.

Bessie Love, the Triangle Fine Arts star, has a role to which she is peculiarly adapted in "The Heiress of Coffee Dan's," written by Bernard McConville of the Fine Arts scenario staff. The production is being directed by Edward Dillon. Frank Bennett plays opposite Miss Love and the other principals in the cast include Max Davidson, Lucille Younge, Alfred Paget and George Blake.

Wilfred Lucas will make his next appearance on the Triangle program in a Fine Arts version of "Jim Bludso," one of the most famous Pike county ballads by John Hay.

In order to secure the essential realism for this effect, the Fine Arts Company has purchased the largest side-wheel river steamer obtainable, at a cost of several thousand dollars, and will proceed to burn it to the water's edge for the delectation of Triangle patrons.





The Ethiopian blot against the sky is "Write" and William S. Hart, Triangle's professional [illegible]. Mona Darkfeather is [illegible] on the right, by her better half (by some 200 pounds), Roscoe Arbuckle, Fine and [illegible] (Motion Picture Heroes' Union) have ruled heavyweights out so Fatty has [illegible]

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Address the Scenario Department

I WAS surprised to have a writer whose name is beginning to be recognized in short story writing and who is just "breaking into the film game," ask me where to address a scenario he wished to submit to one of the big companies. He wanted to know whether it should be addressed to the director or the star.

The question: "To what department shall I send a scenario?" sounds about as inane as the question recently asked a floorwalker in a department store, "Do I take the elevator up or down to go to the basement?"

If you want to sell a scenario I would advise that you send it to the scenario department of the film company as it is liable to know a little more about scenarios than any other department of the corporation.

Do not send it to the editor marked "personal," for I have known of scripts addressed in this way which traveled around for a month or more trying to catch up with the editor to whom it was addressed, and when it did reach him he had to pay the postage to return it to the company for which it was intended. These scenario editors of the film companies have a happy little habit of moving around from one company to another or suddenly having an inspiration that they want to free lance it for a change, and for this reason mail addressed to the scenario department of the film company is more liable to reach the man for whom it is intended than if addressed to the editor personally.

And right here may I add another warning which is more needed than probably many people would believe, and that is, do not address your scenario to the president in hopes that it will receive better attention because it probably won't receive any attention. This is not casting any aspersions upon the honored heads of the companies but simply by way of reminding photoplaywrights that the president does not draw his salary for reading all the efforts of free lance writers submitted to his company.

Feature Adaptations of Books

By Anna Brownstein.

THE article in the November 18 issue of MOTOGRAPHY, "Treat the Public Fairly," by Miss Grant, interested me very much. Literally I feel the same about screen adaptation of books. I, too, feel indignant, disappointed and harrassed when I see an upside down and inside out version of a good book. Why, I ask myself. Why these omissions and additions and changes, when the original was so good, so ideal? Surely it is not done just to keep the staff writer busy. I'm sure a producer would rather leave a good writer's book intact if it could be done.

I felt that my own little knowledge of screen writing could aid me to discover the reason for it, so I delved in and found that for the present five, six and seven reel adaptations, additions are absolutely necessary. Therefore changes must ensue. The average novel hasn't sufficient screening material, not enough from which to make action and an unpadded story that will keep the screen spectator interested. Screen story telling is not altogether stage story telling and not book reading. It is action and not talk and description. All the five pages and more the book takes up in describing a "David Harum," we see on the screen in about two seconds in his make-up and attire. What is it in the book, I asked myself, that held my interest and adoration through a half hour's reading on one situation? I found it was more the warm, breathing dialogue—the vivid description and typical characterization—the artistic literary style of telling what happened, than what really happened—the way of presenting an incident rather than the incident. But dialogue and elaborate description do not make footage for action in pictures. We would delight in and not feel one bit bored by tens of pages of reading just how John and Mary made up and restored the love link after their little quarrel, but in pictures one leader or two cut-ins, a scene and two back-to-scenes register this satisfyingly.

That the silvery stars stood as sentinels before the gates of Heaven, that the wise moon peeked and Mary's almond eyes radiated rays of love and trust does not make action. In the book pages upon pages of reading matter would amuse us in the presentation of how dear old Uncle Jolly was the delight of the village children. In pictures one leader, "Dear Uncle Jolly is the village children's delight," and one scene showing rollicking youngsters on his knees and around him counting the hairs in his gray beard, registers this very satisfactorily. If book adaptations were done in the good old two and three-reel day, more justice to both author and public would have been ministered, but it is more profitable to produce a book for which rights a stupendous sum has been paid in five reels more than in three, and moreover the feature length is now in vogue and demand. Hence this is why additions must be made to produce the necessary footage and because of the whys and wherefores of these additions new characters must often be brought in, some omitted and changes made. The feature length, in my opinion, is an evil-doer to those lovely brain plants of our cherished authors, and I don't think that making these changes in a production is a sinecure either. It is difficult to bring in new incidents and fit them effectively to an already finished story. That is why producers ask for good original scripts prepared especially for the screen. They realize that book adaptations or stage plays are not always satisfactory in screen handling.

"If they don't produce the book as it was written, why then do they use and exploit the author's name with it?" we ask. Because the name is what they pay the greater amount for. A known author's name on a poster brings the patron via the box office inside of the theater. Besides some other source has already paid for the advertising of both book and author.

Mr. Chas. E. Van Loan's story in *Cosmopolitan* of

Bill's story—Bill, the scenario staff writer—gives lucid inside enlightenment on this matter. "If you produce it in this form, you positively cannot use my name on the screen," expostulated the author. "Why, madame, what do you think this company paid you a thousand dollars for?" ejaculates the producer. This is it. The name means partly assured success of a play and this is the chief reason why often unknown free lances who may be splendid writers sail in and out of editorial offices unnoticed. But why don't we ask why the authors living and the right holders of those not living permit this distortion of books? I think they realize that the producing of motion pictures is more a business than an art, and that they must consent to permit such changes to be made to their brain creation, as will best bring dividends to the producer, or refuse to sell it. I don't by any means infer the producer is not also striving to adhere to the art of the piece, most producers are, but all ought to do so and the author or the right holder of a book should not sell for screen adaptation without guarantee that its feature screening will be handled by staff writers and directors who are regardful of authorship. This is one remedy and the other would be to adapt books in as much footage as the action of the original story allows for.

American Wants Scripts

THE American Film Company is in the market for scenarios. "We want great big compelling stories written especially for our stars," said R. R. Nehls, manager of the American and the other producing companies, Vogue and Signal, with which S. S. Hutchinson, president of the American, is associated at the Chicago plant of the American the other day.

"We want scenarios for Mary Miles Minter. Do you know that out of about 2,000 scenarios sent in and designated as especially fitting for her in the past three weeks, we have not found one that stood out sufficiently above the others to warrant our buying it?

"We want scripts for William Russell. None of the ordinary wishy washy kind, but stories replete with situations that will make the blood tingle, that call for genuine artistic appreciation and that will never for a moment tax the credulity of the picture audiences.

"We want dramas for Helen Holmes, filled with opportunity for her own peculiar kind of dare devil playing. These should necessarily be railroad stories, or tales of other industries, the romance of which lends itself to picturization in punchy situations and thrilling plot.

"Our demand for comedies is small, since we have a large scenario staff to prepare for Rube Miller, Paddy McQuire and Ben Turpin at the Vogue studios. But that should not discourage authors with good scripts. Every one is always ready to snatch up anything that is really good.

"It will be a waste of time to send in scripts which are not suited to our types. The inexperienced writer has just as great an opportunity as the experienced one. It is story we want, not a name of an author. In fact, some of the very poorest stuff that is written for the screen is done by well-known writers who think that their names are sufficient to carry anything.

"We prefer a full and comprehensive synopsis that covers the salient features of a story rather than a full working scenario. Nine times out of ten it has to be changed entirely if a full scenario is sent, and it saves the time both of the writer and the scenario department when script is prepared in that form.

"The American has a scenario force composed of seven people, whose business it is to do nothing but write original scenarios or reconstruct submitted material. It is only once in a very, very long time that a submitted working script is used as written.

"The American, Vogue and Signal companies stand ready to pay anywhere up for good scenarios," said Mr. Nehls. "The sky is the limit."

Jury Justice for Scenarios

THE Greater Vitagraph Company has inaugurated a new plan for handling scripts and hereafter all scenarios considered for acceptance will be disposed of by a board comprising the scenario department personnel. Material to pass this board will have to undergo the most rigid scrutiny and pass every ordeal. But this new plan instead of making it harder for a meritorious story to "get by" the company will insure each scenario its dues.

The scenario board, as it is called, is headed by Col. Jasper Ewing Brady, chief of the scenario department, and the following six scenario experts: Garfield Thompson, A. Van Buren Powell, Edward Montagne, Eugene Mullin, Tom Bret and Graham Baker. This board meets daily at 3 p. m. with Commodore J. Stuart Blackton. At these daily meetings every story considered for the screen is discussed and weighed for plot, action, adaptability, novelty, suspense, appeal, artistic merit, etc., and a decision made. This does away with any chance whatever of haphazard selection and results in the choosing of only worthy material.

Prize Winner Announced December 17 and 18

THE Mutual Film Company announces that although the $10,000 prize winning sequel to "The Diamond from the Sky" will go to the public on November 27 the 100,000 contestants for the prize, and the hundreds of thousands of people who have been besieging the producers with inquiries will have to wait until December 17 and 18 to find out who the winner of the prize is. Not until the release of the fourth and last chapter will the prize winner be made known. The name of the picture will appear in the newspaper versions of the sequel on Sunday, December 17, and on the screen the following day.

To further mystify the prize seekers a printed circular has been sent out to all of the contestants for the prize, in which are printed pictures of the eyes, the mouth and the nose of the prize winner and the questions, "Are those your eyes? Is that your nose? Does that mouth look like yours? They are the features of the winner of the prize for the best suggestion for a sequel to "The Diamond from the Sky."

Gladys Brockwell will be the star of Oscar C. Apfel's tenth production for the William Fox Films, now in work

"A Copy Should be in Every Office"

MOTOGRAPHY, Chicago.

Replying to your favor of the 25th, we note that you received a subscription for MOTOGRAPHY from one of our customers, W. A. Peterson, Mount Vernon, S. D.

We are very pleased to give our customers all the information concerning MOTOGRAPHY that we can, as it is our belief that the unbiased opinion of films contained in your trade journal, as well as your manner of displaying them, is a great help to the exhibitor, and it is our opinion that a copy of MOTOGRAPHY should be in every exhibitor's office.

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Fox to Release Comedies

BEGINNING JANUARY FIRST ONE TWO-REELER A WEEK WILL APPEAR

WILLIAM FOX announces the release of one two-reel comedy each week beginning January 1.

This is the first important production policy change to be announced for the coming year. It means that the Fox Film Corporation, which has heretofore produced and released only weekly five-reel dramatic photoplays, is now to release in addition a weekly two-reel comedy feature.

"Foxfilm Comedies," the new pictures have been christened. They are not to be released on the regular Fox program, but are available to any exhibitor anywhere.

Several months ago reports of Mr. Fox's comedy plans gained circulation throughout the motion picture world. No word concerning the project was forthcoming from the executive offices, however, and at Hollywood, California, the work proceeded steadily. Screen comedians of known ability were gathered together, six producing companies were organized and the filming of comedies was begun.

The work has progressed quietly. No news regarding the production of Foxfilm comedies has been given to the public, and now the product is completed and ready for the screen.

Up to the present, fifteen two-reel comedies have been completed. All these will not be given to the public, however. By means of a careful process of elimination, only the best will find their way to the screen. Mr. Fox has gone about his new project in such a manner as to enable him to select for the forthcoming fifty-two releases only those comedies which convince him they are sure-fire laugh producers.

Mr. Fox is too wise and experienced a producer to go into the market with mediocre comedies. He knows that in order to fill the need he seeks to fill, he must offer the best.

Already Foxfilm comedies represent an investment of considerably over half a million dollars. This financial outlay will be increased many times in order to meet the requirements Mr. Fox has specified for the new venture.

The staff of comedy directors includes Charles Parrott, Walter C. Reed, and Harry Edwards.

In the list of players are such well-known comedians as Hank Mann, Charles Arling, Martin Kinney, Frank Alexander, Joe Lee, Lee Morris, Harry M. O'Connor, William Hauber, "Smiling Billy" Mason, Anna Luther, Carmen Phillips, Amy Jerome, Annette De Foe, Caroline Rankin and Elsie Greeson.

The first release is entitled "Social Pirates." It was directed by Mr. Reed. The featured comedian is Charles Arling and foremost in the big supporting cast are Amy Jerome and Annette De Foe. The chief assistant comedians are Lee Morris, Bill Hauber, Martin Kinney and Frank Rice.

Any early release will feature Anna Luther, who has already won fame as Fox dramatic star. Following soon afterwards will be something new in screen comedies—a burlesque of a well-known photoplay which has gained much fame on the Fox program. The featured players in this release will be Hank Mann and Carmen Phillips.

These are examples of the two-reel Foxfilm Comedies William Fox will release as a New Year's gift for photoplay lovers.

"Comedies have become a necessary part of every motion picture exhibitor's program, and are eagerly booked by vaudeville houses as well," said Mr. Fox. "The exhibitor must offer a comedy to round out his program properly. His patrons demand the best, and good comedies are the most difficult things to obtain in the motion picture market today.

"The development of motion picture production has been practically all along the lines of five-reel features or even larger. Comedy production has been allowed to go on in the best way it can.

"In presenting Foxfilm comedies, we have selected nothing but the best of all our companies have produced. Nothing but the highest quality will be released. We will make the best comedies on the market, or we will stop making them altogether.

"Although the comedies will be produced, released and advertised independent of the regular dramatic productions, they will be handled by the branch offices of the Fox Film Corporation all over the world."

Foxfilm comedies will be released in the United

A touching leap year scene by Carmen Phillips and Hank Mann.



The full o' fun folks for Fox films. Anna Luther is encircled and Hank Mann is sandwiched in between Amy Jerome and Carmen Phillips. The extermination scene is from a coming Fox film. John Lancaster holds the exterminator and Miss Phillips the exterminatee.



States and Canada, January 1, 1917. The release date for Europe and Australia has been set as March 1.

NEW MAE MARSH COMPANY

Samuel Goldfish Forms Corporation to Make Pictures Featuring the Brilliant Little Player Trained by D. W. Griffith

By Genevieve Harris

"Mae Marsh, star of the Griffith wonderpictures, 'The Birth of a Nation' and 'Intolerance,' is the latest player to set out at the head of her own company. She has left the Triangle-Fine Arts studios and the guidance of D. W. Griffith, and is on her way across the continent to work in an eastern studio, the leader of a company formed by Samuel Goldfish, for which she will make pictures at a salary of $250,000 yearly."



This little girl, a Griffith protégé who appeared in "The Birth of a Nation" and "Intolerance" has left Triangle to struggle along on a $250,000 salary.

That is the way it sounds as a business announcement. But back of it lies a story, as thrilling and interesting as any our "little sister" ever lived through for the screen,—her own story of struggle and work and success. It is glorious of course to be considered by thousands of people the leading screen actress, to be worth a wonderful salary, to be loved by everyone, but Mae Marsh, who stopped over in Chicago to be present at the opening of D. W. Griffith's "Intolerance," knew that the glory had its pathetic phase. Wasn't she leaving the guidance of her discoverer, friend and teacher? All the glory and the money couldn't quite make up for that!

"I just can't get used to myself away from Mr. Griffith's management," she said, tears not far from her blue eyes. "And he wasn't a manager, exactly. He was more like a teacher. It was he who advised me to accept the new contract. He knew all about it and he told me to accept. If he hadn't, I shouldn't have gone. But he said it was my chance and that I deserved it. He has been wonderful to me always. When I realized that everything was to be changed and I, Mae Marsh, was to be in another company, I cried like a baby!"

Miss Marsh is genuine, and keen and alive. Success has come to her in full measure while she is still a very young girl, and it is a real success, one based on unusual ability and remarkable personality. But it hasn't spoiled her and it never will. She is able to judge the real things of life. Not fame and not money forms her goal, but the genuine things,—work and friends and the affection of her four sisters and her mother. She impresses one as being wholesome and natural, a girl who lives a sweet and natural existence. There is nothing artificial in action or speech. She has too keen a sense of humor to be affected or stagey.

With her mother and her four sisters, Miss Marsh was traveling to her new home. "Mother has a great time with her daughters," she chuckled. "I call us the 'Marsh seminary.' It is funny to watch us trail off trains and into hotels and around. But mother keeps us in hand very well." The sisters include Marguerite, the eldest, well known in pictures, and Mildred, the tall "little sister," still in school, who appeared in "Intolerance."

"I can't tell you much about my new pictures. I like to play any roles except ingenues. I can't stand those; they never have any sense. I don't know even who will be in my company. No, Robert Harron won't be. Mr. Griffith won't let him go. Oh, I wish he hadn't let me go!" And again the sadness of parting shadowed her face. "Mr. Goldfish is fine and is giving me a great opportunity, and we hope to make wonderful pictures, and everything, but I was just playing 'extras' when Mr. Griffith gave me my chance, and I don't want to leave him!"

Sherman Captures New One?

Harry A. Sherman, President of Sherman-Elliott, Inc., has just returned from one of his numerous trips to Chicago and Minneapolis, where it is rumored he purchased Selig's new production, "The Garden of Allah."

Mr. Sherman answered the query about "The Garden of Allah" by making one of the rare serious inquiries into the motion picture business. Mr. Sherman is a trained investigator of the motion picture industry. He got his experience in the investment of over $1,000,000 in the purchase of feature films in the past few years. Mr. Sherman's success with big productions is too well known to be reiterated.

About the industry, Mr. Sherman says: "It is approaching a fork in the road—one course leading down toward partial obscurity, and the other, upward toward a new prestige.

"The effort for some sensational novelties has come pretty near exhaustion. The illustrations are lively and frequent. It is pitiful to see the dying efforts of the sensational, spectacular, and salacious.

"The practical use of the film in various propaganda in educational and news reporting, and in the genuinely artistic drama is in its infancy. I honestly think that I am on the right track. I know I have the real artistic drama in 'The Crisis' and will possibly have something new to announce in the next few days about Sherman-Elliott in the producing end."

De Luxe to Handle Big Ones

The De Luxe Film-Lasky Corporation have received word from their representative, Hiram Abrams, to prepare for the handling of a number of big special productions that he has lined up for the company. This organization is in a position to supply the exhibitors in their territory absolutely the best productions, and it seems as if the exhibitor is aware of this fact, considering the amount of applications already on hand for service. Mark M. Leichter, general manager of the company, is familiar with every detail of the field that it covers, is known widely for his business reputation, and it is his aim that everybody must receive a square deal.

Powell Signs Big Stars

WELL KNOWN ACTRESSES TO APPEAR IN SERIES RELEASED THROUGH MUTUAL

FRANK POWELL of the Frank Powell Producing Corporation announces that he has signed long term contracts for a series of pictures with Marjorie Rambeau, star of "Cheating Cheaters," current at the Eltinge Theater, New York, and Nance O'Neil, well known stage and screen star.

These stars will each be presented in a series of feature pictures produced under Mr. Powell's direction by the Frank Powell Producing Corporation, of which John R. Freuler, president of the Mutual Film Corporation, is president, and Frank Powell, vice-president and director general.

The pictures made by Mr. Powell will be distributed through the Mutual Film Corporation, but the Frank Powell Producing Corporation will be a distinct organization and maintain the offices in the Times building now occupied by Frank Powell Productions, Inc., which concern the Frank Powell Producing Corporation has taken over.

With Miss Rambeau and Miss O'Neil, Mr. Powell feels that he has two of the foremost women stars in America, and these stars will be presented in vehicles commensurate with their abilities.

Miss O'Neill will first be presented in a picturization of "Mrs. Balfame," the widely read novel by Gertrude Atherton, and the first of Mrs. Atherton's novels which this author has allowed to be picturized. The fact that Miss O'Neil is considered by Mrs. Atherton the one actress in America particularly suited for the portrayal of "Mrs. Balfame," and the fact that she was familiar with Mr. Powell's ability as a director, led her finally to consent to the picturization of her book. Following "Mrs. Balfame," Miss O'Neill will be presented by Mr. Powell in a series of screen adaptations of novels by famous authors, the titles of which shortly will be announced.

Miss Rambeau, who makes her screen debut under Mr. Powell's direction, has probably received wider recognition through her performance in "Cheating Cheaters," current at the Eltinge Theater, New York, than any actress who has been seen in the metropolis in recent years.

She will first be seen in a picturization of "The Greater Woman," a play by Algernon Boyesen, whose plays have been very successful in Europe where they have been acted in several languages, and whose "The Greater Woman" is said to offer Miss Rambeau a role rich in opportunities for the exercise of those emotional abilities with which she is so highly endowed.

The studio of the Frank Powell Producing Corporation will be located at College Point, Long Island. Mr. Powell has leased for a term of years, with the option of purchase, Donnelly's Grove and Pavilions, comprising in all fourteen acres of ground on the water front at College Point. This property, which has long been used as a summer resort, lends itself readily for adaptation as a motion picture studio. The building to be used as the studio proper has a working floor space of 16,000 square feet and will be one of the largest buildings devoted exclusively to the making of motion pictures in the vicinity of New York. In addition there are on the property several smaller buildings which will be utilized as carpenter shops, printing and developing plants, and the like. In the fourteen acres surrounding the main building are a bathing beach, football field, baseball diamond and other accessories to a summer outing place, which will be utilized at various times. A large force of men are now at work installing lights and other equipment necessary to furnish complete in every detail a modern studio of the best type.

Associated with Mr. Powell in the Frank Powell







Marjorie Rambeau, new star to appear in Powell-Mutual productions, Frank Powell, and Nance O'Neil, widely known actress, who is also scheduled for coming Powell plays.

Producing Corporation will be the same staff that surrounded him with Frank Powell Productions, Inc.

"NOTHING TOO BIG FOR MUTUAL"

President Freuler Announces Signing of Marjorie Rambeau and States Other Noted Stars Will Be Engaged Soon

In accordance with his policy of "only big stars for Mutual" President John R. Freuler announces that he has closed a contract with Majorie Rambeau to appear in a series of star productions and negotiations with three other stars of the first magnitude have reached the point where announcement may be expected any day. The Rambeau pictures will be under the direction of Frank Powell, and Miss Rambeau's work will be at the studios of the Frank Powell Producing Corporation in New York.

In speaking of the high aim of Mutual, President Freuler said:

"I want it clearly understood by everybody who has any weight or importance in the picture world, everybody who has recognition, standing, status and ability, that there is nothing too big for the Mutual.

"If any star or director has something important to submit we are ready to consider it. We are not interested in propositions that may be classed as merely 'average' or 'fair.' We want nothing but the big, the best, the preeminent.

"I deem that we have an obligation of service to the motion picture exhibitor and to the motion picture public, and in the execution of that obligation we propose to deliver only the highest attainable entertainment and amusement quality in our product.

"The contract by which Mr. Powell will produce certain features for our distribution is one of our opening steps. Other important announcements in connection with Powell productions may be expected very shortly.

"An index of our policy has been afforded to the motion picture world by the Chaplin $670,000 contract, which I think I can say with all due modesty, has been about the biggest thing in picture finance concerning any single star in the history of the business. In this connection, as a pointer of policy, I may also refer to Mary Miles Minter, Richard Bennett and Margarita Fischer.

"Nothing too big for Mutual."

Miss Rambeau's motion picture contract will in no way conflict with her work on the speaking stage. It is one of the purposes of the Mutual in establishing big New York studios to make available the services of the important stars of Broadway in Mutual pictures. It is expected that Miss Rambeau will start to work before Mutual cameras in the course of a very few weeks. Director Powell is now engaging the supporting cast and arranging certain necessary studio facilities.

"The Garden of Allah," the romance of the Sahara desert, to be released soon by the Selig Polyscope Company, carries a number of strong emotional scenes enacted by Helen Ware and Thomas Santschi. Those who recall the famous novel written by Robert Hichens will remember the passionate protestations of love made by Domini F. Enfilden and Boris Androvsky whose fates were written in the sands. Those who have been permitted to see advance presentations of Selig's "The Garden of Allah" assert that Helen Ware has a part particularly well suited to her wonderful ability and that she arises to emotional heights rarely seen in screen acting.

Speakers at Board of Review Meeting

The annual fall luncheon of the National Board of Review of Motion Pictures was held recently at the Hotel Astor, New York City. It was attended by about 150 members of the various review committees and their friends. There were short speeches by Henry Moskowitz, president of the Municipal Civil Service Commission, representing the administration of New York City, who spoke on "The Adequacy of Police Regulation"; William M. Seabury, of the National Association of the Motion Picture Industry, who discussed the relationship of commercial needs and ethical ideals; Mr. and Mrs. Sidney Drew, the well known comedy motion picture actors, who spoke on "The Camera as an Audience"; Campbell MacCulloch, of the Triangle Film Company, who talked about "Getting the Right People to the Movies"; Stephen Bush, editor of the *Moving Picture World;* Mr. Jenkins, District Superintendent of Schools; Rabbi Joseph Silverman, who emphasized what he said was the fact that recreation is one of the most important things in the world, and that the motion picture has solved this question for large numbers of people who otherwise would be deprived of a wholesome amusement; and Orlando F. Lewis, Secretary of the National Prison Association.

Nearly all of the speakers emphasized the un-American character of legal censorship of motion pictures and Mr. Moskowitz spoke about the value of the character of the service performed by the National Board to the city administration. Among others who were present were Burdette G. Lewis, Commissioner of Correction; Dan Beard and Dean Kirchwey, formerly of Columbia University.

Triangle Actor Dies

While dancing with Miss Ninita Garcia, George Elwell, the young actor of the Triangle-Ince studios, dropped dead in a prize waltz contest at Ocean Park, California. They were competing for a silver loving cup when he collapsed. A physician was summoned, but said that death had been instantaneous with heart failure as the cause.

Elwell was only twenty-one years old, and had only recently returned from the Mexican border, where he had enlisted in the Seventh California Infantry at the time the National Guard was mobilized and sent to the border. He received an honorable discharge from the service on account of physical disability at that time, and had only very recently resumed his studio activities.

He secured favorable attention by his work in "The Raiders" and other Triangle productions before being called to the border.

Anna Held's Daughter with Universal

Liane Carrera, Anna Held's daughter, who appeared recently in a comedy filmed by Captain Leslie T. Peacocke at Universal City, gave a very good account of herself, and later when she completes her season with the "Canary Cottage" musical comedy company, will enter the films for a year.

ROTARIANS FIGHT CENSORSHIP

W. H. Kemble Appointed Chairman of Motion Picture Trade Section of the International Association of Rotary Clubs

At the forthcoming national convention of the International Association of Rotary Clubs, which is to be held in Atlanta in April, 1917, W. H. Kemble, who has been lately appointed chairman of the motion picture trade section of the association, will ask the convention for its support in a fight against local censorship as at present in vogue in this country. Mr. Kemble is the president of the Kemble Theaters Corporation of Brooklyn, conducts the Triangle Theater there and also controls the Triangle Exchange.



Wm. H. Kemble, leading Rotary Clubs in censorship fight.

The motion picture trade section of the Rotarians comprises fifty-nine theater managers in as many cities in this country and there are six members who conduct theaters in either Great Britain or Ireland. There are two hundred and sixty-five Rotary Clubs now in existence with a membership of almost thirty thousand. These thirty thousand represent every industrial craft extant, and their support in a fight against censorship would be of untold value to the picture industry.

Mr. Kemble has his own views regarding censorship of the film products in this country. While the fight is to be directed against all censorship in general, the actual object will be to wipe out the local state censoring of pictures. If this cannot be brought about in any other manner, he, as chairman, will advocate national censorship and the abolishment of the local bodies.

Chicago Art Dramas Booming

The new releasing company—Art Dramas Service—handling the states of Illinois, Indiana and Wisconsin for the Art Drama program, are located in their new offices on the sixth floor of the College building, 207 South Wabash avenue, Chicago.

The exchange is fully completed and equipped with the latest facilities. In an interview with R. O. Proctor, manager, he states that sufficient business has already been placed under contract to insure the release day—December 14.

The first production, "The Lash of Destiny," featuring Gertrude McCoy, will be shown to Chicago exhibitors the first week in December.

A letter from Geo. Wiley, general manager of the Van Dyke Amusement Company, producing this picture, states: "We are going to give the exhibitors pictures superior, both as to production and photographic effects, to anything that has been put out and we are endeavoring to combine all the elements that go to make up a successful program."

Manager Proctor claims to have hit upon a selling plan that is directly opposite to anything that has been in vogue by any of the releasing companies and by this plan the exhibitor absolutely makes his own price for film service on a minimum and maximum basis.

Mr. Proctor said to MOTOGRAPHY: "I have been connected with the General Film Company in the capacity of branch manager for a number of years, also with the Metro Pictures Service at this point, and have sold both regular and feature service to the exhibitors located in the territory in which I will have the distribution of the Art Dramas Service. I have seen the many weak points in the selling of service and in forming a selling plan for Art Dramas have endeavored to eliminate all of them. Our service will be sold strictly upon its merit at a price that will allow the exhibitor a satisfactory margin of profit. Our exchange will be conducted without subterfuge or favor on a fair, square and upright business basis."

George Bronson Howard is directing the production of his own story, "The Adventure of the Incandescent Bulb," in three reels at Universal City. Mr. Howard is well known as one of the leading short story writers of America today.

Triumph Feature Opens

"The Libertine" produced by the Triumph Film Corporation with John Mason and Alma Hanlon, and directed by Julius Steger and Joseph A. Golden, has created a sensation at the opening performance in San Francisco at the Empress Theater.

Sol L. Lesser, president of the All Star Features Distributors of San Francisco, has wired Mr. Steger that the success of the picture in Frisco was nothing short of phenomenal. Hundreds of people were standing in line nearly all day. The audience applauded at the finish for more than three minutes, and the censors recommended it as one of the greatest moral lessons ever shown on the screen. The first New York showing of this picture was at the Burland Theater, Bronx, for one week beginning Nov. 26.



John Mason and Alma Hanlon in "The Libertine," a Triumph Film Corporation production.

American Re-Signs George Periolat

George Periolat, the well known character actor who has been associated with the American Film Company at Santa Barbara and has been seen in Mutual pictures for several years, has been resigned by the American for another year.



George Periolat, convincing character actor, as the doctor in Mutual's "The Highest Bid."

Mr. Periolat was born in Chicago in 1875. His stage career had its beginning in stock in Chicago when Mr. Periolat was 19 years old. Later he appeared with Augustus Thomas, Julia Arthur in "More Than Queen," William Gillette in "Secret Service," Otis Skinner in "Prince Otto," Maurice Barrymore and many others.

George Periolat's screen career began in 1909. He has been associated with Universal, Essanay and Selig companies.

Some of his most recent apperances in Mutual pictures are in "And the Law Says" and in "The Valley of Decision" with Richard Bennett. He is one of the few on the screen who can make up as really convincing old men.

Alice Brady at Philie Theater

There were interesting times at and around the Belmont Theater last week when Alice Brady went over from New York to appear in her very attractive corporeal person between the showings of "Bought and Paid For," of which she is the star. The Belmont is in a thickly populous section, and this was the first time one of the big motion picture stars had ever been seen in this part of town off the screen as well as upon it.

Felt Brothers, who own the Belmont and two other picture theaters not far away, went over to New York and induced William A. Brady, director general of the World Film, to permit Miss Alice's visit, and advertised the event liberally in all the Sunday and Monday papers. As a result, when the young star rode up in her limousine at a quarter to nine, the house was overflowing and the street outside was filled with men, women and children.

While Miss Brady was singing to the crowd inside, her automobile was sent around the corner, and when she came out the street was so choked that nobody could squeeze through to get the machine back, and Miss Brady was in momentary danger of being crushed. Then the police reserves came and West Philadelphia's hour of excitement was over. "Bought and Paid For" was played there for a solid week.

The Universal Nestor Company, directed by Louis W. Chaudet, is filming "Sailing at Four."

Two Big "Californias"

The California Motion Picture Corporation promises that it will prove a striking versatility for the leading members of its cast when it releases the two big Michelena productions, "The Passion Flower" and "Faust," this winter.

These two productions are said to be, in many respects, of decidedly contrasting types. The one is the story of the early and unregenerated California, the other is Goethe's classic translated into motion picture film.

In "The Passion Flower" Miss Michelena's role is that of an untamed Spanish girl; in "Faust" she is starred as Marguerite. William Pike, who is the Faust of the latter production, is a hermit trapper of the redwoods in the California story. Andrew Robson metamorphoses from sheriff of You Bet into a warrior of the sixteenth century, and Morrison from the proprietor of the Bear Trap saloon into his satanic majesty.

Benefit for Theatrical Hospital

The Second Annual Theatrical Revel and Charity Ball for the benefit of the American Theatrical Hospital will be held at the First Regiment Armory, Chicago, on December 16. It is the hope of the committees in charge that the sum of $6,000 may be raised.

Meetings to complete arrangements are called at the Auditorium Hotel at 8 p. m. for November 22, November 29, December 6 and December 13. A splendid cabaret is a feature of each meeting.

Among the well-known film people on the various committees are W. J. Sweeney, Aaron Jones, Alfred Hamburger, Bryant Washburn, Miss Neil Craig, and Ralph Kettering.

"Lass of the Lumberlands" Pulling

The Mutual Film Corporation has been very much gratified with the letters it has received from exhibitors all over the country extolling the pulling power of its fifteen-chapter serial, "The Lass of the Lumberlands," in which Helen Holmes is featured.



The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is now a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and formerly associated with the Central Film Service Company of Indianapolis. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

I am glad to hear that we have a new projection editor in the field and hope that we can get real as well as reel results from you. Now if you will answer this question for me, in your paper you will be helping me as well as other operators very much, so here goes for my first question:

I have two No. 6B Powers machines and am getting a satisfactory picture and a good light but the trouble is this, —I am pulling 45 amps., 110 volts D. C. and am using 5/8 carbons in the bottom and 3/4 in the top; both are soft cored carbons. At times I have trouble keeping the arc at the front of the carbons and the arc seems to run around the carbons.

I have tried setting my carbons several different ways but have not been able to get the right results yet. I have tried a short arc and a long arc but it is no use. My machines set on a 30-degree angle; could that have anything to do with it? Perhaps you could draw a diagram how to set the carbons in my case or explain what the trouble is. Hoping to see an answer as soon as possible, and wishing you luck with the projection department, I remain yours truly, —*Tom Harminson, Rialto Theater, Indianapolis, Ind.*

I think you are having the same trouble that several other operators have had in your city, and one of the troubles is that the current at times varies considerable and another reason for your trouble is the way you set your carbons.

I would suggest that you set your carbons so that the top carbon projects about 1/8 of an inch in front of the bottom carbon as shown in the diagram below, as in figure 1. Be sure that your carbons are set in line with each other sidewise, that is, to have them in line with each other as you see them through the condenser opening, as in figure 2.

Fig. 1.

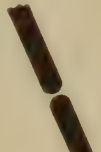




Fig. 2.

I would also advise you to order a few of the new Silver Tip carbons made by the National Carbon Company, and give them a trial.

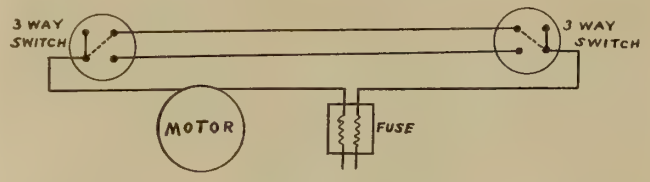
These carbons are made for D. C. use only, and are a negative carbon. They are giving good results and from all reports I get the operators are very much pleased with them. You can secure them from any first-class supply house. Try out the above suggestions and I will be pleased to hear from you as to whether they help you or not.

Can you tell me if a projection machine can be used in a private home without changing the wiring in the house?

There are several makes of projection machines on the market for private use, and they use the pencil carbons at very low amperage and connect with the electric light socket, but I would not advise you to try and use any of the larger machines carrying high amperage, as the average home is wired for lights only and the circuits are not heavy enough to carry the amperage you would have to use.

I have two projection machines in my booth and my manager has just ordered motors for them; will you please explain the three-way switch and give a diagram of the same.

In your case the three-way switch would be used to advantage in starting or stopping either machine while stationed at the other machine. By using a three-way switch you can start or stop either motor from either switch. Locate switches on the front wall of the booth at the right of each machine and wire according to the following diagram.



About thirty days ago I installed a new model projection machine [name of machine omitted by editor] and both my operator and myself are very well pleased with it, but he has one complaint to make and that is, he is having trouble with his condensers and thinks that the condenser mounts are to blame. Have you had any complaints from anyone else on this score? Can you tell me what to do to stop condenser breakage?

Your trouble with the condenser mounts has been referred to the manufacturers of the machine with a request that they take the matter up with you at once. I am sure that they will be only too glad to help you out if the mounts you have are not perfectly satisfactory. There are several causes of condenser breakage and I don't believe anyone could give you all of them, but here are a few: Lens fitted too tight in mounts; lens clamped again metal mounts; too much heat in the lamp house, caused by poor ventilation of the lamp house or allowing a draft to strike the hot condenser. Never allow a fan to be turned direct at the lamp house or have a window at the rear of the booth where the draft from the outside air will come direct upon the rear of the lamp house.

I have noticed in the last two weeks that when I have a light piece of film on my machine, like a letter or a snow scene, that there appears to be wavy lines running through it. This also appears when I throw the light on the screen without any film in the machine at all, but you can't notice it in the darker films. Can you tell me what might cause this and what can I do to remedy it?

I think that from what you have said that you can remedy your trouble, or at least find your trouble very easily. You say that the wavy lines have appeared in the last two weeks, and if you will examine your heating system in the theater I believe you will find a

radiator or furnace opening in direct line with your picture on the screen and the lines that you see are heat waves. Cut off the heat on this radiator and you will have no further trouble. Kindly let me know if this is your trouble as no doubt there will be others having the same difficulty as you are having and I would like to know if this will help them as well as you.

I had the framing carriage on my Powers machine overhauled expecting that to eliminate the jump in my picture; that helped it some but the picture is still jumping. What is wrong with it?

Be sure your tension springs are set right and also see that the aperture plate is not worn. Either one or both of these parts would cause you the trouble you mention.

I am working on an Edison machine, exhibition model, and it is very noisy. Another house across the street has just installed a new machine and it is absolutely quiet. My manager wants to know why I can't make our machine that way. What can I do to help it?

If you have a machine that is almost a relic, I don't believe there is much help for you and I would advise your manager to invest in something up to date. You might possibly help it by putting on new gears and bushings, but the chances are that they would cost as much as the machine is worth and you would not have much after you got done. Your manager had better get you something to work with if he expects you to deliver the goods.

Will you be so kind as to give me the rule for measuring condensor lens? Does the same rule apply to the objective lens?

To measure a condenser, use the following rule: Take the flat side of the lens and focus an object against a white wall, or piece of paper pinned on a wall. Use some object at least 25 feet away, and be sure to have the lens in position where the focus is sharpest, and then measure from flat side of lens to wall. Then turn the lens around with the convex side next to the wall and focus the object the same as before and measure the distance from the flat side of the lens. It will be found that the measurements differ considerably, and the measurement of the shorter one plus ½ the difference between the two will be the focal length of the lens.

This rule does not apply to objective lens. They are measured as follows: Focus the projection or stereopticon lens on a white wall or a piece of paper pinned on a wall, using some object at least 25 feet away. Hold the lens square with the wall or paper, being careful to get it as sharp as you possibly can. Measure from the wall to the face of the lens nearest the screen, and that measurement will be the back focus of the lens. If, instead of measuring from the back lens to the screen, you measure from a point half way between the front and back combinations of the lens, to the wall you will get a measurement and that will be the equivalent focus of the lens.

Why does a cracked condenser show on a slide and not on a moving picture?

This is caused from the fact that the slide is close to the condenser and the film is at least 12 inches to 18 inches away from the condenser.

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FENWICK AND MOORE CO-STAR

Lenore Ulrich, Marie Doro and Lou-Tellegen Also Grace Paramount's December Program—Miss Doro Will Portray "Oliver Twist"

Paramount Program for December 4 presents Irene Fenwick in her first Famous Players production. Owen Moore will co-star with Miss Fenwick in "A Coney Island Princess."

Lenore Ulrich will appear the same week in the Morosco production of "The Road to Love," a romance of an Algerian desert, written by Blanche Dougan Cole. Miss Ulrich will be surrounded by a cast including Colin Chase, Lucile Ward, Estelle Allen, Alfred Vosburgh, Herschell Mayall, Joe Massey and Alfred Longsworth.

Surrounding the Paramount Program for this week will be Paramount's "little features," the 43rd edition of the magazine-on-the-screen, Paramount Pictographs, in which are included the exclusive war pictures secured by Donald C. Thompson; a series of pictures taken on the Island of Trinidad showing the mining of asphalt; pictures taken in the Lower East Side of New York; and the game of motor-polo played with automobiles.

The Burton Holmes Travel Picture takes the travelers to the lower Nile. The Paramount-Bray cartoon comes from the pen of Paul Terry under the title of "Farmer Al Falfa's Blind Pig."

The first of the Klever Komedies in which Owen Moore is starred appear this week. The first release will be "The Best Man."

Charles Dickens' "Oliver Twist," starring Marie Doro, and "The Victoria Cross," starring Lou-Tellegen, both Lasky productions, are the big features on the Paramount Program for the week of December 11.

In the faithful adaptation of Dickens' classic Miss Doro is supported by an all-star cast including Hobart Bosworth as "Bill Sykes," Tully Marshall as "Fagin," Raymond Hatton as "The Artful Dodger," James Neill as "Mr. Brownlow," Elsie Jane Wilson as "Nancy Sykes," Harry Rattenbury as "Mr. Bumble," Carl Stockdale as "Monks," and W. S. Van Dyke as "Charles Dickens."

"The Victoria Cross" is founded on the massacre of the English at Cawnpore during the Sepoy rebellion. Besides Lou-Tellegen the cast includes Cleo Ridgeley, Ernest Joy, Sessue Hayakawa, Mabel Van Buren, Frank Lanning and Harold Skinner. Four Los Angeles society girls, pupils of Ruth St. Denis who were especially trained for this production, also appear as oriental dancers.

Paramount has arranged a great deal of special publicity for the productions for this week, all of which are designed as Exhibitors' Aids, in their endeavor to have the theaters presenting these pictures do so upon the highest standard possible. A good deal of special advertising matter has been prepared.

Current Releases Reviewed

"A Gamble in Souls"

A Triangle-Kay Bee Drama Features William Desmond. Reviewed by George W. Graves

IN this story, written by Lanier Bartlett, we have a shipwreck which results in the casting up on an uninhabited island of two people of diametrically opposite natures—one a bigoted, self-righteous minister, and the other a dance-hall girl of the worst



A dance hall girl and a minister on a desert island.

type. The two have met before, back on the Barbary coast in California, at which time the woman spurned the evangelist's efforts to lead her into the "straight and narrow path." So we have laid before us an interesting study of divergent mentalities and we are shown little by little the way that "God's wilderness" and the primitive instincts in both dissolve the abnormalities engendered through misguided "civilized" customs and how their experience ends in a happy romance.

To bring the thing to a more definite end, however, and to convince the audience with something perceptible that the girl has a reason for surrendering her heart to the minister, a rough Swede is cast up on the island, to be knocked off a cliff at the end of the story by the minister, who catches him trying to force himself upon the girl. The man having proved himself a hero and also the strength of his love, the tale comes to a halt, and the two stand watching a distant sail which is both welcome and unwelcome as the last scene fades out.

Both the leads, Dorothy Dalton and William Desmond, do very well with what emotional material they have at hand, and they practically have the picture to themselves; P. D. Tabler and Charles French having only small parts. Director Walter Edwards is to be complimented on the superb atmosphere he has created for the picture. We all know how flat the desert island stuff would fall if the scenes did not suggest something of the dreamy tropical island of fiction.

A picture of this stamp always takes well, and therefore we deduce that it will have a universal appeal and will produce satisfactory results out at the cashier's box. The picture is attractive, engaging, but not especially dramatic.

"Modern Mother Goose"

Fort Dearborn Photoplays Release Children's Play. Reviewed by Genevieve Harris

A FIVE-REEL picture, made especially for children and acted by children, is the first offering of the Fort Dearborn Photoplays, Inc., of Chicago. It is in every respect a meritorious production and quite out of the ordinary. It has been designed especially to give the younger children an afternoon or evening of delight and it hard to imagine a child who will not be enthralled during the five reels of scenes taken from his story books. The production will be also pleasing to grown-ups interested in youngsters.

In order to connect the various episodes, the story is introduced of a little boy who, deprived of a birthday party, is met by a fairy who allows him a glimpse into the domain of Mother Goose. There he sees the children who live in a shoe and other well known characters of the Mother Goose stories. These children have a number of exciting adventures, going to a party given in the garden tended by Mary, Quite Contrary, staying too late and being captured by a giant and a witch. The most has been made of the opportunity for fanciful scenes, tableaux and dances throughout the presentation. These are truly delightful.

More than one hundred Chicago children, amateurs, formed the cast. The direction is credited to Mathew C. von Betz. The camera work, etc., was done by the Rothacker Film Manufacturing Company and is very fine throughout.

The story is developed slowly and clearly, the understanding of the youthful viewers being kept in mind. In only one respect, a technical point, have the producers forgotten the limitations of their audiences, and this is in regard to the printing of subtitles. These are very prettily designed but are not easily read. These should have been made as short and as clear as possible.

The exhibitor who finds among his patrons an interest in children's films will find this offering well suited to his needs. It is an excellent production of its class.

"Big Tremaine"

Five-Part Metro Drama Released November 26. Reviewed by George W. Graves

THE huge popularity of the two stars, Harold Lockwood and May Allison, is enough to give this offering a running start, and the story itself, picturized from a book by Marie Van Vorst by the York Film Corporation, is of sufficient dramatic and entertaining value to keep it going. The story concerns the experience of a young man who has to fight against an unjust blemish on his name. It provides Harold Lockwood with a very virile role which he interprets with all the enthusiastic energy in his system. We have seen Mr. Lockwood perhaps in more grateful parts, but do not remember having seen him in better "form" than he was while enacting the part of "Big Tremaine." May Allison, too, is at her best in the picture. Since we have started to talk about the cast we may as well keep on and finish by mentioning the good work done by three other people: Lester Cuneo, Lillian Hayward and Virginia Southern. The complete cast includes William Ephe, Andrew Arbuckle, Josephine Rice and William De Vaull. The direction of the picture was in the competent hands of Henry Otto.

Featuring two favorites; well acted and exceptionally well produced; telling an absorbing, though perhaps a trifle evident,



May Allison and Harold Lockwood in "Big Tremaine."

story, "Big Tremaine" is something that the exhibitor can bank on without fear concerning the profits.

John Tremaine, product of one of the first families of Virginia, leaves home to take a large amount of money to a bank in Richmond. Unfortunately, a blasted love affair fills him with the determination to never return to his home, for a large

amount of money is discovered to be missing from the bag after he has delivered it. So when John returns seven years later, a prosperous man, he has to fight against the reputation of a thief. He falls in love with Isobel Malvern, the money of whose father he was supposed to have stolen. Old Malvern bitterly opposes John's campaign for nomination to Congress, but Isobel secretly aids him and helps him to win.

At the last moment, when the enthusiastic crowd is storming the house, Malvern threatens to expose John if he accepts the nomination. Nothing daunted, however, "Big Tremaine" rushes out on the balcony and gives the people his acceptance. When John's sister-in-law sees that Malvern is going to carry out his threat she breaks down and confesses that it was David, her dead husband, and John's brother, who took the money. So Malvern, realizing the injustice of his persecution, makes his way to the balcony and heartily endorses the nomination of "Big Tremaine," at the same time asking his forgiveness.

"The Wharf Rat"

A Five-Reel Triangle-Fine Arts Picture Released December 9. Reviewed by George W. Graves

ONE of the most interesting things about this light drama, with a touch of comedy introduced through Anita Loos' subtitles and otherwise, is the true treatment of feminine love of finery as seen in Mae Marsh's awful struggle to wear boy's



Mae Marsh, who has just accepted an offer of $250,000 a year from another concern, in "The Wharf Rat."

clothes, which she has to do to keep "Grandpa," an old man who has saved her from the attacks of an over-loving youth, and who thinks he has killed the latter, from the grasp of the detectives. This, inasmuch as Grandpa, formerly bearded, and Polly, the orphan girl, work a transformation in their appearance, and therefore are able to elude such detectives as exist in this particular region. But one reason why the detectives are not more insistent, we suppose, is (as is brought out later in the story) that there has been no murder, and Grandpa's greatest offense is kidnaping.

So the story tells, in a simple, normally entertaining way, how the old violinist and the boy (for this is what we shall call her for convenience sake) take up residence on an old barkentine, and how the youth becomes an itinerant musician to pick up stray pennies and more if possible among the numerous wharf restaurants and saloons. A clerk becomes interested in the wharf rat and the two finally become the best of pals. At last there comes the time when Robert discovers his supposed boy friend in the clothes of the captain's daughter, but this only increases the friendship of the two to something more violent.

The detectives finally come and seize the old man and the girl, who is destined to be taken into her step-mother's custody. But Polly jumps over the taffrail of the steamer and into its wake just in time to be picked up by Robert in a pursuing launch. Robert's idea is marriage, and after talking the subject over with Polly she too agrees that a minister is the link to connect them with bliss.

Mae Marsh is delightful as the boy musician—the only drawback is that she is almost too delightfully feminine to be mistaken for a boy. Numerous close-ups of Miss Marsh's face show some intensely funny and subtle expressions. We feel that Miss Marsh's ingenious bits of "business" in this part help to put the picture over and give it feeling, for without a good portrayal of this part the story would not constitute its own interest.

Robert Harron, too, is very good in his part, although it does not make any particular emotional drains on his resources. Some of the comedy provided by Mrs. McCracken (Josephine Crowell) is original and good. Mrs. McCracken, let it be said, is the principal of a school for "child culture and spiritual development" which figures in some comedy at the opening of the picture. Spottiswoode Aitken is Grandpa, and the others in the cast are Wm. H. Browne, Pauline Starke and Jack Brammall. The picture is quite up to the Triangle standard in production.

"The Witching Hour"

A Five-Reel Psychological Drama of Unusual Merit Features C. Aubrey Smith. Reviewed by George W. Graves

THE picturization of Augustus Thomas' strongly dramatic story by the Frohman Amusement Corporation, with C. Aubrey Smith in the leading role, is one of the biggest photoplay events of the year. The story, to begin with, deals with profound subjects and is therefore thought-compelling. It is full of tense situations and action is an uppermost virtue. Dealing with mental telepathy largely, it may go over some people's heads, but the mental realm was not invaded by the author in any superficial way, and at no time does he manufacture ridiculous psychological "truths," a practice that some film writers have been as adept in as they have been in conjuring up new "inventions" in machinery and the like. In other words, the mental phenomena dealt with in this picture adhere pretty closely to what is generally acknowledged to be true.

The noted actor starred in this production, C. Aubrey Smith, holds the attention of the audience like magic. The fact that the part could not suit the star's talents better is as certain as the correlative fact that Mr. Smith could not have portrayed the part with more effect. The exhibitor may rest in full confidence that his patrons will be unanimous in their praise of C. Aubrey Smith's rendition. Other important people in the story are Robert Conness, Jack Sherrill, Lewis Sealy, Marie Shotwell and Helen Arnold, all of whom have been most happily placed in their roles.

A splendid scenario was constructed by Anthony Kelly. His work in moulding the plot into suitable shape for telling screen effect is one of the picture's big assets. Miss George Irving's direction is fine in every particular, maintaining the realism and "punch" of the big scenes. The photography was in charge of William A. Reinhart.

The story tells of a young man, Clay Whipple, who has inherited an insane fear of a cat's eye stone. He kills a man who nearly drives him out of his mind by tormenting him with a cat's eye stick pin. Hardmuth, an ambitious and corrupt district attorney, who has instigated the killing of the governor of the state, and who is himself running for governor, bitterly persecutes Clay at the trial and finally secures the verdict, "Guilty." The fact that Clay is a rival in love explains this.

A letter proving that the strange fear was a trait of his ancestors is found by Clay's mother, and this gives rise to a second trial. About the time of the trial Jack Brookfield, a



Jack Sherrill in "The Witching Hour."

former sweetheart of Jack's mother, and a man of marvelous psychic power, learns that Hardmuth was back of the governor's murder. Hardmuth has repudiated the evidence of the cat's eye inheritance as a frank lie. Realizing that the one dissenting juror (who, governed by Brookfield's governing thought, has held out in favor of Clay's acquittal) cannot fight much longer, Brookfield communicates the knewledge of Hardmuth's guilt to the newspapers to bring more thought pressure to bear against Hardmuth and so influence the jury. The result is that the jury is swayed and Clay freed.

The picture ends with Brookfield's curing Clay of his fear of the stone by proving the imaginary and baseless nature of the fear. Brookfield proves that it is not the cat's eye pin but the boy's thought about the pin which is the culprit. On similar lines he helps Clay to subdue his hatred of Hardmuth—namely, by separating evil thoughts from personality.

"The Sin Ye Do"

Triangle-Kay Bee Drama Features Frank Keenan in Strong Emotional Role. Reviewed by G. W. Graves

ONE of the most emotional trial scenes ever to find its way on the screen is that constituting a large part of this picture written by John Lynch and featuring Frank Keenan in the part of a lawyer who bares his own soul before the jury in a sensational appeal to save his daughter from a murder charge. The force of the situation will be recognized if the story is gone over briefly.



Frank Keenan in "The Sin Ye Do."

The first part of the film shows Barrett Steele, the finest criminal lawyer in the state, to have a questionable moral code. He even sympathizes with his closest friend, Whitlock, who has designs on his (Whitlock's) youthful stenographer. On account of his profligate ways Steele's wife has left him eighteen years ago and Steele is as ignorant of the existence of his daughter as she is of his existence. When the girl, the above mentioned stenographer, is arrested for the murder of Whitlock, then Steele learns from his long separated wife (now living under an assumed name) that Alice is his daughter, and takes up her defense.

During the progress of the trial Steele finds it necessary to utilize "the unwritten law," a mode of procedure which he has heretofore scorned, and in making his sensational appeal to the jury, startles the court with the unveiling of his personal character, also revealing the girl as his own child. But he wins the case, the jury, composed of men with families and daughters of their own, being deeply affected by his heart-touching argument, and the story closes with Steele's reconciliation with his wife and his being forgiven by a man whose home he has nearly broken up.

The subtitles, upon which the picture's destiny largely depend, are convincing and well written. John Lynch's story contains a wealth of excellent minor shades and arguments which cannot be gone over in a short synopsis, but which make one who is seeing the picture think very hard and seriously. Its irresistible appeal to the emotions is not to be doubted, that is, if we saw straight when we detected the presence of moist eyes in the audience at the Rialto. Walter Edwards handled everything within his control in the capacity of director with a master hand. The photography is always good, and the settings are neither too cluttered to offend artistic sense nor too simple to be realistic. There is very little in exteriors. Other important members of the cast are Margery Wilson, David M. Hartford, Margaret Thompson, Howard Hickman and Louise Brownell.

Of the many pictures dealing with human law vs. justice, which signifies the purest law, this is one of the most entertaining we have witnessed. It is good for a run in any house, but it is to be preferred in houses with audiences able to appreciate the finer points included in the subtitles.

"The Valley of Decision"

Richard Bennett-American Play Released December 4. Reviewed by Genevieve Harris

PHOTOPLAYS, like other mediums of expression, sometimes follow a certain trend of subject matter. At present the topic of birth-control has begun to supersede the political and social uplift question which gave rise to the "white slave" pictures as a theme for weighty picture dramas. This play, then, may be regarded as another statement of opinion on a subject discussed recently by some magazines and picture plays. It is distinctly an argument, a play with a purpose, made to convince rather than to entertain.

The play begins in a most solemn manner, allegorical scenes comprising a large part of the first reel. These, aided by lengthy subtitles, set forth the theme of the play. Then the human drama begins, also set forth in a lofty manner, with weighty captions. But somewhere in the second reel the play catches the sympathy and the latter part of the production, in spite of its slow development, in spite of its inserts of allegorical scenes, becomes very real. This is due partly to a number of dramatic incidents introduced and partly to the excellent acting of Adrienne Morrison. She has one of those roles which must win sympathy if the play is to appeal and yet which would be spoiled by any overacting or affectedness. Her part is the most important in the play, though Richard Bennett is starred.

The final impression the production gives is that it contains excellent points overshadowed by an attempt at too great elaboration. As an argument, its theme is clearly presented. As a drama, it is handled in the best fashion only in some scenes.

The production is not one every exhibitor will care to present to his patrons. Some audiences will be offended at the subject chosen, in spite of the delicacy of its treatment, and the avoidance of anything sensational or crude. By far the larger number of theater patrons prefer their pictures as entertainment, and this tragedy of the husband and wife who sacrifice their hope of a child to further the political ambition of the husband is not the sort of a play the average audience cares about. On the other hand to patrons who delight in weighty and tragic themes it will appeal.

The producers have given the play a happy ending by having the tragedy occur in a dream. Though a "dream" ending usually proves an anticlimax, in this case there is need of some relief after the poignant sadness of the last three reels, and this was undoubtedly the wisest arrangement.

The story was written by Clifford Howard and directed by Rea Berger. The plot, exclusive of the allegorical embroidery, follows:

The Story: A young politician, interested especially in laws to protect children, marries a woman author interested in the same field. Together they accomplish much in their chosen cause and then the husband is nominated as governor. When the young wife knows that she is to have a child, she is delighted and pays no attention to her friend, a club woman, who points out the danger to her work. The husband, though, is persuaded that he needs his wife's aid in his campaign, and that the burden of parenthood will handicap the careers of both.

The wife is convinced that to give up her child is best, but she loses her interest in life thereafter. On the day her husband is elected governor she dies. The man finds that all his triumphs are worthless. He loses the cause for which he gave everything, and is haunted by the further regret that he has failed entirely, having no son to carry on his work. Then he awakes to find that the tragedy was only a dream and that the sacrifice had not been made.

"Rose of the South"

Five-Part Vitagraph Blue Ribbon Feature Released December 4. Reviewed by George W. Graves

CIVIL WAR stories—good, bad and indifferent—there have been, and Civil War stories there probably will be until the end of pictures, and they must be popular, judging from the number that are produced. "Rose of the South," however, is an

unusual Civil War picture, not to be classed with the horde of makeshift films that have made this subject almost a bore to movie fans. The well constructed story offers sufficient dramatic situations to keep the viewer interested most of the time and very excited some of the time. At the end is a pathetic twist which brings out the full meaning of war, even if it does leave that bad taste which American audiences are given the credit for disliking. The story brings out vividly the spirit of real nobleness so commonly reported to exist among men on the battlefield, which finds expression in the dying soldier's offering the last drop of water in his canteen to his dying enemy—enemy a few moments before, but a friend in death.

To the story by Arthur Train is added the force of capable direction—Paul Scardon being the name connected with this important function in the picture. There is a cast of favorites working in unity of action to accurately portray all sides of the story. The most important parts are taken by Peggy Hyland and Antonio Moreno, the latter giving a very spirited rendition of the fiery southerner. The other members of the cast are Arthur Cozine, Mary Maurice, Charles Kent, Rose Tapley and Gordon Gray.

We feel that "Rose of the South" is an offering which has enough human appeal, strong acting and pictorial beauty to make it entirely worth while.

Peggy Hyland is Marian, the Northern girl whose heart has surrendered to the Southerner, Randolph (Antonio Moreno), and who helps him to escape from a very touchy situation. Gordon Gray is the villain after the girl, who finally meets Randolph in a deadly duel on the battlefield. The outcome of the duel is decided by a bursting shell, and the two forget their enmity in the faw moments remaining. Randolph's college chum (Arthur Cozine) also wounded, joins the two and makes a dying toast to the old college days. Marian finds her lover dead on the battlefield.

As might be imagined, the whole thing is a visualized story



A well constructed story and an unusual war picture.

told by a veteran of the war, and the picture closes with the death of the aged Marian who "goes to join the spirit of Randolph," having through all the years kept his memory sacred.

"The Martyrdom of Philip Strong"

Paramount Picture in Five Reels Released November 30. Reviewed by George W. Graves

THIS story, written by Rev. Charles M. Sheldon, while not exactly a sermon, should have more effect than a good many sermons on the subject, which deals with hypocrisy, first in the pulpit, and then, after the minister has seen the error of his ways, among the parishioners of the fashionable church. In short, the story is about a minister in a fashionable pastorate, who discovers his grave shortcomings, leaves his wealthy church and his worldly wife, and takes up activities in the slums, succoring and cheering those in misery. He has to fight bitterly the members of his former church, who own tenements and will not lift a finger to make conditions better. The clergyman's enemies also make capital of one of his kindnesses and twist the situation around so as to make his wife and others think he has become unfaithful and degenerate. The wife discovers her mistake too late, as do other well meaning people, and the story closes with the death of the minister, who has been faithful "even unto the end."

Robert Conness is eminently fitted for the role of the conscientious minister. His work carries conviction and pleases



This story, "The Martyrdom of Philip Strong," was written by a minister.

at all times. Mabel Trunnelle also handles the part of the money-dazzled wife in a real manner. In a competent cast are Janet Dawley, Bigelow Cooper, Helen Strickland, Frank Lyons, William Wadsworth, Herbert Prior, Olive Wright, Edith Wright and Brad Sutton.

As a whole the picture is entertaining and accurate in its delineation of different human weaknesses. Its moral effect is good. There is a little of emotional religious zeal in it, however, which may make some people look at it in the light of a preachment. For live punch the picture is not quite up to the Paramount standard, but its interest is well sustained, and the action right through is good. The settings used in the picture are appropriate, and lights and photography are good. Good acting and good production are the picture's fortes and help to bolster up what, in some people's minds, would not be called an especially appealing story. We cannot help but state conscientiously, however, that we think "The Martyrdom of Philip Strong" will be welcomed by the larger number of fans.

"A Dream or Two Ago"

Mary Miles Minter-American Play Released November 27. Reviewed by Genevieve Harris

THERE is more humor in this, the fourth Mutual picture starring Mary Miles Minter, than in those previously released. Miss Minter has a "ragged" role, of a girl trained as a thief and a member of a gang. She plays her part with spirit and her characterization is free from the almost cloying sweetness which occasionally marred previous roles.

The story, written by Henry Albert Phillips and directed by James Kirkwood, moves rapidly and holds the interest. The scenes are well staged and many of the situations are dramatic and out of the ordinary. As a whole the play may be rated as very satisfactory to any audience which likes an interesting eventful story with a pretty and appealing star.

The supporting cast includes Lizette Thorne, Clarence Burton, Dorrit Newton, William Carrid, Orral Humphrey, Gertrude Le Brandt and John Gough.

The Story: The mother of Millicent Hawthorne prefers society to home life and neglects her daughter. One day the child, then about five years old, runs away, intending to buy a gift for her mother. She is rescued when a gang of thieves break into the jewelry store. Unable to remember her name or address, she is cared for by Mother Gamble, leader of the gang. In this environment she grows up becoming a pickpocket of some ability. She is happy in this life and only in dreams remembers dimly another existence.

One night she aids the gang in robbing the Hawthorne home and at the sight of the familiar rooms she is puzzled but still unable to remember.

In the meantime, her mother, overcome by remorse after her child is lost, gives up her frivolous diversions and devotes her time to charity. Her father, on the contrary, becomes the owner of a notorious cafe which he manages through Kraft. One day Kraft meets Millicent and offers her a position as

dancer. The first evening she dances Mrs. Hawthorne, on a tour of investigation, enters the place and is saddened at conditions.

That evening Mrs. Hawthorne learns who really owns the cafe, and begs her husband to give it up, telling him of the



Millicent is an energetic member of the gang.

pathetic little dancer she saw there. He refuses but changes his mind when a little later word is brought from a dying member of the gang of the real identity of Millicent and he knows that the dancer is his own daughter. Millicent is rescued from Kraft and through an operation her memory is restored. And only as a dream does she remember her career as a thief.

"The Egg"

Essanay Comedy Released December 5. Reviewed by Genevieve Harris

THIS comedy, thirty-two minutes screen time, begins the series of light, clever film stories which Essanay is offering through the General Program under the "Black Cat" brand. The release, which features Richard C. Travers and Marguerite Clayton, is characterized by brisk action and comedy spirit. It is well presented, the acting and photography good, and is the sort of offering which seems to be well received by all audiences. It will please either in a short length program or as a filler in a feature program. Its humor, which extends to its subtitles, will entertain especially.

The Story: Marjorie Miller, heiress, decides to follow the example of the heroine of a book she has read and reform



Marjorie adopted "The Egg" to reform him.

some man who needs reforming. She encounters a mysterious underworld character named "The Egg" and induces him to attend a night school where she is an instructor. She seems not to make the progress in reformation she desires and in a final effort invites her protege to dinner at her home. Her mother, who is a social climber, objects in vain, but when the interesting vagabond proves an embarrassing dinner guest, Marjorie herself repents of the experiment. In a fit of temper, she throws aside the book which had led her into the trouble. The stranger picks it up and turning to the title page, writes across it, "Compliments of the author."

Censorship Unnecessary

By HARRY A. SHERMAN

President, Sherman-Elliott Co., Inc.

I am unalterably opposed to pre-censorship of motion pictures, not alone because of the great injustice of it, but also because I firmly believe that that function should rest solely with the producer—and to a large extent with the public themselves. Like David Wark Griffith and other master producers, I believe pre-censorship of motion pictures is not only unnecessary, but dangerous and vicious.

True, in this great industry, as in any other, one may find from time to time an unprincipled and unscrupulous manufacturer who for purely commercial reasons or some other ulterior motive may produce an unmoral or indecent photoplay, but as in the case of the spoken drama or the printed word, these are isolated instances and can promptly be crushed by those delegated to protect public morals.

I am strongly opposed to the suggestive in pictures, the drama, or the daily press, and never have, nor will I ever, handle pictures of this type. The better class of picture producers today realize the fallacy of manufacturing photoplays to which exception can be taken. They are disposed to produce clean, wholesome stories, which, aside from their entertaining qualities are both instructive and elevating and as such they are entitled to some consideration. Let the public decide by its patronage and approval whether the picture is entitled to praise or condemnation.

"Intolerance" Opens in Chicago

Chicago is now tingling over "Intolerance," David Wark Griffith's "sun play of the ages." Tuesday, November 28, marked its opening performance in the city at the Colonial Theater, long the home of "The Birth of a Nation." Mr. Griffith superintended the showing and responded to the demands of the audience with a brief speech. Under his direction, the theater has been effectively decorated with elaborate Babylonian designs, and further "atmosphere" is provided by the costuming of the ushers, very pretty girls, who wear garments of the Babylonian, Judean and Medieval French periods.

The wonderful music, arranged by Joseph Carl Breil, keeps pace with the overwhelming scenes of the play. Besides the orchestra, there is a back-of-the-curtain chorus of forty voices. This is used not only to accompany chorus scenes in the picture, but the vocal music is very effectively introduced in simpler scenes, a simple melody, "My Wild Irish Rose," for instance, being sung very softly whenever "the little dear one," (Mae Marsh) appears.

Among those present in the audience of the first night, were Mae Marsh, her mother and sister.

"Civilization" in Porto Rico

The Harper Film Corporation, of which J. Parker Read, Jr., is general manager, has appointed Morgan Robertson its representative in Porto Rico, for the purpose of there handling "Civilization," the Thomas H. Ince spectacle. Mr. Robertson will arrive in Porto Rico on December 10.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE



There's a scene from Metro'c "The Sunbeam" in the oval and the glimpse of pulchritude at the left is Grace Valentine. Robert Walker is in the other box.

Four Dramas and Four Comedies for Metro

Mme. Petrova, Julius Steger, Ethel Barrymore, Harold Lockwood and May Allison in Features and Mr. and Mrs. Sidney Drew, Max Figman and Lolita Robertson in Comedies

FOUR features and four one-act comedies make up the Metro Pictures Corporation's releases for the month of December. Leading the list of features is "The Black Butterfly," to be released December 4, with Mme. Petrova as star. This five-act play has been made at the Popular Plays and Players' studio under the direction of Burton L. King. In it the star plays the double role of mother and daughter.

Next on the list of features is "The Stolen Triumph," a Metro-Rolfe production starring Julius Steger, scheduled for release on December 11.

Ethel Barrymore in a picturization of Margaret Deland's novel, "The Awakening of Helena Ritchie," is announced for December 18. John W. Noble directed the production, which was made by Rolfe Photoplays, Inc., for the Metro program. Miss Barrymore's supporting cast includes Robert Cummings, J. A. Furey, little Maury Steuart, Hattie Delaro, Robert Whittier and Hassan Mussalli.

"Pidgin Island" will be the final Metro feature offering for the month. Harold Lockwood and May Allison star in this screen version of Harold MacGrath's novel, which was produced at the Metro-Yorke studios. Assisting the leads are Lester Cuneo, Lillian Hayward, Doc Pomeroy Cannon, Fred Wilson, Elizah Zerr and Yukio Avyema.

Four comedies will be released in December, three of them starring Mr. and Mrs. Sidney Drew, the fourth being a Metro-Rolma one-act play with Max Figman and Lolita Robertson in the stellar parts. "His Wife's Mother," a Metro-Drew comedy written by John W. Evans, Jr., is the first on the list, being released December 4. "Duplicity" is the Metro-Drew release of December 11. The December 18 release is "He Wouldn't Wear Glasses," by Mark Swan. Max Figman is seen as Mr. Diky, of the glasses, and Miss Robertson as Madeline, the best girl, in this Metro-Rolma comedy. The fourth one-act comedy is "Her Perfect Husband," Jessie Saxton's playlet for the use of Mr. and Mrs. Sidney Drew.

Doman Crosses the Briny

Robert S. Doman of the Universal family left for Paris on the "Espagne" of the French Line on November 11. Mr. Doman will contribute to the columns of the *Moving Picture Weekly* on film topics and also will represent a number of American newspapers as correspondent.

After studying law at St. Louis University Doman joined the staff of the New York *Evening Sun* in 1909, for which paper he covered many important assignments. Early in 1913 he started a moving picture supplement for *The Evening Sun* which marked the first recognition given the industry in the New York non-theatrical press.

In 1914 he became associate editor of "Reel Life" and "The Mutual Reel Weekly" and later in the same year was associated with Philip Mindil in the general publicity business in the Times building.

Upon completing the publicity campaign for E. S. Curtis' film "In the Land of the Headhunters," which was presented at the Knickerbocker Theater, Doman came to the Universal, with which organization he has since been connected. Mr. Doman represented the New York *Morning Telegraph* on the Ford peace trip to the neutral countries of Europe last year.

Chicago News

The morals of the Chicago theater-going public have again been upheld by the censor board of Chicago. Word has just been received that this body of penny wise and pound foolish ones have refused to issue a permit to show "The Grey Seal" in Chicago. It seems peculiar that every time something good comes along, a few meddlers will come along and "crab" it.

We saw the first three episodes of this series and if there was anything in either one of them that would have anything but a wholesome effect on the picture following public, we failed to see it, and we are not willing to admit that we are any more corrupt than the average Chicagoan.

This same series of stories appeared in the *Popular Magazine* which is sold on every news stand in Chicago as well as being accorded the privilege of the mails under the second-class rates. The post office department without a doubt is more strict as regards the moral effect a story may have on the public, than the censor board can ever hope to be. Can anybody explain it? I am unable to.

Harry Leonhardt, western manager for the Fox Film Corporation, has returned to Chicago after an extended trip through his territory.

"The Modern Mother Goose," which is to be released by the Fort Dearborn Photoplays Inc., Chicago, was unanimously endorsed by the Better Films Committee of the Illinois Congress of Mothers and Parent-Teachers association after a recent showing.

The Chicago office of the Art Dramas Service was opened on November 22 and Ralph Proctor, general manager, advised at the end of the day that he had been successful in obtaining thirty contracts as his first day's work. Ralph figures that a month at this pace is about all that he can stand. To illustrate how good it made him feel we cite the following. While we were calling on his royal mibs, the telephone rang, and friend Proctor answered it. "HELLO—O Hello, how are you?—Fine—Say I would like to have you take dinner with me this evening, some nice quiet place I ran across the other day—umuhu—you bet we will, you know me Al—A.D. all right, good-bye." Turning to us he said, "That was my wife." "Like hell was," we said. "Get out," says he.

Say! & Deleid have disposed of their Harding Theatre, Pilsen and Harding avenue, to D. J. Dudley.

F. M. Brocke, formerly with Paramount, succeeds H. A. Spaugh as associate manager of the Central Film Company when the latter takes up his active duties as head of the new's formed Commonwealth Film Company.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.) Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	11-27	Following the Flag (3, Selig)	21456–57–58
C	11-27	Taking the Honey Out of Honeymoon (Mary Anderson) (1, Vitagraph)	21459
T	11-27	The Selig-Tribune, No. 95 (1, Selig)	21460
D	11-27	The Influence of the Unknown (Mae Marsh, Henry Walthall) (1, Biograph)	21461

Tuesday.

C	11-28	A Tin Soldier (George Beane) (2, Essanay)	21462–63
C	11-28	Dudes for a Day (Ethel Teare, Henry Murdock) 1 Kalem	21464

Wednesday.

C	11-29	Dreamy Dud Joyriding with Princess Zlim: Scenic (1, Essanay)	21465
C	11-29	Hubby's Chicken (Harry Myers, Rosemary Theby) (1, Vim)	21466
D	11-29	The Girl from 'Frisco, No. 17 (Marin Sais, True Boardman) (2, Kalem)	21467–68
D	11-29	The Wages of Sin (Irene Howley) (3, Biograph)	21469–70–71

Thursday.

T	11-30	The Selig-Tribune, No. 96 (1, Selig)	21472
C	11-30	The Prize Winners (Babe Hardy, Billie Ruge) (1, Vim)	21473

Friday.

D	12-1	Butts Casey—Crook (Frank Mayo) (2, Knickerbocker)	21474–75
D	12-1	Grant, Police Reporter, No. 7 (Geo Larkin, Ollie Kirkby) (1, Kalem)	21476
C	12-1	Have You Heard About Tillie? (1, Vitagraph)	21477
C	12-1	Ambitious Ethel (1, Vim)	21478

Saturday.

D	12-2	The Final Fraud (Bryant Washburn, Gertrude Glover) (3, Essanay)	21479–80–81
D	12-2	Our Other Lives (Adele Kelly, Raymond Walburn) (3, Vitagraph)	21482–83–84
D	12-2	The Trial Run (Helen Gibson) (1, Kalem)	21485
D	12-2	Mistakes Will Happen (Tom Mix) (1, Selig)	21486

Monday.

D	12-4	The Brand of Cain (Kathlyn Williams) (2, Selig)	21487–88
C	12-4	Where Is Your Friend? (1, Vitagraph)	21489
T	12-4	The Selig-Tribune, No. 97 (1, Selig)	21490
D	12-4	My Baby (Mary Pickford) (1, Biograph)	21491

Tuesday.

C	12-5	The Egg (Richard Travers, Marguerite Clayton) (2, Essanay)	21492–93
C	12-5	Jailbirds (Ethel Teare, Henry Murdoch) (1, Kalem)	21494
D	12-5	A Bit of Human Driftwood (Irene Hawley) (2, Biograph)	21495–96

Wednesday.

C	12-6	A Waiting Game (Ben Turpin) (1, Essanay)	21497
C	12-6	Title Not Reported (1, Vim)	21498
D	12-6	The Girl from 'Frisco, No. 18 (Marin Sais, True Boardman) (2, Kalem)	21499–21500

Thursday.

T	12-7	The Selig-Tribune, No. 98 (1, Selig)	21501
C	12-7	The Guilty One (Kate Price, Babe Hardy) (1, Vim)	21502

Friday.

D	12-8	Title Not Reported (3, Knickerbocker)	21503–04–05
D	12-8	Grant, Police Reporter (Ollie Kirkby, Geo. Larkin) (1, Kalem)	21506
C	12-8	His Wife's Allowance (Corrine Griffith, Carlton Weatherby) (1, Vitagraph)	21507
C	12-8	A Rare Boarder (1, Vim)	21508

Saturday.

C	12-9	A Failure at Fifty (Thomas Commerford, Alice McChesney) (3, Essanay)	21509–10–11
D	12-9	The Lineman's Peril (Helen Gibson) (1, Kalem)	21512
D	12-9	The Purchase Price (1, Selig)	21513

V. L. S. E. Program

	12-4	Rose of the South (Peggy Hyland, Antonio Moreno) (Vitagraph)	5,000
	12-4	The Scarlet Runner, No. 10 (Earl Williams, Louizetta Valentine) (Vitagraph)	2,000
	12-4	Hash and Havoc (Hughie Mack, Patsy Forrest) (Vitagraph)	1,000
	12-4	Captain Jinks' Evolution (Frank Daniels) (Vitagraph)	1,000

Mutual Program

Monday.

D	11-27	When the Tide Turned (Lilliam Hamilton, Frederick Church) (2, Mutual)	05193–94
D	11-27	A Lass of the Lumberlands, No. 6 (Helen Holmes) (2, Signal)	

Tuesday.

T	11-28	Mutual World Tours (1, Gaumont)	05195

Wednesday.

T	11-29	Mutual Weekly, No. 100 (Mutual)	05196
S	11-29	See America First, No. 63 (s, Gaumont)	05197
C	11-29	Kartoon Komics, No. 63 (s, Gaumont)	

Thursday.

D	11-30	The False Clue (Dorothy Davenport) (2, Mutual)	05198–99
C	11-30	Calamity Anne's Vanity (Louise Lester) (1, American)	05200
D	11-30	Vampires, No. 2 (3, Gaumont)	

Friday.

C	12-1	Title Not Reported (1, Cub)	05201

Saturday.

D	12-2	The Capture of Rattlesnake Ike (J. Warren Kerrigan) (1, American)	05202
C	12-2	Grouchy (Tom Wise) (1, Mutual)	05203

Sunday.

C	12-3	The Wicked City (Paddy McQuire) (2, Vogue)	05204–05
T	12-3	Reel Life (1, Gaumont)	05206

Monday.

D	12-4	The Turn of the Wheel (Dorothy Davenport) (2, Mutual)	05207–08
D	12-4	A Lass of the Lumberlands, No. 7 (Helen Holmes) (2, Signal)	

Tuesday.

T	12-5	Mutual Tours Around the World (, Gaumont)	05209

Wednesday.

T	12-6	Mutual Weekly, No. 101 (1, Mutual)	05210
S	12-6	See America First, No. 64 (s, Gaumont)	05211
C	12-6	Kartoon Komics, No. 64 (s, Gaumont)	

Thursday.

D	12-7	His Uncle's Ward (Sydney Mason) (2, Mutual)	05212–13
D	12-7	Vampires, No. 3 (3, Gaumont)	

Friday.

D	12-8	Uncle Sam's Defender (1, Mutual)	05215

Saturday.

C	12-9	Admirers Three (Ruth Shepley) (1, Mutual)	05217

Sunday.

C	12-10	Freed (2, Vogue)	05218–19
T	12-10	Reel Life (1, Gaumont)	05220

Universal Program

Monday.

C	11-27	The White Turkey (Eddie Lyons, Lee Moran) (1, Nestor)	01954
D	11-27	Liberty, No. 16 (Marie Walcamp, Jack Holt) (2, Universal)	01971

Tuesday.

D	11-28	Should She Have Told? (Edward Hearn, Ruth Clifford) (3, Gold Seal)	01955

Wednesday.

D	11-29	The Last of the Morgans (William V. Mong, Nellie Allen) (2, Laemmle)	01956
C	11-29	Eat and Grow Hungry (1, L-Ko)	01957
T	11-29	Animated Weekly, No. 48 (1, Universal)	01958

Thursday.

D	11-30	Mother (Dorothy Davenport) (1, Big U)	01959
C	11-30	The Fascinating Model (s, Powers)	01960
E	11-30	Alaska (s, Powers)	
D	11-30	The Heel of the Law (King Baggott, Jane Gail) 2, Imp	S01961

Friday

D	12-1	The Mansard Mystery (Joseph Gerrard, Neva Gerber) (2, Imp)	01962
	12-1	No Release This Week (Rex)	
C	12-1	Tattle Tale Alice (Alice Howell) (1, L-Ko)	01963
C	12-1	The Circle of Death (Mona Darkfeather) (1, Big U)	S01964

Saturday.

D 12-2 The Telegraph Operator's Daughter (Marcia Moore)... .....2, Bison 01965
12-2 No Release This Week.....Laemmle
C 12-2 Scrappily Married (Wm. Franey, Gale Henry).1, Joker 01966
D 12-2 A Designing Woman (Wm. Shay, Vivian Prescott).... .....1, Laemmle S 01967

Sunday.

C 12-3 Just Her Luck (Irene Hunt, Lee Hill).....2, Victor 01968
C 12-3 Sammie Johnsin's Love Affair.....s, Powers 01969
E 12-3 Ancient India, by Dr. Dorsey.....s, Powers
D 12-3 The Wall of Fire (Wallace Reid).....1, Imp S01970

Monday.

C 12-4 Pass the Prunes (Eddie Lyons, Lee Moran)..1, Nestor 01973
D 12-4 Liberty, No. 17 (Marie Walcamp, Jack Holt)..... .....2, Universal 01990

Tuesday.

D 12-5 Ashes (Claire Mersereau).....3, Gold Seal 01974
C 12-5 His Golden Hour (Ed. Sedgwick, Belle Bennett)..... .....1, Victor S01975

Wednesday.

C 12-6 The High Diver's Curse (Dan Russell).....1, L-Ko 01976
C 12-6 Animated Weekly, No. 49.....1, Universal 01977
D 12-6 The Children Shall Pay (Lois Weber, Philip Smalley) .....1, Laemmle 01978

Thursday.

C 12-7 The Shadow (Allen Holubar, Neva Gerber)...s, Victor 01979
E 12-7 Raccoons .....s, Victor
D 12-7 Seeds of Jealousy (Mona Darkfeather).....1, Big U 01980

Friday

D 12-8 The Call of the Unborn (M. K. Wilson, Edith Roberts) .....1, Imp 01981
T 12-8 Universal Screen Magazine, No. 2.....1, Universal 01982
C 12-8 Oh, You Honeymoon.....1, Nestor 01983

Saturday.

D 12-9 The Good Woman (Wm. V. Mong, Nellie Allen)..... .....2, Bison 01984
C 12-9 The Tramp Chef (Gale Henry, Wm. Franey)..1, Joker 01985
D 12-9 A Story from Life (Matt Moore, Jane Gail)....1, Rex 01986

Sunday.

D 12-10 The Penalty of Treason (Douglas Gerrard, Ruth Clifford) .....2, Rex 01987
C 12-10 The Trials of a Movie Cartoonist.....s, Powers 01988
E 12-10 Superstitious Ceylon) .....s, Powers
D 12-10 Bubbles (Wm. Shay, Jane Fearnley).....1, Imp 01989

Miscellaneous Features

Charity .....Frank Powell Prod. 5,000
The Prima Donna's Husband.....Herald Film 5,000
Around the World in Eighty Days.....Herald Film 6,000
The Woman Who Dared.....California M. P. 7,000
The Passion Flower.....California M. P. 5,000
Less Than the Dust.....Artcraft Pictures Corp. 7,000
The Conquest of Canaan.....Frohman Am. Co. 5,000
The Crisis .....Sherman-Elliott, Inc. 10,000
Vera, the Medium .....Lewis J. Selznick
Land Just Over Yonder.....Unity Sales Corp. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
The Witching Hour .....Frohman Am. Co. 7,000
The Sex Lure.....Ivan Film Prod. 6,000
Masque of Life.....Signet Film Co. 7,000
Enlighten Thy Daughter.....Ivan Film Prod. 5,000
The Foolish Virgin .....Lewis J. Selznick 5,000
The Lash of Destiny.....Art Dramas, Inc. 5,000
It May Be Your Daughter.....Moral Uplift 5,000

Bluebird Photo-Plays, Inc.

Farnum) .....Bluebird 5,000
11-20 The Measure of a Man (J. Warren Kerrigan, Louise Lovely) .....Bluebird 5,000
11-27 The Bugler of Algiers (Rupert Julian, Ella Hall)...Bluebird 5,000
The Eagle's Wings.....Bluebird 5,000
12-4 The Sign of the Poppy (Robert Henley, Gertrude Selby).. .....Bluebird 5,000

Fox Film Corporation

Released Week of

8-21 Daredevil Kate .....Fox 5,000
8-28 Little Miss Happiness .....Fox 5,000
9-4 The Unwelcome Mother .....Fox 5,000
9-11 Her Double Life .....Fox 5,000
9-25 The Fires of Conscience.....Fox 5,000
10-2 The Straight Way .....Fox 5,000
10-9 War Bride's Secret .....Fox 5,000
10-16 The Ragged Princess .....Fox 5,000
10-23 Romeo and Juliet—Theda Bara, Harry Hilliard.....Fox 7,000
11-6 Sins of Her Parent (Gladys Brockwell).....Fox 5,000
11-13 The Mediator (George Walsh).....Fox 5,000
11-20 Jealousy (Valeska Suratt) .....Fox 5,000
11-27 The Mischief Maker (June Caprice).....Fox 5,000

International Film Service, Inc.

11-24 International News Pictorial, No. 94..... 1,000
11-27 Beatrice Fairfax, No. 16 (Grace Darling)..... 2,000
11-28 International News Pictorial, No. 95..... 1,000
12-1 International News Pictorial, No. 96..... 1,000
12-5 International News Pictorial, No. 97..... 1,000
12-8 International News Pictorial, No. 98..... 1,000

Kleine-Edison-Selig-Essanay.

Released week of

11-6 The Prince of Graustark (Bryant Washburn, Marguerite Clayton) .....Essanay 5,000
11-13 The Cossack Whip (Viola Dana).....Edison 5,000
11-20 The Chaperon (Edna Mayo, Eugene O'Brien).....Essanay 5,000
12-4 The Breaker (Bryant Washburn, Nell Craig).....Essanay 5,000
12-11 A Message to Garcia (Mabel Trunnelle, Robert Conness).. ..... Edison 5,000

Metro Features.

Released week of

10-23 The Gates of Eden—Viola Dana.....Metro 5,000
10-30 The Brand of Cowardice (Lionel Barrymore).....Metro 5,000
11-6 Extravagance (Mme. Petrova) .....Metro 5,000
11-6 Romeo and Juliet (Francis X. Bushman, Beverly Bayne).. ..... Metro 8,000
11-13 The Wager (Emily Stevens) .....Metro 5,000
11-20 Big Tremaine (Harold Lockwood, May Allison).....Metro 5,000
11-27 The Sunbeam (Mabel Taliaferro).....Metro 5,000
12-4 The Black Butterfly (Mme. Petrova) .....Metro 5,000

Mutual Master-Pictures.

Released week of

10-9 Philip Holden .....American 5,000
10-9 Redeemed .....American 5,000
10-16 Bluff—Kolb and Dill.....5, American 144
10-16 The Voice of Love—Winifred Greenwood, Ed Coxen..... .....5, American 145
10-23 The Undertow—Helen Rosson, Franklin Ritchie.5, American 146
10-23 The Love Hermit—William Russell.....5, American 147
10-30 Faith (Mary Miles Minter).....5, American 148
10-30 The Pearl of Paradise (Margarita Fischer).....5, Pollard 149
11-6 And the Law Says? (Richard Bennett).....5, American 150
11-6 East Is East (Florence Turner) .....5, American 151
11-13 Behind the Screen .....Chaplin-Mutual 5,000
11-13 Peck o' Pickles (Kolb & Dill).....5, American 152
11-13 Immediate Lee (Frank Borzage, Anna Little)..5, American 153
11-20 Title Not Announced.....5, Film D'Art 154
11-20 Lone Star (William Russell).....5, American 155
11-27 A Dream or Two Ago (Mary Miles Minter).....5, Minter 156
11-27 Miss Jackie (Margarita Fischer).....5, Fischer 157
12-4 The Valley of Decision (Richard Bennett).....5, American 158

Paramount Features.

Released week of

11-13 Paramount Pictographs Weekly Magazine.....Paramount 1,000
11-13 In Modern Athens.....Paramount-Burton Holmes 1,000
11-16 Colonel Heeza Liar, Hobo.....Paramount-Bray 1,000
11-16 The Years of the Locust (Fannie Ward) .....Lasky 5,000
11-20 Miss George Washington (Marguerite Clark)..... .....Famous Players 5,000
11-20 Paramount Pictographs Weekly Magazine.....Paramount 1,000
11-23 The Yellow Pawn (Chas. Ridgely, Wallace Reid).... Lasky 5,000
11-23 Bobby Bumps at the Circus .....Paramount-Bray 1,000
11-27 Nanette of the Wilds (Pauline Frederick)...Famous Players 5,000
11-27 Paramount Pictographs Weekly Magazine.....Paramount 1,000
11-30 Martyrdom of Philip Strong.....Paramount 5,000
12-4 A Coney Island Princess (Irene Fenwick, Owen Moore ....Famous Players 5,000
12-4 Paramount Pictographs Weekly Magazine.....Paramount 1,000
12-7 The Road to Love (Louise Huff) .....Morosco 5,000

Pathe.

Released Week of

The Shadow of Her Past (Lina Cavalieri) .....Pathe 5,000
12-3 The Shielding Shadow, No. 19.....Pathe 2,000
12-3 Pearl of the Army, No. 2.....Pathe 2,000
12-3 Divorce and the Daughter .....Pathe 5,000
12-3 Luke's Movie Muddle.....Pathe 1,000
12-3 The Old Fogy .....Pathe 3,000
12-3 Life of Our Saviour.....Pathe 7,000
12-3 How Matches Are Made .....Pathe 500
12-3 The Island of Kyushu—Japan.....Pathe 500
12-6 Pathe News, No. 98.....Pathe 1,000
12-9 Pathe News, No. 99.....Pathe 1,000

Red Feather Productions.

Released Week of

11-20 The Devil's Bondwoman (Dorothy Davenport, Emory Johnson) .....5, Red Feather 01954
11-27 The Mainspring (Ben Wilson) .....5, Red Feather 01955
12-4 Kirkand, Gambler (Ruth Stonehouse) .....5 Red Feather 01972

Triangle Film Corporation.

Released week of

11-12 Jim Grimsby's Boy (Frank Keenan, Enid Markey) ....Kay Bee-Triangle 5,000
11-19 The Microscope Mystery (Norma Talmage, Wilfred Lucas) .....Fine Arts-Triangle 5,000
11-19 The Honorable Alex (Charles Ray, Margery Wilson) .....Kay Bee-Triangle 5,000
11-26 The Children Pay (Lillian Gish) .....Fine Arts-Triangle 5,000
11-26 The Devil's Double (W. S. Hart) .....Kay Bee-Triangle 5,000
12-2 The Feud Breakers (Dorothy Gish) .....Fine Arts-Triangle 5,000
12-2 The Criminal (Desmond Williams) .....Kay Bee-Triangle 5,000

World Features.

Released week of

11-6 The Heart of a Hero (Robert Warwick, Mollie King) .....World 6,000
11-13 Bought and Paid For (Alice Brady) .....World
11-20 The Madness of Helen (Ethel Clayton, Carlyle Blackwell) .....World 5,000
11-27 The Man She Married (Tod Kane) .....World 5,000
12-4 All Man (Robert Warwick, Mollie King) .....World 5,000

Brief Stories of the Week's Film Releases



"The Wicked City," Vogue.



New Mutual funny ones.
"Mismated," Eclair.



"Shot in the Fracas." Vogue.

General Program

My Baby — BIOGRAPH — DECEMBER 4. — With Mary Pickford, Mae Marsh, Lillian Gish, Henry Walthall, Lionel Barrymore, Walter Miller and W. Christie Miller. The father is left alone after the marriage of his three daughters. He quarrels with his favorite daughter and her husband and for several years will have nothing to do with them. In the end there is a reconciliation, when his affection is won by their baby.

The Brand of Cain—(TWO REELS)—SELIG—DECEMBER 4.—The cast of players includes Kathlyn Williams, Harry Lonsdale and Wheeler Oakman. Colin Campbell directed the play from a story by Wallace C. Clifton. George Wade and Gordon Lennox, miners, are partners. Lennox saves Wade in a quarrel. Later the partners discover gold and Lennox gives Wade full control of the business management. Wade proves a scoundrel and the partners quarrel. Wade kills Lennox. His death is believed accidental and Wade is not punished, except by his conscience and later by fate.

A Bit of Human Driftwood—BIOGRAPH—DECEMBER 5.—With Irene Howley, George Morgan, Charles H. Mailes, Kate Bruce, Louise Vale and Thomas Jefferson. Jack Morgan, student at a medical college, is secretly married to Annie Lee, the college gardener's daughter. Circumstances prevent the announcement of the marriage and the young people are separated. Later, Annie goes to the city, where she becomes a servant, by chance in the Morgan home. There Jack still fears to recognize her as his wife, and when she assumes the guilt for a theft committed by Jack, he allows her to be sent to prison. There her child is born, blind. Annie dies. Years later the child becomes a famous singer. Jack performs an operation which gives her her sight. Not knowing her identity he falls in love with her. They are to be married, when he learns that she is his own child. The discovery drives him insane and he commits suicide.

The Egg—(32 MINUTES)—ESSANAY—DECEMBER 5.—Comedy featuring Richard C. Travers and Marguerite Clayton. Reviewed in this issue.

A Waiting Game—(18 MINUTES)—ESSANAY—DECEMBER 6.—Comedy featuring Ben Turpin. Ben, attired none too elegantly, enters a high class cafe and orders everything in the place. He cannot pay for it and a riot ensues. The manager thinks he has solved the affair by letting Turpin work out his check as a waiter, but several costly errors prove this an unwise proceeding. The offering is crammed with laughs.

A Failure at Fifty—(48 MINUTES)—ESSANAY—DECEMBER 9.—Features Thomas Commerford, with Alice McChesney and Royal Douglas. "Old Tim" is an old-fashioned factory superintendent. He turns over his pay envelope to his wife unopened and when given a dime for tobacco is contented. His son, whom he educated, becomes the assistant to the president of his factory and inaugurates an efficiency system that breaks the heart of the old man. He quits and, months after, when unable to find work, he overhears his family calling him a failure and leaves secretly to face the world anew. He again meets Frank Harrington, a young designer, who befriends him. Tim makes a suggestion that perfects a device for the boy and the two soon find themselves on the way to wealth, the old man still contented with his pipe and tobacco, but with one ambition to give his son, who caused his former troubles, a final thrashing. He tries to, but is overcome with emotion. The old man is soon reunited with his family and Harrington becomes a son-in-law.

The Purchase Price—SELIG—DECEMBER 9.—Cast includes Robyn Adair, E. J. Brady and Virginia Kirtley. Burton L. King directed. The story is by F. McGrew Willis. Helen refuses to marry Howard when he has no fortune. He wins one by dishonest means and marries Helen, who does not know he has turned crook. Later he is found out and disgraced. Helen refuses to forgive.

Selig-Tribune, No. 94—NOVEMBER 23.—Brooklyn, N. Y.—High school girls romp through a closely contested game of hockey. Los Angeles, Cal.—Mrs. W. C. Tyler, suffragist, who with two other California women will sit in the Electoral College for the first time in the history of the nation. New Orleans, La.—One person is killed and five others narrowly escape death, when a racing auto plunges through a fence and into a touring car filled with spectators. Oakland, Cal.—Swarms of pretty girl road boosters sell flags and pennants, to raise $50,000 to help build the Lincoln Highway. San Francisco, Cal.—The Santa Clara Rugby team defeats Stanford University players. Six players are injured. Philadelphia, Pa.—Students of the University of Pennsylvania escort their football squad to the railroad station. Tijuana, Mex.—The winter racing season opens here with thousands of race fans in attendance, who enjoy playing the ponies in the open betting ring. Chicago, Ill.—Ruth Law, aviatrix, who in an old Curtiss biplane, captured the sustained flight record of America by flying 590 miles in 5 hours and 45 seconds. Latest fashions in afternoon frocks, coats and shoes, are presented by pretty models.

Selig-Tribune, No. 95—NOVEMBER 27.—Princeton, N. J.—Thousands of football enthusiasts see Yale defeat Princeton by a score of 10-0. Missoula, Mont.—Miss Jeannette Rankin, first U. S. Congresswoman, speaks to University students. Philadelphia, Pa.—Congressman Bleakley takes an aeroplane flight from his home state to the nation's capitol. New Orleans, La.—The H. C. of L. causes the housewives of this city to do their own marketing at the curb market. Boston, Mass.—National Guardsmen are given an official homecoming when they return here from duty on the Mexican border. Santa Monica, Cal.—Four persons meet death and two are seriously injured, when Louis Jackson's car crashes into spectators, during the seventh annual International Grand Prix automobile road race. New York, N. Y.—Four men meet death and many others are injured, when the boiler of this tug exploded. San Francisco, Cal.—The whaling ship Herman arrives here from the Arctic with whalebone, salmon, whale oil and fur. New York, N. Y.—Miss Ruth Law, pretty and vivacious, establishes a new point to point record from Chicago to New York, when she steps from her aeroplane to Governor's

FILM MARKET QUOTATIONS

Supplied by Butler Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	85	93
Biograph Company	3	25
Famous Players-Lasky Corporation	92	108
Lone Star Corporation, pref.	97	102
Lone Star Corporation, com.	40	45
Mutual Film Corporation, pref.	40	45
Mutual Film Corporation, com.	36	41
No. American Film Corporation, com	27	37
N. Y. Motion Picture Corporation	27	34
States Film Corporation, com.	30	40
Randolph Film Corporation, pref. (with 50% com.)	101	105
Thanhouser Film Corporation	2¼	2¾*
Universal Film Manufacturing Company	150	..

*Par $5.00.

(Exclusive to MOTOGRAPHY)

Triangle Film Corporation: Rumors of mergers and reorganizations which have been current for the last six months, have finally resulted in the new consolidation of the Triangle Distributing Corporation, with Superpictures, Inc. This announcement, which was made public last week, will furnish sufficient cash to liquidate all debts and provide a working capital. The announcement has had a good effect upon the stock, it having advanced slightly. Latest New York Curb quotations being around 3½ to 3⅞. While this should improve the company's financial condition, the hope for dividends seems to be as remote as ever.

New York Motion Picture Corporation: The Triangle announcement has had its effect upon the stock of this company, and, while there has been little or no demand recently, the stock is finding ready buyers at 30.

Mutual Film Corporation: While there is considerable speculation as to what the dividend policy of this company will be after January first, the indications are the preferred will probably receive some attention at that time. The output of film has increased during the past year and the company is now releasing two features weekly in addition to the usual quota of normal length films, together with a number of serials. The market has remained rather quiet during the past month.

Lone Star Corporation: Both preferred and common stocks continue active and sales have been reported at a slight advance over last week.

Island. Raymond, Me.—Eight hundred salmon, varying in weight from one to fifteen pounds. San Francisco, Cal.—Mrs. C. H. Spinks, prominent club woman, was chosen as one of the three California women to sit in the Electoral College.

Mutual Pictures

The Turn of the Wheel—(Two Reels)—December 4.—With Benjamin Horning, Dorothy Davenport and Lee Hill. Alice, the daughter of Major Horning who has come to the end of his resources, is loved by Arnold Grey, a Secret Service agent. When the young man proposes to the girl, however, she mistakes his proposal for one of charity instead of love and so refuses him. Later the major loses the last of his money through gambling and he and Alice are forced to go to a tenement room and live. Grey loses all track of Alice but later through a painting that the girl has hold he discovers and persuades her and her father to come and make their home with him.

Grouchy—(One Reel)—December 4.—Tom Wise featured. Grouchy, a bachelor, lives alone. He is pestered by the kids in the neighborhood and with hatred in his heart for all children he makes his will leaving his fortune to a Bachelors' Home. Later he receives an invitation from Ruth, his niece, to spend the holidays with her. He accepts the invitation. He is perfectly happy until his niece's children come in and then he is most uncomfortable. However, after a few days they prove that they can be good and Grouch becomes a great friend to them. His legal adviser had warned him that his niece and her husband were after his money; to find out Grouchy has his adviser come to Ruth's home. Here the adviser tells Grouchy that he has lost all of his fortune and of course Grouchy is very despondent over the fact. Ruth however proves her true worth and tells Grouchy that he can make his home with them. Then it is that Grouchy changes his will in favor of Ruth and the children.

A Lass of the Lumberlands—Chapter Seven—(Two Reels)—Signal—December 4.—Serial featuring Helen Holmes, directed by J. P. McGowan. A car of dynamite is running away at a speed of fifty miles an hour over the mountain railway. It is in danger of colliding with the Limited on which are traveling "Dollar" Holmes and his son and the officials of the road. Helen, with her escort, Tom Dawson, drives her car in a thrilling chase to prevent the collision. She wrecks the freight car by sending the auto in its path. The car of dynamite explodes before it meets the passenger train.

Shot in the Fracas—(Two Reels)—Vogue—December 4.—Featuring Ben Turpin, with Margaret Templeton, Paddy McQuire, Arthur Moon and Gypsy Abbott. Arthur Moon, a champion archer, who has a medal which he values highly, lives in a fashionable apartment with his wife. Gypsy Ben, the janitor of the building, who believes in letting his wife do all of the work, is in the hall sweeping up when all of the trouble over the medal takes place. Paddy, the peddler, seeing the curtains in Arthur's window swaying back and forth and thinking it is someone trying to flirt with him, climbs up the fire escape and enters Moon's apartment. Here he spies the medal and manages to get it just as Arthur's wife comes into the room. Paddy hides behind a screen and furtively watches Gypsy practice archery. One of the arrows accidentally hits Ben and he is brought into the apartment to recover from his fright. Arthur comes home and finding Ben in the house is immediately jealous. He misses the medal and starts to search for it. Paddy manages to slip it into Ben's pocket and it is found. The medal falls into the hands of all concerned and finally to its rightful owner's but not before a two-story brick factory building is destroyed and Paddy takes a sail through the clouds.

The Vampires—Chapter 3—(Three Reels)—Gaumont—December 7.—"The Ghost." This episode introduces Irma Vep, queen of the Vampires. She acts as a stenographer in a bank which her companions plan to rob. The Grand Vampire opens an office in the building as a real estate agent. He is visited by Enrique Moreno, who has come to Paris on a secret mission and is seeking an apartment. The Grand Vampire, who sees in him a victim, arranges for him an apartment which is secretly connected with those of Irma. Irma falls in love with the stranger, but is forced by the gang to work against him. Moreno, who is really an enemy of the Vampires, is accused of a murder the criminals committed.

Calamity Anne's Vanity—(One Reel)—November 27.—Comedy in the cast of which are Louise Lester, Robert Lane, Rose Lathan, Charlotte Burton, Jessalyn Van Trump, Jack Richardson and J. Warren Kerrigan. Poor Calamity Anne is much upset over seeing all of the girls and their sweethearts strolling down the village streets. "The Stew" swaggering down the road coveted Anne's money and makes love to her. Then came the woman from the East and all of the boys deserted their girls and paid tribute to the newcomer. Feeling that the woman's clothes were what made the hit with the boys Anne orders a new dress and when she swaggers up and down in front of the hotel with her swell new dress and her six shooter and muddy boots peeping from under it she causes some sensation. Calamity gets the laugh. She gets sick of it all, gets her mule and leaves town. The following sign is posted on her door, "I'm goin' away. Give my pile to the orfums. Taint no use. Calamity."

The False Clue—(Two Reels)—November 27.—With Benjamin Horning, Dorothy Davenport, Lee Hill and O. B. Nair. Henry Ross, a retired banker, is found murdered in his home. Lee Hill, a young man in love with Marjorie, his daughter, is arrested and accused of the crime. The night Ross was killed, Stanley was heard fighting with him and therefore was under suspicion. After some time the butler in Ross's home tells his story, which clears Stanley. He tells of how ever since Marjorie's mother's death he and his wife had taken the girl into their hearts and she came to them with all of her happiness and all of her unhappiness. Bob had fallen in love with the girl and after a long courtship they had been secretly married and he had been the only one told.

Universal Program

Pass the Prunes—Nestor—December 4.—With Eddie Lyons, Lee Moran and Priscilla Dean. Jack Clarymore, mattinee idol, comes to Calamity's sanitarium and lives a miserable life until the arrival of Mary and her father. Jack finally takes it into his head to impersonate the father, and this he does, to the grief of Calamity. From this complications arise, and the tranquility of the sanitarium is seriously invaded. After a couple of fights the proprietor has to acknowledge himself defeated.

Ashes—(Three Reels)—Gold Seal—December 5.—This picture, written and directed by Robert F. Hill, features Claire Mersereau in the role of a poor girl who is pitted against for the money that is being left to her by a friend who has "struck it rich," and died in the West. The dead man's pal, seeing things are going wrong, finally comes to New York and effectively rounds up the plotters. Incidentally, too, he marries the girl.

His Golden Hour—Victor—December 5.—Featuring Ed. Sedgewick. When it looks to Spuds, who is in love with his employer's daughter, as if the girl and her parents would decide in favor of the "city chap," he puts a dream which he has into practice. As outlined in the dream, Spuds gets the desired money, finds favor with the father and wins the girl.

The Children Shall Pay—Laemmle—December 6.—With Lois Weber and Phillips Smalley. In this picture a husband and wife are separated by misunderstanding, and later brought together again by their incorrigible child, who has been secretly reformed by the mother.

The High Diver's Curse—(Two Reels)—L-Ko—December 6.—With Dan Russell. In this rollicking farce, Dan is the property man at a vaudeville house. He queers first one act and then another, until matters reach such a head that the "high diver" takes it into his hands to punish Dan. Then come the police, the chase, and the other accompanying excitements, but Dan ultimately eludes his bloodthirsty pursuers.

Seeds of Jealousy—Big U—December 7.—Wade, a prospector, swears vengeance when Lee rescues Mona, the Indian girl, from his clutches. He inflames the Indians against him and later implants jealousy of Mona in Mrs. Lee's mind. His villainous career is cut short by a bear trap, and his treachery discovered.

The Shadow—(Two Reels)—Victor—December 7.—With Alan Holubar and Neva Gerber. This comedy-drama has to do with the robbing of a house by a "gentleman burglar" who is acting by force of a wager he has made. Of course he is suspected of being a thief, but the several mysteries concerned with the affair finally are cleared up and the "robber" gets the beautiful girl, as included in "all the things he can lay his hands on."

The Call of the Unborn—(Two Reels)—Ivp—December 8.—Featuring M. K. Wilson and Edith Roberts. Guido, a violinist, in love with Marie Roberts a little bit with a wealthy widow, meaning no harm. But the news gets back to poor Marie, who is about to become a mother. Thinking that Guido does not intend to marry her, Marie tries to do away with herself, but a tragedy is averted by those who are interested in the happiness of Marie and the artist.

Oh, You Honeymoon—Nestor—December 8.—With Willard Wayne and Alma Hayman. This comedy depicts the thrilling experiences of two newlyweds on a boat. At the bottom of the trouble are a couple of bad boys who are avenging themselves on the young lovers. The things that come to pass really make the blushing bride decide that the most comfortable place after all is home with mother, but her loving young husband follows her to the station and convinces her otherwise.

Universal Screen Magazine No. 2—December 8.—The articles in this number are a look at the wireless horses are used in the mining of sesame, how the story of the ancient is taught to the boys scouts by Bernard Thompson Seton, the manner of building a pyramid, some time saving devices that have been invented for the use of the housewife and, in closing, some animated sculpture by Willis Hopkins.

Raccoons—Victor—December 8.—This humorous educational shows the way that the animal comes to scrub among the human beings as the human does. It shows the animal in his home life and the way that the raccoon is built, etc., etc.

The Good Women—Two Reels—Bison—December 8.—With W. V. Mong and Nona Allen. This picture written by W. V. Mong tells the story of a man and his wife of mountaineers who is rescued by a man and brought to his cabin that she has been cast off by her husband. When the woman falls in love with a stranger her position embarrasses her and she tells him of the man and allows the matter to be made public so he has



"The Law and the Lady," "The Penalty of Treason," and "The Good Woman" [illegible] December [illegible]

discovered the woman's true story and settled with her betrayer.

The Tramp Chef—JOKER—DECEMBER 9.—With William Franey and Gale Henry. This comedy concerns troubles in the lives of a village constable, a cook, and two "soldiers of the road." Of course the two tramps lose out all around, and the story closes with the constable installing Amanda, the cook, as his steady culinary overseer.

A Story from Life—REX—DECEMBER 9.—Jane, an actress, resting in a fishing village, flirts with a fisherman to get atmosphere for a new role. When matters become serious she sends for her husband and child. Undeceived, the fisherman seeks revenge. The child saves Jane's husband from death and all ends happily.

Bubbles — IMP—DECEMBER 10. — This is the story of a girl who was turned out of her home because of a marriage beneath her station. In later years her father became a miser and was reformed by the love of his little grandchild who came to pay him attentions.

Trials of a Movie Cartoonist—(SPLIT REEL)—POWERS—DECEMBER 10.—In the first half of this film the figures that a cartoonist draws get rebellious and refuse to act as he wants them to. They answer back to his protests and say that he has no right to make slaves of them even if he is their creator. On the same reel is:

Superstitious Ceylon—Besides the natural beauties of the land, the religious side of its people is touched upon in this picture. They are revealed in their devotion to the god they worship.

The Penalty of Treason—(TWO REELS)—REX—DECEMBER 10.—Francesca, in love with Campi, is insulted by Captain Guido. Campi, bent on avenging the insult, is captured by the Captain. The girl, to save her lover, dons boys' clothes and becomes a servant of Guido. Finally through the efforts of the girl, the Captain, about to betray his government, is brought low, and the lovers resume their former happiness.

The Greater Power—(TWO REELS)—BISON—DECEMBER 2.—With Al Ernest Garcia, Harry S. Griffith and Alice Beice. This picture is released in place of "The Telegraph Operator's Daughter," which has been withdrawn. Al Gordon is in love with Alice, daughter of the ex-sheriff. Al himself is now sheriff. In order to reform Ernie, Alice's brother, who has taken the downward path, Al takes him on as deputy sheriff. But Ernie is not equal to the charge and favors the cattle rustlers. A good beating from Al serves to bring Ernie around and the story ends with the arrest of the hustlers, Al's marriage and the reformation of Ernie.

Universal Animated Weekly, No. 48—NEVEMBER 29.—Women sell flags and Zeppelin souvenirs to aid wounded soldiers—London England. Close glimpses of German battle cruisers—Somewhere near Heligoland. First Illinois Cavalry quit federal service after patrol work on border—Fort Sheridan, Ill. Officials welcome Second brigade back from Mexican line—Boston, Mass. Price of your holiday bird almost as high as autos and "gas." Daring drivers make dizzy speed in battle for blue ribbon of auto racing—Santa Monica, Cal. Diver starts to raise tug sunk by boiler blast—Greenpoint Creek. Congressman Bleakley flies 135 miles to Washington to look after government business—Philadelphia, Pa. New York's governor visits Mexican border to see State troops —McAllen, Texas. Brilliant crowd turns out to see annual thrilling Army-Navy game—New York City. Pretty girls in airy drapery cavort gracefully in classic dances—Washington University, St. Louis, Mo. Great battle between Yale and Harvard cheered by 70,000—Yale Stadium, New Haven, Conn. Chain of speed craft like these will protect our shores from sub-sea menace—Long Island Sound, L. I. Cartoons by Hy Mayer.

Feature Programs

Blue Bird

The Sign of the Poppy—(FIVE REELS)—Features Hobart Henley in a dual role. Directed by Charles Swickard. Shortly after Alvin Marston's marriage, his father is murdered by a Chinaman who he had once wronged. Later, Alvin seems changed in nature until his wife fears him. He is arrested for a murder in Chinatown. As his identity is not established, his wife announces that he is in a sanitarium. She meets a laborer who resembles her husband in appearance but who has no remembrance of his past life. She persuades the man to pose as the missing Alvin. Later the stranger is injured and his memory restored. He is really Alvin and the other man, the murderer, is his twin brother, stolen when a child by the Chinaman for revenge on his father and trained in evil.

Fox

The Mischief Maker—(FIVE REELS)—NOVEMBER 27.—Featuring June Caprice. Written by Alfred Sloman and directed by John G. Adolphi. The picture will be reviewed in the next issue of MOTOGRAPHY.

International Film

Hearst International News Pictorial No. 93.—NOVEMBER 21. — Reading, Mass. — The newly-equipped Fire Department demonstrates the use of its new life-saving appliances. Philadelphia, Pa.—Marguerito Walz, exponent of outdoor dancing, performs before the camera in a beautiful wooded setting. New York City.—High school pupils of the metropolis are being put through a rigid military course to increase their physical fitness. Waukegan, Ill.—Thousands of lake trout are caught in the nets of Lake Michigan fishermen. Footlights and Fashions.—Miss Mary Nash, star of "The Man Who Came Back," appearing at the Playhouse, New York City, poses exclusively for the Hearst International News Pictorial in gowns of her own creation. On the Somme Front.—French engineers drill underground to plant the destructive land mine, using the same kind of penumatic drill as that used when tunnelling for the New York subways.. Provisions are rushed to the fighting men in the front line trenches on a peculiarly constructed wire railroad track. Autumn college activities at Leland Stanford, the University of Pennsylvania, Yale and Princeton.

Hearst International News Pictorial No. 94—NOVEMBER 24.—Washington, D. C.—Congressman O. D. Bleakley arrives in Washington, making the trip from Philadelphia in an aeroplane piloted by Sergeant Coher of the United States army. Calexico, Calif.—Thousands of turkeys raised in the Imperial Valley for the Thanksgiving and Christmas market. Boston, Mass.—The largest chair in the world, a replica of the executive chair in Washington, is built here to be shipped to Philadelphia for exhibition at the meeting of Advertising Men. San Antonio, Texas.—At Fort Sam Houston, a herd of Texas deer enjoy the freedom of a wooded spot set apart for their home. Oakland, Calif.—Pretty girls, boost the Lincoln Highway by selling $10,000 worth of Highway pennants in one day. Fashions de Luxe.—Creations of Lady Duff-Gordon (Lucille). Winchendon, Mass.—In a gigantic toy factory, assistants of Santa Claus are working at utmost speed. Chicago, Ill.—Miss Ruth Law, before her cross-country flight from Chicago to New York, prepares for her trip by living on the roof of the 22-story Hotel Morrison, to accustom herself to the atmospheric conditions above the earth. Washington, D. C.—Ex-slaves and their former owners, renew acquaintance at a convention in the national capital. Santa Monica.—Intrepid motor drivers dare death on the eight-mile Santa Monica Auto Race Course in the contest for the Vanderbilt Cup and prizes of cash. Dario Resta wins.

Mutual Star Production

A Dream or Two Ago—(FIVE REELS)—AMERICAN—NOVEMBER 27.—Features Mary Miles Minter. Reviewed elsewhere in this issue.

The Valley of Decision—(FIVE REELS)—AMERICAN—DECEMBER 4.—Features Richard Bennett. Reviewed elsewhere in this issue.

Paramount

The Yellow Pawn—(FIVE REELS)—LASKY—NOVEMBER 23.—Features Cleo Ridgley and Wallace Reid. Cast includes Tom Forman, William Conklin, Irene Aldwin, C. H. Geldert, George Webb and Mr. Kuwa. Directed by George Melford. Will be reviewed in the next issue of MOTOGRAPHY.

Nanette of the Wilds—(FIVE REELS)—FAMOUS PLAYERS—NOVEMBER 27.—Featuring Pauline Frederick. Story by Willard Mack. Reviewed in next issue.

Pathe

The Great Sacrifice—EPISODE 11 OF "THE SHIELDING SHADOW"—PATHE.—In this episode, Ravengar, meeting with an accident in his search for the stolen mantle, is carried to his secluded hiding place by Bianca and her men, who find him. At first Leontine challenges Bianca, but when the latter shows that she is trying to save Ravengar, Leontine changes her tactics. Ravengar's enemies surround the hut, and then it is that Bianca shows her true love for the man. The men outside, having failed to dislodge Ravengar from the cellar of the hut, throw in a stick of dynamite. This Bianca rushes upstairs with, to her own destruction, but Ravengar, below, is saved.

Luke, French Impersonator—PATHE.—This is not as good as the last "Lonesome Luke" picture, but it is not far behind. Some blase society people having a stupid party hardly know what to do with themselves. Two members of the gathering, spying Luke on the curb across the street, decide to seize him and make use of him. This they do, and Luke, his indecision being settled by the sight of drinks, agrees to don a dress suit and become a member of the party. Whether or not Luke is useful or ornamental, it is at least evident that he provides diversion for the crowd, and diversion of a kind that they will not again welcome in a hurry.

The Unfaithful Friend—(TWO REELS)—PATHE.—This Pathe reissue tells the tale of two pals who become the worst of enemies through the perfidy of one whose misrepresentation enables him to marry the sweetheart of the other. The unfortunate man, stung by his lot, becomes leader of a wild band of Indians. In a skirmish with the whites his rival is killed. The child of his old sweetheart leads him to sever his connection with the Indians.

Red Feather

Kinkaid, Gambler—(FIVE REELS)—UNIVERSAL—DECEMBER 4.—Features Ruth Stonehouse, directed by Raymond Wells. Nellie Gleason, a girl detective, is sent to capture Jim Kinkaid, a gambler guilty of theft, who has escaped across the Mexican border. Nellie poses as a gambler and meets Kinkaid, with whom she falls in love. She learns that the theft was committed to punish a crime. However, she has Kinkaid arrested, then helps him to escape and they are married.

World

All Man—(FIVE REELS)—PEERLESS—DECEMBER 4.—Features Robert Warwick and Mollie King, directed by Emile Chautard. Deals with the regeneration of a youth on his father's ranch in the west. Contains many thrills. Will be reviewed in the next issue of MOTOGRAPHY.

SOME NEW THEATERS

California

A moving picture theater, 50x80 feet, is being erected in Corcoran by R. A. Neeb.

The Universal Theater at Hanford is being enlarged.

The Ocean View Theater in San Francisco is again open, under the management of Vivian Preston.

The new T. & D. Theater, Eleventh and Broadway, Oakland, has included in its arrangement a tea room, wherein women may partake of tea, cakes, ices and so forth, while waiting for the next subject to start. A check room, women's room, with maids, writing desks and other innovations have been provided. The men have not been forgotten and are being supplied with a large, commodious and comfortable smoking and lounging room.

Announcement has been made by Claude Langley, managing director for the Turner & Dahnken circuit, that work is to be started immediately on the new moving picture and vaudeville house to be erected by the company at the corner of Ninth and Macdonald, Richmond. The building will cost about $50,000 and the furnishings $15,000.

Illinois

The Illiscope Motion Picture Corporation, a $350,000 company of Rockford, was granted a permit to incorporate at Springfield. The incorporators are William E. Clode, Edwin J. Hurley and R. S. Frost.

Bert Myers has purchased the interest of his brother, Harry Myers, in the Dixie Theater at Vandalia.

Charles Abrahms, 3408 Ogden avenue, Chicago, has plans by Albert Anis for a two-story theater, store and apartment building, 75 by 140 by 126 feet.

W. J. West, manager of the Grand, Majestic and Willard Theaters in Kewanee, has accepted the management of the Palace at Cambridge.

The Elite Theater in Galesburg has installed an automatic ticket selling machine.

Indiana

Business negotiations were completed last week by which the ownership of the Alcazar Theater in New Castle has been transferred from the W. H. Elliott estate to Peter Kaler, who is manager of the Royal motion picture theater on East Broad street. The theater will be improved and a glass canopy will be built in front of the house, extending to the edge of the sidewalk. A pipe organ will also be installed. In addition to motion pictures, vaudeville will be added three times a week.

Jacob Schmitt has purchased the Calhoun Theater at Fort Wayne.

The Star Theater in Van Buren has reopened after being improved.

General Film Company, a Maine corporation, qualified to transact business in this state; $20,000 of its capital stock is represented in Indiana; motion picture machines; R. W. McBride, Indianapolis, Ind., is named as agent.

Iowa

The Lyric Theater at Strawberry Point has been closed by its new manager, A. A. Begohn, for remodeling and the installation of a new ventilating system and new screen.

L. P. Lyman of Cedar Rapids has purchased the Crystal Theater at Greene from Lloyd Gates.

The Princess Theater at West Union was badly damaged by fire.

The Nemo Theater at Belle Plaine, recently taken over by Mr. and Mrs. W. A. Huffman, will be known as the American.

The Model Theater opened in Sioux City November 5. This is a vaudeville theater, showing pictures as the first number on the program.

Geo. H. Peterson of Jewell has purchased a lot and will soon start the erection of a new building for his Isis motion picture house.

C. T. Smith has opened his picture theater at Van Wert.

The new moving picture theater on Front street, Bellevue, is rapidly being completed.

F. C. Perry has opened a moving picture theater at State Center.

Kentucky

The Elite Theater in Bowling Green, closed for some time, opened November 14 as the Strand.

T. J. Vick has opened a moving picture theater in Auburn and will show pictures on Tuesdays and Saturdays.

Maryland

James Goeller has let contract to erect a one-story brick addition to the moving picture theater at 1444 Hull street, Baltimore, to cost $3,000.

Michigan

The Star Theater in Sault Ste. Marie has been taken over by F. D. Beardsley.

The Venetian Theater at Coldwater has been taken over by Dennis Vaines. Mr. Vaines formerly was owner.

The Duplex Theater in Detroit has changed management. G. W. Weeks has the theater in charge.

The Princess Theater at Benton Harbor will be enlarged this spring by its owner, W. C. Mellinson.

The Temple Theater in Owosso is being dismantled and the material is being used in the new theater which Fred Patterson is erecting just east of the Temple.

Minnesota

The B. B. Theater at Albert Lea is now managed by Dr. Bessesen, owner of the theater, the Albert Lea Theater Company having given up the management.

A $5,000 Fotoplayer is being installed in the Strand Theater at Fairmont. Other improvements are being made in the building by the Gilbert Estate, which includes a new ventilating system.

The Hilltop Theater at Stillwater has been sold by Mr. Carlson to the Misses Kaiser, who assumed the management November 5.

The Moveum Theater in Aitkin has been sold by Mr. J. C. Heywood to H. O. Mugridge of Little Falls.

The Grand Theater in Springfield has again changed hands. George Harter, until recently editor of a paper at Flandreau, S. D., is the new proprietor, having purchased the business exclusive of building, from Wm. Mueller.

Glenn Wilson was probably fatally burned when a film exploded in a picture theater in Hibbing where he was operator.

A new building is to be erected by Jesse Madson of Hibbing on the H. J. Heikkila estate on the east side of Leland avenue between Second and Third streets, Grand Rapids. The building will be 25 by 125, one story, of brick, and will be modern in every particular, and fitted out for a moving picture house with facilities for staging other attractions.

Missouri

It is expected by December 2 to have the grand opening of the Centre Theater, which is now in the course of construction at Fifteenth and Troost avenue, Kansas City. The new Centre Theater is one of the several theaters operated by the New Centre Theater Company, and will have a seating capacity of 1,600.

C. O. Baker, recently purchased the Gem Theater at Erie.

Masterpiece Film Corporation—Joseph E. Sippy, James L. Shannon, H. P. Wolfberg, W. J. Kiely, M. F. Heib and Parkhurst, Flat River, Mo., 100 shares each; to do a general film, theatrical and picture-show business. Capital stock (fully subscribed and 50 per cent paid up), $60,000.

Montana

The picture theater in Clancy owned by Kelley and Romer of Helena, has been destroyed by fire.

E. C. Wadell opened his new $25,000 theater in Three Forks.

Nebraska

Arrangements have been made by F. Jones to open a picture theater in the hall at Wood Lake.

Plans are being made by E. C. Wolf to operate a picture theater in Chappell.

A new machine has been installed in the Keith Theater at North Platte by Manager Garman.

The Crystal Theater at Wayne has been sold.

M. B. Johnson is building a new picture theater at Cable Rock, which he will call the Pastime.

C. L. Shanner has purchased new chairs for his theater at Brunswick.

The equipment of the Royal Theater at Carroll has been purchased by B. R. Atkinson.

The new picture theater in Clay Center will soon be opened by Mr. Robinson.

The opening of the new Queen Theater at Scottsbluff by Tom Bucy will soon take place.

The Crystal Theater at Wayne is under new management.

December 1 the Sun Theater at Omaha will be opened by Harry and Sam Goldberg.

Robert P. Wessels, Harry A. Kyler and Dean T. Patty are the officers and directors of the National Association of Photoplay Exhibitors, which has filed articles of incorporation with the county clerk in Omaha.

New Jersey

Samuel Singer and Charles Jamison now control the new Lincoln Theater at 402 Belleville avenue, Newark. They have made various improvements and renamed the house The Little Strand.

New York

With the completion and opening on November 11 of the Paragon moving picture theater in Beacon, active operations will be started at once toward the erection of a new theater in Walden by the Paragon Company. Plans will be filed with the village authorities and a building permit applied for.

North Dakota

A large new hall is being erected at Bergen for a motion picture theater. The new hall, besides serving as the theater, is designed to furnish accommodations for dances and public meetings. It will be a single story structure, 32x64 feet, with cement foundation and a hard maple floor.

A building is being erected at Bergen to be used as a moving picture theater and dance hall.

Ohio

The owners of the Doan, Home, Crown, Savoy and Manhattan Theaters in Cleveland, have raised their admission price to fifteen and twenty-five cents to be charged on Sundays only.

The Adams Theater Company has been incorporated at Toledo for $5,000, I. F. Anderson, incorporator.

The Jennings Theater opened in Cleveland and is owned by Thomas Urbansky. The building is a costly one of pressed brick with a front of Colonial pillars. It is the newest and largest house in the southside section.

Samuel Albedt, Utica, is having plans prepared for a two-story moving picture

theater and apartment building, 26 by 120 feet, to cost $7,000.

Oklahoma

The erection of a motion picture theater at Muskogee has been started by Dan Meyers. It will show pictures exclusively and seat 600 persons. This new theater will be known as the Strand.

The state board of affairs has sent a moving picture machine to the asylum for the insane at Supply, and the inmates there will have the advantage of an up-to-date picture show.

J. W. Spohn plans to erect a modern moving picture house in Newkirk.

Dennis Flynn, editor of the Sapulpa *Argus*, is opening a moving picture theater in Sapulpa. Mr. Flynn's house will be the third one in Sapulpa.

Work on the new Princess theater in Ardmore is progressing rapidly and the owners hope to be able to announce the opening date soon.

The Jennings picture theater in Wirt was totally destroyed by fire.

Oregon

The Eugene Theater at Eugene is now showing pictures. Manager Alexander has equipped the theater with a 1917 B. Power Cameragraph machine.

Pennsylvania

Jack Delmar, manager of the Jefferson Theater at Philadelphia, has taken over the Park, at Thirty-third and Dauphin streets.

Carl Hess has installed a Kimball organ at the Lehigh Palace, Philadelphia.

The Davis Theater in Wilkinsburg is to be remodeled and enlarged this spring.

The Olympic Theater, 318 Fifth avenue, Pittsburg, is to be remodeled.

The Federal Theater, Lacock and Federal streets, Northside, Pittsburg, is being razed. It has been closed, due to the competition of other picture houses in the same block.

The Palace Theater, seating 300, was recently opened at West Park, a suburb of Pittsburg, by Keller and Artritt. High class photoplays are being shown.

Lewis J. Selznick came from New York to close negotiations for a theater in which he intends to present all of his biggest pictures as well as certain spectacular productions of other companies in Pittsburg. It was reported that a deal is pending between the New York film magnate and Harry Davis for a long term lease of the Grand Opera House.

The Great Northern Theater, Broad street and Erie avenue, Philadelphia, will reopen on November 25. The theater has been closed all summer and during that time it has been handsomely redecorated. Ivory, old rose and gold is the color scheme. Harry Ertel will be the new manager.

The Opera House in McDonald, showing pictures, has been extensively remodeled.

Henry Whitehouse has announced that December 15 will be the opening date of his new 800-seat house in Lewiston. The theater is rapidly nearing completion and will be known as the National.

The Garrick Theater, Glassport, recently taken over by the owners of the building and improved, has been reopened.

Tennessee

William Hartman has again closed the Lincoln Theater, a negro picture house which he has been operating without success in Nashville.

Wartrace's new picture house, which is owned and operated by Cherry Brothers, opened its door last week. The picture house will continue to operate on Thursdays, Fridays, and Saturdays.

J. A. Thompson is preparing his building on Cumberland avenue for a motion picture theater, which will be opened in a short time. This will make three picture theaters for Middlesboro.

Virginia

Circuit Theaters Corp., Richmond, moving pictures, theatricals, $1,250,000. Representative, Sydney S. Cohen, 305 Madison Ave., Manhattan.

Washington

The Casino moving picture theater in Republic, which has been closed for three weeks undergoing improvements, has been reopened. The building has been made as nearly fireproof as possible and several new exits for safety have been added.

A new theater has opened in the town of Onalaska, 16 miles by stage from Chehalis. The house seats 250, and is operated by a local timber company.

West Virginia

The moving picture theater in Grafton was destroyed by fire November 15.

Wisconsin

The Woodman hall at Wheeler has been remodeled into a picture theater and shows will be given once a week by Glen Hensel.

The Toy Theater in Milwaukee has been taken over by G. B. Olinger, who will expend $5,000 in remodeling the front and lobby. Mr. Olinger is also owner of the American.

TEXAS FLICKERS

By S. G. Parker

Special Correspondent for Motography.

E. Warren has purchased the Acme Theater at Aransas Pass.

Ed. Muret has leased his Rosary Theater at Bremond, Texas, to Jas. Turner.

T. A. Humason has sold his Lyric Theater at Mission, Texas, to E. J. Richards.

W. R. Glass at Refugio, Texas, has thrown open the doors of his new Majestic Theater.

The Isis Theater at Sinton, Texas, closed for some weeks, has been reopened by J. V. Swinney.

The Rex Theater at Galveston, has been sold by the Bell Enterprises to M. Forest and J. F. McFarland.

Fred Marbarger has sold his theater at Moulton, Texas, to A. F. Kountzebue; and his house at Shiner, to L. B. Richter.

A new negro theater has been opened at Marlin, Texas, known as the Lincoln, operated by J. S. Washington, colored.

Another house to re-open after being dark for some time, is the Majestic at Ellinger, Texas, operated by Chas. Meyer.

Another South Texas theater to reopen after several weeks of darkness, is Hopkins Brothers' house at Brazoria, Texas.

The Cozy Theater at Blessing, Texas, operated by Geo. W. Baker, has been re-opened after making several improvements.

R. H. Beirman has purchased the equipment for a picture house from E. J. Fitzpatrick and has opened a new house at Seadrift, Texas.

J. I. Pittman, for several years an exhibitor at Beaumont, has bought the Crystal, a modern house, from J. C. Christopher.

Arra Brothers, who have been operating a show at Tivoli, Texas, have opened a new house at Berclair, Texas, seating 250.

All over Southeast Texas there is a noticeable improvement in conditions among the exhibitors. Film exchanges report almost 30% more customers on their books now than three months ago; and say that business is at least 50% better.

The Star Theater at Henderson, Texas, formerly operated by Mrs. W. E. Young, is now in the hands of Sterling Brothers, formerly of the Texas Fire Prevention Bureau at Houston, who purchased the theater from Mrs. Young.

At Matamoras, Mexico, across the border from Brownsville, Texas, A. W. Barthel has leased his light plant from his theater to the city authorities, because of the failure of the local plant to produce electric current—this condition caused him to close his house for the past several months. He has re-opened the theater as the Matamoras city government has installed a new electric plant. The theater is the Germania, and is getting a good business since re-opening.

PACIFIC COAST NOTES

Pomeroy Cannon, who played with **Dustin Farnum** in "The Parson of Panamint," on the Paramount program, has been added to the cast, headed by **Harold Lockwood** and **May Allison**, now engaged in the picturization of **Harold McGrath's** "Pidgin Island" for the Metro program. Cannon's last work was in the Triangle play, "The Microscopic Mystery," with **Constance Talmadge** and **Wilfred Lucas.**

Thomas Jefferson, the Universal actor, played the role of Rip Van Winkle on the speaking stage for fifteen years. His father, **Joseph Jefferson**, presented it to the public for seventeen years, and his grandfather played the character of Rip for forty-five years.

From extra to director in two years is the record of **Reaves Eason**, now with Balboa films.

Since joining **Don Meany** as head of the scenario department three weeks ago **Bess Meredyth** has disposed of thirty scripts and has orders that she can not fill owing to the scarcity of good plots.

Kathleen Kirkham, who played the heavy lead in "The Eyes of the World," the picturization of **Harold Bell Wright's** novel, has been engaged by the Morosco Company to support **George Beban** in his first picture under his new contract. **Donald Crisp** is directing.

After a long career at Universal as a Bluebird director, **Lloyd B. Carleton** has severed his connection with the company and is resting at his Hollywood home. Among the releases directed by Mr. Carleton are "Black Friday," "The Devil's Die" and "Of Such Is the Kingdom."

Wilfred Lucas, Fine Arts leading man, who has been confined to his bed for some time with pneumonia, has entirely recovered and is at work at the studio on a new feature.

George Periolat is now the sole remaining member of the first American company still at the studios at Santa Barbara.

Henry Otto is directing **Margarita Fischer** in "The Butterfly Girl" at San Diego. **Harry Pollard** and Mr. Otto prepared the scenario. These three artists have worked together before, with the Nestor and Selig Companies.

Beatrice Burnham, a pretty ingenue, has finished a picture with **Charlie Chaplin** and was immediately engaged by the Morosco Company to play a role in a feature directed by **E. Mason Hopper.**

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New London, Wis.

Ruth Stonehouse has adopted a little orphan boy from a Los Angeles asylum. She became attached to the little fellow when she was using the asylum as location. Henceforth the boy will be known as **Raymond Stonehouse.**

Crane Wilbur, Olive Stokes and **Thomas Ricketts,** star, leading woman, and director, have started work on a big feature written by Crane Wilbur, to be released by the Horsley company.

Golda Madden, a blonde ingenue, has signed a Keystone contract and henceforth will appear in **Mack Sennett** comedies.

Violet Y. Eddy, famed for her character work, formerly with Lasky and Universal, has signed a Fox contract and will hereafter appear under that company's banner.

Billie Ritchie, "the original," was first comedian to be signed by **"Pathe" Lehrmann,** on his return to Los Angeles with a Fox contract in his pocket. Work has been started on the first picture.

Grace Johnson, a Salt Lake City high school girl, came to Los Angeles to make her way in the film world. **Lois Weber** saw her and at once cast her in a part in "Scandal," a feature picture.

Hayward Mack played a dual role the other day, he had to punch himself in the jaw. It was all done by double exposure, and marks the first time on record an actor has ever been called upon to punch himself.

Della Francis Brode, former well known woman director of the Balboa company, is making arrangements to direct her own company in Hollywood.

David Voorhees has been added to the large force of people making Rolin Comedies. Dave is six feet nine inches tall and is correspondingly thin.

Director Oscar Apfel severed his connection with the Fox Company November 1st, after a pleasant nineteen-months' affiliation with that firm, the majority of which time he was the Director-General of the west coast Fox activities.

In the Metro-Yorke feature, "Pidgin Island," a film version of **Harold MacGrath's novel,** there are thirty-five acting roles.

Mary Miles Minter appears as a cafe dancer in her next picture, "A Dream or Two Ago."

William Tedmarsh resumes the role of Quabba, the gypsy, in the sequel to "The Diamond from the Sky." **Rhea Mitchell** plays an ingenue role in the production. **Dodo Newton,** the child actress, is included in the cast.

Charlie Chaplin stopped to listen to a Suffrage street speaker the other night and drew such a mob that the Suffs invited him into their automobile.

Jack Richardson was killed for the six hundredth time recently. It was in the Mutual Masterpicture, "Immediate Lee," in which he plays a villain's role so ferociously that he was even afraid of himself.

Hal Roach, director-general of the Rolin Company, and his bride, who was **Margaret Nichols,** one of his players, have returned from their honeymoon trip.

Frank Borzage, recently with the American Company, has accepted a special engagement with the Lasky Company to play the lead opposite **Mae Murray** under the direction of **Robert Leonard.**

Harry Rattenberry has finished his characterization of "Bumble," for which he was loaned to the Lasky Company for its "Oliver Twist" picture. He is again doing fat-man at the Christie Studio.

Noland Leary, for the past several months one of the rollicking members of the Christie comedy troupe, has returned to the legitimate by way of a permanent engagement with the Burbank Stock Company of Los Angeles.

Fannie Ward is at present working in the five-reel Famous Players-Lasky feature, "The Winning of Sally Temple," under the direction of **George Melford.**

All settlements in Yosemite Valley, Northern California, between Merced and Glacier Point received invitation to be present at a ball in honor of **Helen Holmes,** when she with her Signal-Mutual company was filming "A Lass of the Lumberlands," in that storied region.

Kolb and **Dill** will be directed in the last picture of the present series at the American by **Al Santell,** who has been writing the continuity of all their stories.

When "A Lass of the Lumberlands" was shown for the first time at Pantages in Los Angeles, **Helen Holmes,** the heroine of the story, was spot-lighted in a box and had to bow and say "thank you."

William D. Taylor will produce one more picture for the Morosco company and will again have Kathlyn Williams as his star.

William D. Taylor is engaged on the production of another feature with **Kathlyn Williams** for his star. The play is at present called "The Lady of the Forget-Me-Nots."

Oscar Apfel, director recently with the Fox Company, has written a story dealing with a vital question of the day and is already negotiating regarding the stage and screen rights. He wishes to put on the film version himself.

Frank Lloyd is preparing to produce a third screen drama for the Fox company. It will call for an especially large cast and sets which take a month in the building.

Henry Otto has finished the first feature he has directed with **Margarita Fischer** as his star, and **Harry Pollard** will take the lady under his wing for the next production.

Irene Hunt, Universal actress, is also an author. She has written several successful vaudeville sketches and scenarios and has contributed to newspapers and magazines.

Edith Sterling, who is with **Tyrone Power** at Guatemala, is keeping a diary of her trip. She promises to publish when she returns an account of the company's experiences.

Hobart Henley has retired from acting for one picture. He is at present directing the five-reeler, "The Reporter," with **Hayward Mack, Edward Herne, Ed Brady, Earnie Shields, Gertie Selby** and **Mrs. Wooding.**

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, DECEMBER 16, 1916 No. 25

DEC 10 1916



NELL CRAIG, WITH ESSANAY


The World's Greatest Author
HALL CAINE
The World's Famous Star
DERWENT HALL CAINE
Son of the Author
The World's Famous Story
ARROW

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 10

Douglas Fairbanks in

"The Matrimaniac"

Fine Arts

A romping, rollicking, joyous play. The kind that has made Douglas Fairbanks one of the greatest stars on the long list of Triangle celebrities.

With Fairbanks dashing through the scenes of this rapid-fire picture in a veritable kaleidoscope of fun and thrills, there is not one moment free from breathless excitement and laughs.

Frank Keenan with Margery Wilson in

"The Sin Ye Do"

Kay-Bee

"There is a girl in the Tombs accused of murder, and I am going to defend her. That girl is my daughter. Grant me the time for her defense, and I will make any reparation that you demand of me. This I promise, so help me God!"

There has never been a play released by Triangle more replete with thrills, heart-throbs and gripping situations than this.

Keystone Comedies

The name "Mack Sennett" on these two comedies means wholesomeness and bushels of FUN

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KAY-BEE



One of the many intense scenes from the Herbert Brenon-Selznick Pictures drama, "War Brides," featuring the celebrated Nazimova.

MOTOGRAPHY

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Vol. XVI CHICAGO, DECEMBER 16, 1916 No. 25

Exhibitors' Deposits Discussed

NATIONAL ASSOCIATION TAKES UP STAR AND TRANSPORTATION QUESTIONS

AT the Thanksgiving week meetings of the National Association of the Motion Picture Industry the question of the advance deposits now required by many of the leading distributing companies was discussed pro and con and it was agreed that the Exhibitors' Branch, which is made up of the membership of the Exhibitors' League of America, formulate what it thought would be a fair plan, to be submitted in writing to the distributors.

During the meeting President Brady offered as a suggestion a plan for incorporating the Exhibitors' League of America so that it would become a financially responsible organization, when it could then guarantee the accounts of its members to the distributors of films. President Brady felt that this would not only solve the difficulty of the distributor, but would furnish strength to the Exhibitors' League which would result in bringing every desirable exhibitor into its organization, to the advantage of the entire industry.

The exhibitors felt that this plan was not immediately practicable, and the upshot of the discussion was the decision that the exhibitors should formulate their plan in writing and submit it to the Distributors' Branch. It was indicated that this plan might include a rating system for the establishment of bases of credit.

Present at the Meeting

William A. Brady, president of the National Association and director general of the World Film Corporation, presided at the meetings and there were also present: Walter W. Irwin, general manager, Vitagraph, V. L. S. E., Inc., New York; P. A. Powers, treasurer Universal Film Mfg. Co., New York; William L. Sherrill, president of Frohman Amusement Corp.; Frederick H. Elliott, executive secretary of the National Association; William M. Seabury, general counsel of the National Association; Samuel H. Trigger, Tremont Theater, New York; Louis L. Levine, Regent Theater, Brooklyn; Charles H. Phillips, Milwaukee, Wisconsin; Peter J. Jeup, Detroit, Michigan; A. P. Tugwell, Los Angeles, California; Thomas Furniss, Brunswick Amusement Co., Duluth, Minn; Maurice A. Choynski, Newberry Theater, Chicago; Frank J. Rembusch, Shelbyville, Indiana; Frederick J. Herrington, Pittsburgh, Pa.; William J. Sweeney, Chicago; Louis H. Frank, Chicago; Lee A. Ochs, National President of the Motion Picture Exhibitors' League of America; Alfred Hamburger, Chicago.

Relation of Producers and Stars

Another vital question which came under discussion was that of the relations of producers and stars. The matter had been brought up by the case of a star whose contract had ended while he was in the middle of a picture. This star had quit without completing the picture. It was agreed he had lived up to the letter of his contract but his action cost the producing company a loss of about $10,000.

The producers' division of the National Association took up the question of how to deal with such cases and the result will probably be the establishment of a bureau of confidential information regarding actors and their relations to producers.

The whole question of information about the actors and their relations to producers having been opened up, the discussion turned to that of the establishment of an information bureau. Such a bureau has been under contemplation since the organization of the National Association, and when established will issue reports similar to commercial agencies, and open only to members and absolutely confidential. It will probably have a periodical publication, and will cover the whole field of possible interest. A resolution adopted at the same producers' meeting took up the question of state rights, and the invasion of unsold territory by holders of rights in adjacent sections.

This phase will also be a part of the work of the bureau of information, and is a suggestion of the possibilities which are opened through the organization of the proposed bureau.

The Transportation Situation

A meeting of the transportation committee, was held on Friday, December first. William L. Sherrill, president of the Frohman Amusement Corporation presided, and directors of the association from all over the country including the Pacific slope were present. The whole power of the organization was directed toward the cure of the abuses now rampant, and toward securing radical changes in present systems of handling film shipment.

Complaints regarding delayed C. O. D. shipments, destruction of posters during transport, belated deliveries, red tape inapplicable to film shipments, etc., were received and remedies discussed.

The committee then went to the meat of the situation and instructed Executive Secretary Elliott to take up with the express companies in the name of the National Association the establishment of special film shipment departments, with a view to putting into actual effect remedies for the special needs of the industry which are already realized by most of the companies but can now be only partially effective.

The National Association will also work out and secure the adoption by the express companies of a uniform rule covering screen examinations of C. O. D. films. The proposed plan is for the consignee to deposit one-half the amount of the C. O. D. with the express agent during the screen examination.

The red tape connected with the yellow "Caution"

labels on film cases in shipment will also be unravelled. The National Association will endeavor to get the express companies to agree to provide all their agents with these labels, which they will replace on the cases in case the originals are damaged or destroyed. It is not unlikely that the association will be able to induce the expresss companies to assume the full responsibility for placing the "Caution" labels on the cases.

The suggestion was also made by Chairman Sherrill that the association take the initiative in getting traffic representatives of all the express companies to join in a conference committee with a view to establishing some sort of clearing house through which the film men can work. The problems of film shipments are not local, nor should they be questions between individual shippers and individual express companies.

"Safety First" Movement

The committee on Fire Prevention, Regulation and Insurance of the National Association laid down plans for a nation-wide campaign to secure the adoption of "Safety First" rules which will satisfy city fire regulations, insurance requirements, and individual caution. This will be done by means of wide publicity, the circulation of instruction booklets, and the authority of the units of the association over their employes and affiliated organizations.

The committee is working toward an ultimate adjustment of insurance rates on film and buildings where film is kept. The National Association will take up later the drafting of model city advances, as the ideal laws for governing fire prevention in motion picture theaters, exchanges and laboratories. In the meantime the power of the association will be directed toward securing observances of present laws, insofar as they are not hopelessly obnoxious.

Meeting of Board of Directors

The most interesting action taken at the meeting of the Board of Directors was the appointment of a committee consisting of William A. Brady, P. A. Powers, Arthur James, Samuel H. Trigger and Louis L. Levine to plan out and assemble the series of all-star films to be shown in the theaters of the country for the profit of the association. The manufacturers who are members of the association have offered to furnish cutouts from all their great pictures and these will be assembled in five or more reels, each complete in itself and showing "How the Stars Make Love," "Great Facts of Great Stars," "Funny Scenes with the Funny Stars," "Movie Stunts and Daredevil Feats," "Great Thrills," etc. These reels will be rented to exhibitors and will be shown all over the country.

A proposition was made by the directors representing the Exhibitors' League of America to give the National Association a participation of one-third in all the profits of the new weekly journal which the league is founding, *The Exhibitors' Trade Review.* It was finally decided to have the proposition submitted in writing with all details to the Executive Committee. The committee will investigate and a copy of their findings and of the proposition as submitted will be sent to all of the directors. A special meeting of the Board of Directors is to be called one week after these reports are received by them and previous to the first of January action on the proposition will be taken at that time.

The Authors' League of America was the first of the big organizations interested in the industry to affiliate with the National Association. Charters of affiliation were issued at this meeting to the Slide Manufacturers' Association and to the Association of Motion Picture Advertisers, Inc. The secretary also informed the directors that similar action was about to come from Society of Motion Picture Engineers and that other organizations of a relative position in the industry would soon be forthcoming. The report of Treasurer J. E. Brulatour showed an exceedingly prosperous condition in the association's treasury indicating that the organization work has produced very substantial returns in a financial way and that the association is taking care of itself thoroughly.

Executive Secretary Frederick H. Elliott's report showed that in the brief life of the National Association its membership has increased to 23 producing companies with prospects of having at least 90 per cent representation by the first of the year. There are ten distributors, 17 of the most important supply and equipment houses and over 100 individual members.

Association to Fight Censorship

Representation of the motion picture interests before state legislatures where the question of censorship will come up this winter will be in the hands of the Executive Committee of the National Association of the Motion Picture Industry.

The situation was brought to the attention of the Board of Directors by William M. Seabury, general counsel, who made a report of his investigation of the situation and recommended the steps advisable at this time.

The board has taken up the burden of the censorship fight throughout the country and as far as it is possible, the National Association will represent the united interests before legislative committees. The National Association went on record two months ago as opposed to all forms of censorship, and it is being looked to to carry out the fight.

Not only will proposed censorship be handled, but a well defined plan was worked out for the states where censorship now exists, with a view to procuring repeals this winter. This plan will include co-operation between the National Association, the Exhibitors' League of America and the league's state branches.

By-Laws Issued in Booklet Form

The by-laws of the National Association of the Motion Picture Industry, the schedule of entrance fees and annual dues, and a list of officers and directors have just been issued in booklet form. Incidentally it is the first piece of printing gotten out carrying the new emblem of the National Association.

At the same time, another of the smashing folders with reprints from newspapers was issued. This time, it covered the work done by the National Association in the fight for Sunday motion picture shows. The previous issues of these folders were devoted to censorship and made a decided impression.

The new folder is headed "Sunday Sunshine for 3,000,000 Motion Picture Patrons," and the imposing array of news articles and editorials in New York newspapers is witness to the work which the National Association has done so far.

Other printed matter gotten out by the National Association recently includes a reprint of the strong resolution of the Associated Motion Picture Advertisers regarding objectionable advertising, and an interesting list of the films recommended for children by the producers who are members of the National Association.

Director John McDermott has under production at Universal City a one-reel photoplay, "Bigger Than We Are," featuring Mignon Anderson.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, MOTOGRAPHY *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.* The *theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* MOTOGRAPHY *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* MOTOGRAPHY, *Chicago.)*

THE PIPE DREAM, (General)—"This is a comedy of rare value and a great little entertainer."—George Madison, Kozy Theater.—*Downtown house.*

THE BAD SAMARITAN, (American)—"The story is fair but the photography is poor."—George Madison, Kozy Theater.—*Downtown house.*

HEART OF VIRGINIA KEEP, (Essanay)—"This picture as a whole is exceedingly good. Photography O. K."—George Madison, Kozy Theater.—*Downtown house.*

THE SUNBEAM, with Mabel Taliaferro, (Metro)—"This as a whole is just a fair picture. The star is the attraction."—Harry Miller, Boston Theater.—*Downtown house.*

MARKED, NO FUNDS, (General)—"This is a crackerjack one-reel comedy; every scene a laugh; went over big."—George Madison, Kozy Theater.—*Downtown house.*

LASS OF THE LUMBERLANDS, Number 5, (Mutual)—"The daring feats of Helen Holmes continue. The story in this episode is convincing."—George Madison, Kozy Theater.—*Downtown house.*

THE DEVIL'S DOUBLE, with W. S. Hart, (Triangle)—"The drawing power of this picture is really remarkable. The scenery is beautiful."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

THE CRIMINAL, with Clara Williams, (Triangle)—"This picture has a very good story, a strong punch which puts it over and it is well acted by the characters."—Harry Miller, Boston Theater.—*Downtown house.*

THE MISCHIEF MAKER, with June Caprice, (Fox)—"This is a comedy drama that evidently went over big with my audience. It furnished plenty of good laughs."—Harry Miller, Boston Theater.—*Downtown house.*

HIS MORAL CODE, (General)—"A picture which as a whole is good and contains both a very good story well handled and holding interest. Photography also is very good."—George Madison, Kozy Theater.—*Downtown house.*

THE WAGER, with Emily Stevens, (Metro)—"Story not very convincing; star very good. The picture as a whole is far below the Metro standard."—George Madison, Logan Square Theater.—*Catering to the better classes.*

THE SHIELDING SHADOW, Number 8, (Pathe)—"This particular episode is as good as the seven which have gone before. The story is very good. Photography is also good."—George Madison, Kozy Theater.—*Downtown house.*

THE CHILDREN PAY, with Dorothy Gish, (Triangle)—"This is really a very good picture. It has a very strong appeal to women folks, especially to mothers."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

SEVENTEEN, with Jack Pickford and Louis Huff, (Famous Players)—"A comedy drama, with plenty of comedy. Contains a story that is bound to please an audience."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

MISMATED, (General)—"While the story is very good, complete and interesting, the picture is spoiled by the amateurish work of the camera man. The picture is very badly out of focus."—George Madison, Kozy Theater.—*Downtown house.*

WITH OR WITHOUT, (Mutual)—"This, as a whole, is a fair picture despite the fact that it contains a great deal of old stuff which, however, entertains and holds up interest. Photography good."—George Madison, Kozy Theater.—*Downtown house.*

THE LAST MAN, with William Duncan, (Vitagraph)—"I did not get an opportunity to review this picture. However, the box-office receipts on the day we ran it were very good."—S. Trinz, Covent Garden Theater.—*Catering to the middle classes.*

THE MEDIATOR, with George Walsh, (Fox)—"A fairly good picture. While the work of the star is very good, he is not, as yet a drawing card. He is, however, coming along very nicely."—S. Trinz, Covent Garden Theater.—*Catering to the middle classes.*

TWENTY THOUSAND LEAGUES UNDER THE SEA, (Universal Special)—"A distinct novelty in pictures. Gave excellent satisfaction. It is very instructive and appeals especially to the children."—S. Trinz, Covent Garden Theater.—*Catering to the middle classes.*

SOMEWHERE IN FRANCE, with Louis Glaum and Howard Hickman, (Triangle)—"Just a fair picture. Production lacks action. While only a fair show, it proved to be a great Sunday drawing card."—Frank W. Burke, Strand Theater, Cedar Rapids, Iowa.

Jealousy, with Valeska Suratt, (Fox)—"This picture was played to excellent box-office receipts. While I personally do not care for this star our audiences seem to receive her with open arms."—S. Trinz, Covent Garden Theater.—*Catering to the middle classes.*

The Prince in a Pawn Shop, with Barney Bernard, (Vitagraph)—"A good and wholesome story that seemed to be liked by everyone. The one kick I have is that it lacks drawing power."—Martin Saxe, Knickerbocker Theater.—*Catering to a high class of people.*

Unprotected, with Blanche Sweet, (Lasky)—"I liked the story immensely and the audience seemed to be about evenly divided as regards their opinion of this production. The star is an attraction."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

The Return of Eve, with Edna Mayo, (Essanay)—"The show is a pleasing one. There are some wonderful scenes in the production and the star is well supported. Turned them away in a 1500 seat house on Thanksgiving Day."—Frank W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Heir to the Hoorah, featuring Thomas Meighan and Anita King, (Paramount)—"A real picture but not a drawing card, due probably to the fact that the stars are not, as yet, well enough known."—Martin Saxe, Knickerbocker Theater.—*Catering to a high class of people.*

The Whirl of Life, with Mr. and Mrs. Vernon Castle, (Cort)—"A real money getter and a pleasing picture. While it is nothing exceptional, it will please an audience. Photography is fair and the dancing of the Castles makes a great hit."—Frank W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Microscope Mystery, with Wilfred Lucas, (Triangle)—"A poor offering, no story and consequently is sadly lacking in holding interest. It is so tiresome that a number of our patrons went to sleep during the performance."—Martin Saxe, Knickerbocker Theater.—*Catering to a high class of people.*

The Ocean Waif, with Carlyle Blackwell and Doris Kenyon, (International)—"This picture as a whole is good. The acting of the stars as well as the supporting cast is as good as the average. It might be said that the story is light, and will please the kids."—George Madison, Logan Square Theater.—*Catering to the better classes of people.*

The Mediator, with George Walsh, (Fox)—"Plenty of action. It appears that the character portrayed by Walsh has about the same idea of peace as our well known friend Villa. He is supposed to be a peace advocate and he starts a fight everywhere he goes."—Martin Saxe, Knickerbocker Theater.—*Catering to a high class of people.*

A Tug Boat Romeo, with Chester Conklin, (Keystone)—"One of the best Keystones recently released. Oskaloosa, Iowa, may justly feel proud of its native son, Chester Conklin, for he does some very clever work in this Keystone. It is one great big laugh and will please any audience."—Frank W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Deep Purple, with Clara Kimball Young, (World re-issue)—"This as a whole makes a very good picture. The star is herself and injects all of her wonderful personality into the picture. My personal opinion is that this girl is the cleverest person appearing on the screen today."—S. Trinz, Covent Garden Theater.—*Catering to the middle classes.*

The Criminal, with Clara Williams, (Triangle)—"This picture contains a story which always is well liked by women. I think that the title was somewhat of a drawback to the picture; it has a tendency to discourage people from bringing their children to the show. As a picture, a winner."—S. Trinz, Covent Garden Theater.—*Catering to the middle classes.*

The Madness of Helen, with Ethel Clayton and Carlyle Blackwell, (World)—"This picture is a fair box-office attraction but to solve the story of the picture is much like solving a Chinese puzzle. An audience is at a loss to understand what it all is about until the last fifty feet have been shown."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

The Soul of Kura-San, with Sessue Hayawaka, (Lasky)—"While the star's part is not one with much room for wonderful work, he portrayed his part in this production in a manner becoming an artist of much longer standing. The story is one that will please the average audience and the picture proved a good drawing card."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

Through the Wall, with William Duncan, (Vitagraph)—"This is a very clever detective story, well handled and contains all the elements which go to make a picture an ideal attraction to show at one's theater. The after effect it has is very good. I heard any number of very favorable comments on this picture from my patrons."—George Madison, Logan Square Theater.—*Catering to the better classes.*

Fifty-Fifty, with Norma Talmadge, (Triangle)—"This production is far above par. The action is good, the photography better and, best of all, it is a wonderful box-office puller. Played to a packed house. In advertising the production, the exhibitor may use this line to good advantage. This was Norma Talmadge's farewell appearance in Triangle productions."—Frank W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Wharf Rat, with Mae Marsh and Robert Harron, (Triangle)—"This is a simple little comedy drama that went over great. The work of Miss Marsh and Mr. Harron stand out as a decided credit to them. The popularity of this girl is ever increasing, which probably accounts for this picture having drawn such excellent crowds to this theater."—S. Trinz, Covent Garden Theater.—*Catering to the middle classes.*

Less Than the Dust, with Mary Pickford, (Artcraft)—"One of those long drawn-out propositions with a big star and a 'bum' story. Patrons' opinions are reflected in the remarks any number of them made while passing out of the theater. To illustrate: 'Gee, Mary Pickford certainly is getting rotten.' This is positively the greatest disappointment I have played in the last year."—Harry Miller, Boston Theater.—*Down-town house.*

The Men She Married, with Gail Kane and Montague Glass supported by Arthur Ashley and Muriel Ostrich, (World)—"There are three points about this picture which make it a desirable attraction. The first is that the title is a well selected one; the second it contains a story which while somewhat old is done in an entirely new way and one that pleases; the third is that the entire cast is made up of individuals who each have a large following. With this cast, this picture is easily a 1 to 4 shot to win."—S. Trinz, Covent Garden Theater.—*Catering to the middle classes.*

The Bugler of Algiers, or We Are French, featuring Ella Hall, (Bluebird)—"The story and the photography in this production are both very good. I sat in one of my back row seats and listened to some of the comments people made while passing out. People nowadays are continually reminded of the war which is devastating Europe. At the breakfast table the morning paper contains a lot of war news; at luncheon some one talks about it, then in the evening papers, more war news. And when it is again dished up to them at the picture show after supper, they are disgusted. That is the one objection to this picture. More war stuff."—George Madison, Logan Square Theater.—*Catering to the better classes.*

The Criminal, with Clara Williams and William Desmond, (Triangle)—"Why Triangle ever selected a title such as this for this picture is beyond my comprehension. What under any other name might have been a wonderful drawing card was ruined. With a name like this one attached to a picture, there are a great number of people who will not go the theater and a great many more who will not permit their children to come, because the title suggests something that they do not wish to have their children see. What is more lamentable than all else is that this picture has no objectionable feature or scene in it. Triangle titles ordinarily are well selected."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

To Theater Men, From an Exhibitor

Cedar Rapids, Iowa, December 2.

Congratulations are due Motography for the progressive spirit shown in installing the feature section, "What the Picture Did for Me." It is an idea worthy of the co-operation of every live exhibitor and in time this section is bound to become a great asset to the noteworthy publication. Try it once. Send in your candid opinion on some production you have shown. I've done it. In one instance the exchange with which I do business gave me "L" for the alleged harsh criticism on one of their shows, while in the other instance an exchange patted me on the back for the alleged wonderful criticism I gave their production.

Personally I think it's a good thing and it is up to the exhibitors to make this a still larger and more valuable section in Motography.

F. W. Burke, Strand Theater, Cedar Rapids, Iowa.

Romeo and Juliet, featuring F. X. Bushman and Beverly Bayne, (Metro)—"This picture is very good and was well received on the two days I showed it at this house. I made money on this feature but not as much as I should have and in view of the fact that William Fox of the Fox Film Corporation, in an advertisement in Motography, invited exhibitors to comment on their preference between this production and the one made by his organization, you may place me on record as saying that the Fox production served but one purpose, that of making the exhibitor's problem more complicated than it already is. I can see no valid reason why the exhibitor should be made to bear the costs of any internal strife which might be in progress between these two manufacturing companies. In point of excellence, in artistic production, the Metro offering excells."—George Madison, Logan Square Theater.—*Catering to the better classes.*

Screenshine

By Mel Ody

THE SILENT ART

A GENTLEMAN from the Black Hand district in Chicago was insulted, or thought he was, which is the same thing, by an usher in a picture house last week.

He came back the next night with his pals and plenty of sharp steel. They started a riot in the place which resulted in several serious injuries. One man was shot and may die. The fight overflowed the house and filled the street. One interested spectator fell from a second-story window into the mob. Two wagonloads of bluecoats were called and the din of the whole disturbance roused the entire ghetto.

The name of the house is the Model Theater.

We never did care for perfection.

IN WHICH CALIFORNIA AND FILM MEN ARE EXPOSED

A friend of Si Griever, of the Balaban-Hirschberg service of Chicago, received the following in a letter replying to a want ad:

Your advertisement arouses my interest and curiosity. I have just returned from Calif. where like many others who were lured out to that wonderful land of beauty, scenery, climate, bullology, graftology, and criminology, and with great quantities of poverty, blasted hopes and misery associated with it, I got the worst of it. And I came back here to start all over again. Yours truly, C. H. Harris.

And here's the note Si's friend made on the letter:

"Si: I believe this fellow would make an A-No. 1 film man. He's full of bunk. Sol."

A BORN MOVIE FAN

There was a fine baby boy born in Lubliner and Trinz' Biograph Theater some few evenings ago.

Sam Trinz said he did not ask the youngster for a ticket. He was glad that his patrons are increasing.

GREAT FUTURE AHEAD

THE possibility of photographing objects at a great distance by means of a moving picture camera has been investigated by the United States Bureau of Standards. For this purpose a camera of great focal length was constructed. It was found possible to take pictures of objects at a distance of several miles.

It will be a great convenience when a producer can shoot a New York star and Alaskan scenery without stirring from his studio in California.

WOULD THIS KILL YOU?

By the Balboa Bard

She was a sweet movie actress
As modest as modest could be.
She went to shop for a bath sponge
To hang on the Christmas tree.
The store she bashfully entered
And edged very close to the clerk.

And with many pretty blushes
And many a cute little smirk
She lisped: "I came for a sponge bath;
Please give me a nice one," she said.
And just like a woman she couldn't
Understand why the clerk fell dead.

IN OUR FAIR CITY

Mr. and Mrs. Joseph M. Schenk (Norma Talmadge) of New York; Mr. and Mrs. Marcus Loew, of Ditto; Jesse L. Lasky and Cecil B. de Mille, bringing the "Joan of Arc" film to show Geraldine Farrar, who is operating here; Mae Marsh and four other members of the Marsh sorority; George Kleine; Charles Condon, New York office, Motography; Charlotte Burton, now blushing before Essanay lens.

IMPORTANT NEW COMPANY

Goldfish Unites with Edgar Selwyn, Margaret Mayo and Arthur Hopkins to Exploit Celebrated Stage and Screen Stars.

Goldwyn Pictures Corporation is the name of a new motion picture producing company which has been organized with a capital stock of $3,000,000, all of which has been subscribed for by the organizers and their associates.

Samuel Goldfish, who recently resigned as chairman of the board of directors of the Famous Players-Lasky Company, in association with Edgar and Archibald Selwyn, Margaret Mayo and Arthur Hopkins, are the founders of the new company.

The officers of the corporation are Samuel Goldfish, president; Edgar Selwyn, vice-president; and Crosby Gaige, treasurer. The new firm derives its title from a combination of the names of the two head men.

Film rights to a large number of plays controlled by the members of the new company have already been obtained, and contracts with leading legitimate and screen stars and dramatists entered into. The scenario department will be in the hands of Margaret Mayo and Edgar Selwyn, and the productions will be looked after by Arthur Hopkins, who will have associated with him Robert Edward Jones as art director.

Mr. Goldfish has occupied a prominent position in the moving picture field for several years past, as one of the founders of the Jesse L. Lasky Feature Play Company, Inc., and later as head of the board of directors of the combined Lasky and Famous Players companies. He has been a power in the furtherance of everything which makes for the best interests of the industry.

Mr. Selwyn, who is president of Selwyn & Co., is a dramatist and producer who has been in the front ranks in the development of the stage along artistic channels.

Individually or jointly, Mr. Selwyn, his brother Archibald, his wife Margaret Mayo—also a celebrated dramatist—and Arthur Hopkins, have been responsible for such well-known stage successes as "Within the Law," "Fair and Warmer," "On Trial," "Polly of the Circus," "Country Boy," "Under Cover," "Twin Beds," "Baby Mine," and others.

Mr. Hopkins, who all know who are familiar with things theatrical, is one of the foremost producers of the day, with a long list of unusual successes to his credit.

Robert Edward Jones is the man who has created a sensation in the art world by reason of his scenic conceptions for the Russian Ballet, "Good Gracious Annabelle," and other stage productions.

The new company will produce pictures both in California and in the east. Announcement of the location of these studios, and the executive offices, will be made soon.

The first star to be engaged by the Goldwyn Company is Mae Marsh, the wonderful little actress of "Intolerance" and "Birth of a Nation" fame, who has signed a contract at a salary of $250,000 a year.

The statement of additional stars whom the company will exploit is being looked forward to in the trade with more than usual interest, as it is rumored that their names will be just as well known as that of the little star already signed.

10,000 FILM PEOPLE DANCE

Annual Ball of the Motion Picture Exhibitors' League of America Held in Madison Garden—Producers Plan Many "Stunts"

It was estimated that more than ten thousand people were in attendance at the annual motion picture ball held at Madison Garden, New York, under the auspices of the Motion Picture Exhibitors' League of America. The Garden was elaborately decorated and every film company in the community had a booth where its stars appeared.

The picture personages arrived in a body from a gathering at the offices of the Exhibitors' League. Several very sensational "stunts" were arranged for the various stars. Pearl White made her entrance on a white horse in her character of "Pearl of the Army" accompanied by a squad of soldiers.

A ceremony appropriate for the Thanksgiving season was offered by Vitagraph. A chariot containing an immense stuffed turkey was wheeled in, but when the bird was carved by Anita Stewart it proved to be filled with souvenirs of the company.

The Universal band marched in and circled round and round the floor at the head of a torchlight procession.

Promptly at twelve o'clock the grand march was started. Instead of one couple designated as leaders twenty-four stars were in line:

Anita Stewart, Earle Williams, Lucille Lee Stewart, Mrs. Vernon Castle, Harry Fox, Norma Talmadge, Pearl White, Alice Brady, Francis X. Bushman, Beverly Bayne, Violet Mersereau, Florence Reed, Grace Darling, Florence La Badie, E. K. Lincoln, Muriel Ostriche, Gail Kane, Gordon Hunter, Madame Petrova, Viola Dana, Virginia Pearson, Sheldon Lewis, Maurice Costello, Jean Sothern and Carlyle Blackwell.

Following the grand march dancing was enjoyed until about 4 a. m.

The companies and individuals who occupied boxes were: Screen Club, 1; Motion Picture Exhibitors' League of America, 1; Trade Review, 1; Metro, 8; Universal, 6; Pathe, 7; Simplex, 1; V. L. S. E., 1; Vitagraph, 4; International, 3; Essanay, 3; Sherman-Elliott, 1; Monmouth Film Corporation, 1; Mutual Twenty-third Street Exchange, 1; General Film, 1; Mutt and Jeff, 1; Unicorn, 1; Nic Power, 1; Herbert Brenon, 1; Moving Picture World, 1; The Morning Telegraph, 1; Dramatic Mirror, 1; Feature Film Corporation, 1; Brook Film Corporation, 1; Frohman Amusement, 1; Loew, 1; Kleine, 1; Kalem, 1; the National Association of the Motion Picture Industry, 1.

William Fox Books Pathe Serial

William Fox, one of the largest exhibitors in the country, has booked "Pearl of the Army," Pathe's new serial, in his circuit of twenty-one houses. Among these theaters are the Carlton and the Terminal, Newark, N. J.; Fox's New Britain, New Britain, Conn.; the Riviera, Nemo, and Audubon, New York; the Bedford, the Folly and the Bay Ridge, Brooklyn; the Crotona, the Bronx, and the Jamaica, Jamaica, Long Island.

Manager Abeles has also booked "Pearl of the Army" in many other well-known theaters, among them being the Majestic, New York; the Bon Ton, Jersey City; the New Strand, Bridgeport, Conn.; the Dyckman, New York, and the Sunset, Brooklyn.

Captain Leslie M. Peacocke has joined the scenario department of Balboa studio. His first assignment is the adaptation of an English story to star Jackie Saunders.

Children's Programs Kill Censorship

SHOWING WHAT THE SPECIAL MATINEES ARE ACCOMPLISHING

By Mary Gray Peck

MISS Mary Gray Peck has been making a two months' tour through Ohio, Indiana, Illinois, Wisconsin, Minnesota, Iowa, Kansas, Missouri, and Kentucky as a member of the Motion Pictures Committee of the General Federation of Women's Clubs and a representative of the National Committee on Films for Young People (affiliated with the National Board of Review). On this tour she talked with exhibitors, with club women, and with individuals such as Governor Capper and members of the Censorship Board of Kansas. Through the investigations made Miss Peck undoubtedly has a very thorough understanding of the question of special programs for children and the effect and scope of such entertainments. In speaking of her findings she says:

"My eight weeks' tour of the east central states has demonstrated beyond doubt the contention of the National Board of Review that the great first cause of the repeated demands for state and federal censorship is that children all over the country are going to adult shows. Popular discontent with this state of affairs has reached a pitch and volume that command attention from the film industry. Exhibitor and exchange man realize that the young folks have got to be attended to. The really discerning exhibitor and exchange man realize a good deal more—namely that in providing for these clamorous young spirits, they are opening up for themselves a hitherto untouched audience, the audience that up to now has gathered its robes about it and said grimly, 'I never go to moving pictures!'

"Pictures can't be respecters of persons. Because they began with the roughnecks is no reason why they should not top off with the Puritans. The Puritans have just as much right to Puritan pictures as the 'tired business man' has to a vampire picture. The Puritan is a human being, as well as a father or a mother, and he is easily pleased. All he wants is a show guaranteed not to offend the sensibilities to too great an extent. He says he doesn't watch people bathing in real life and he doesn't want to do it in the theater!

"Men and brethren of the film industry, we who would have friends must show ourselves friendly. The reason there is a hue and cry for censorship is because a very large and powerful element of the public unaware of the efforts being made to present films entertaining to all, feels that it has been left out of the calculations of the moving picture industry. It is not that good clean plays are not produced—but that the Puritans never know beforehand when they go into the theater whether the actors are going to offend the canons of good taste or not! That is what rouses their animosity. It turns their minds toward the young people.

"The obvious remedy for this quite unnecessary mutual distrust and dislike is special performances on regular days of selected films about whose character there is no doubt. In providing a regular program, and arranging central exchange facilities, whereby all good features of this character are available to all theaters which would like to offer a young people's program you are providing a comfortable grave for the legal censorship idea. And it is the only grave you ever will succeed in burying that idea in, despite the fact that legalized censorship where established has not made pictures any better in quality than those seen elsewhere. Cleveland, the hot bed of censorship agitation, has found it necessary, notwithstanding legal censorship in Ohio, in order to secure the desired results, to take up the Better Films movement in co-operation with the exhibitors.

"There is a nation-wide desire for the young people's program. I have not found a single town where the leaders of the community were not eager for it, and taking steps to secure it. Usually it is frankly regarded as the alternative of some form of censorship. Where an enlightened exhibitor is trying to meet the wishes of his community, friendly co-operation is established. There is mutual regard and understanding.

"But in every instance where children's plays had been running for a year, there was the same complaint that the supply of films was exhausted. Some were out of print, some were not available on account of closed booking, some had been promised and something else substituted, some couldn't be located, etc.

"It is nothing less than a calamity that at the very time the general federation of Women's Clubs in co-operation with the national committee on films for young people is organizing a nation-wide movement in support of the standardized Young People's Program, there should be this paralysis of exchange facilities. It is analogous to the car shortage on the railroads.

"But in Chicago, Kansas City and St. Louis, I heard golden rumors of a better time coming. Women were organizing circuits of theaters, not only city circuits, but state circuits, film men were cogitating over the exchange problem—and meantime the children and the Puritans are waiting—not very patiently.

"What kind of a bomb would it take in each community to wake the film men up to the adoption of a remedy that lies in their own hands?"

Chicago Manager Instructs Children

It is too bad that every child—and every grown person as well—who has seen or is going to see Universal's adaptation of Jules Verne's story "20,000 Leagues Under the Sea," could not enjoy the same treat which Manager J. J. Lodge of the Studebaker Theater, Chicago, a Jones, Linick & Schaefer house, gave to the children at the special Saturday morning matinee.

During the intermission Mr. Lodge came upon the stage accompanied by a man dressed in the full diver's paraphernalia. In a very scientific manner, but at the same time in words which the little folks could fully understand, he explained the mechanism of the various parts of the diving suit and how the men in the picture could live and breath under water while the picture was being taken.

He introduced his talk by illustrating the meaning of the title "20,000 Leagues Under the Sea," and thereby answering at the outset a question which a great number of thinking children have asked—"How could anyone go down 20,000 leagues?" Mr. Lodge explained the title did not mean that the Nautilus went down to a depth of 20,000 leagues, for we know that is impossible, but that

the length of the voyage which the boat made under water covered a distance of 20,000 leagues.

Then Manager Lodge described the difference between the old and new styles of diving suits and quoted incidents of the dangers in the old methods and the great improvement in the new self-containing suits which have only been in existence for about twelve months. He illustrated by the model on the stage just what function each part of the suit performs, how the diver carries all the apparatus with him to keep the air fresh in his helmet, how he is equipped to inflate his suit with air to withstand the pressure of the water, how the twenty-five pound shoes assist him, and so forth.

The children showed by their very close attention, with much craning of necks and standing up in seats when special parts of the suit were pointed out, that they fully appreciated the thought Mr. Lodge had given to add to their pleasure and their fuller understanding of the picture.

Although this film has been running at the Studebaker for eight weeks the last week the seats were all sold out and hundreds turned away. On Thanksgiving day and the Friday, Saturday and Sunday following—the last four days—a second performance was run each afternoon for all who desired to see the picture.

The special matinee for children has been held every Saturday morning at 10:30, and the management each week has been host to some children's home or orphan asylum.

Vitagraph Publicity Changes

Albert Shelby LeVine, former secretary and treasurer of the Arrow Film Corporation, and former chief of staff to Arthur James, in the Metro publicity department, has been appointed manager of the news service department of the Vitagraph-V. L. S. E., in association with E. Lanning Masters, advertising manager.

To this position Mr. Levine brings an exceptionally well rounded newspaper training on some of the biggest dailies of the country, and a lengthy experience on the New York *Times* and New York *American*.

Beginning his film experience as assistant branch manager of the Boston General Film exchange in 1913, he rapidly won promotion as special assistant to Frank L. Dyer, president of the General Film, and then branched out into publicity for Majestic, Reliance and Mutual. He is well acquainted with every phase of motion picture work, having written stories, scenarios, publicity, and having sold film by the modern methods of distribution. He is also a well-known author of fiction and short stories, having contributed many articles to *Collier's, Leslie's Weekly, Harper's,* and *Everybody's*.

Gordon Laurence, who for the last eight months was publicity manager of the Chicago branch of the Greater Vitagraph Company and previously held the same position in the Cleveland office, has just been elevated to the home office advertising department of that company. Mr. Laurence's experience at the branches has been along the lines of giving practical co-operation to the exhibitors, by preparing for them the kind of publicity, which newspapers want, writing their advertising copy, and making suggestions for their selling helps and theater programs.

At the home office he will work along the same channels, applying the principles of merchandising to motion pictures, which he found so successful on the "firing line."

COLORED MOTION PICTURES

Boston Men Claim to Have Perfected Process Whereby Natural Colors Will Be Shown on the Screen

That colored motion picture photography has come at last is the promise of three Boston men who have spent three years on a series of thirty inventions to perfect the process by which colored motion pictures can be made.

The technicolor process is the work of a Boston firm of engineers and scientists, Kalmus, Comstock & Westcott, Inc. Within a short time, probably three months, the country is going to have a chance to pass on the colored films as the Technicolor Motion Picture Corporation of Boston, as the new company which will manufacture colored pictures is called, is now at work at Jacksonville, Fla.

About a year ago the first extended series of pictures was taken in Florida by the Technicolor process, which proved its real commercial feasibility. During the last year the work has been largely that of standardizing the process in connection with which C. A. Willat, formerly of the New York Motion Picture Corporation, one of the best known motion picture experts and authorities, has been engaged as manager of production.

The Technicolor Company has instituted a distinct and important innovation in the process of motion picture production entirely apart from their own patent process in its portable laboratory plant. This plant consists of a Pullman car which has been bought and made over to do all the work of a developing plant, and is thoroughly equipped as a laboratory.

An all star cast has been engaged and are now at work on the first production, a five-reel drama entitled "The Little Skipper." This is being produced at and near Jacksonville, Fla. The play is admirably adapted for telling a strong, vigorous, gripping story and at the same time for showing beautiful pictures. It is expected that this play will open as a feature production in Boston and other large cities next February and March.

Universal Leases Broadway Theater

Carl Laemmle, president of the Universal Film Manufacturing Company, has completed arrangements for the taking over the active management of the Broadway Theater at Broadway and 41st street, New York, on December 10, in order to present "Twenty Thousand Leagues Under the Sea," the film version of Jules Verne's imaginative story of love and adventure. Two years were spent in filming the unique picture.

New Trade Mark

Kleine-Edison-Selig-Essanay make the announcement that they have decided to use a facsimile of a modern key as their trade-mark and the service will be known as the K.-E.-S.-E. (Keys) Service. They state that they are proving to exhibitors that the K.-E.-S.-E. Service unlocks the doors of opportunity leading to success—hence "Keys."

Playing the featured lead and also directing, William V. Mong of Universal City, is producing "Good for Nothing Gallagher."

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum, MOTOGRAPHY, Chicago.

Chicago's Champion Lemon Squeezer

HAVE you heard of the champion lemon squeezer of Chicago?

That sounds like the beginning of a story about love and romance, but it is not. It is only a story involving the remance of the almighty greenback, and of how a manager induced golden ducats to flow from an unsuccessful house. The man we mention is Emil Meyer, who last May assumed charge of the Broadway Theater at 5206 Broadway, Chicago. This house seats 680 people, but owing to its location or its bills or something or other, it failed to make good.

But Mr. Meyer has ideas of his own. He made every Tuesday night a ladies' night. And he wasn't afraid to advertise. That took care of every Tuesday evening in a very satisfactory manner. Then he began to make his lobby the most attractive, in its own particular way, of any on the north side of Chicago. He placed bouquets of fresh cut flowers around his lobby and made the place look bright and charming. He used roses and other cut flowers and those were replaced each day with fresh ones. He had made some unusual shades for his lobby and auditorium lamps in imitation of poppies and other softly decorative designs.

Last but not least, Mr. Meyer secured the best possible films.

He was always on the job.

His projection never wavered.

And the motto of the house was, "The acme of courtesy to everyone who honors us by entering." Mr. Meyer draws his program in general from Metro, Pathe Gold Rooster, Bluebird, Vitagraph and World. His music consists of that brought out by skillful musicians from a Bartola organ.

Mr. Meyer has placed many a weak-kneed theater upon its feet and made it pay. He formerly managed the Senate Theater at Madison and Halsted streets, Chicago, and later migrated to Cleveland where he held the reins of six houses, including the Main Theater, Atlas, Colonial Gardens, and the Penn Square.

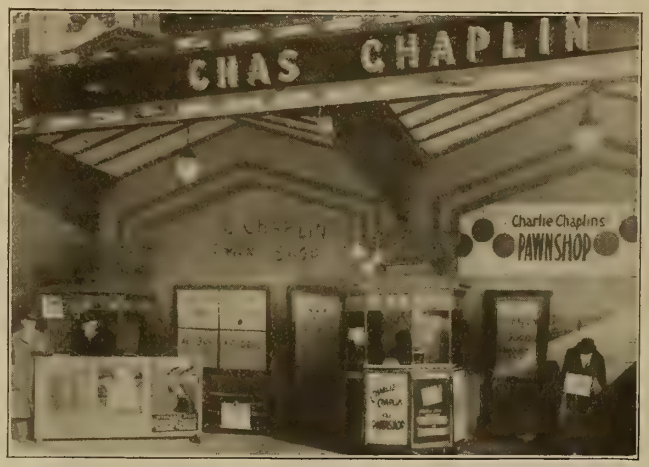
If you are interested in knowing how to squeeze a lemon and to extract the golden juice, write to Mr. Meyer, care of MOTOGRAPHY of Chicago.

They're Alive in Salt Lake City

You can judge an exhibitor by the lobby he keeps.

The accompanying picture shows that the manager of the Rex Theater, of Salt Lake City, Robert Saunders, is enterprising and always on the job with ideas that result in better business. Mr. Saunders claims the display cost $15.00 and the increase in business on the first night more than paid for the expense. A piece of canvas was stretched across the entire lobby of the theater and painted to represent the exterior of a pawnshop. In addition to this old trunks, jewelry, clothes, etc., were used to carry out the idea.

Mr. Saunders is resident manager of the Rex Theater, Salt Lake, which is one of the houses controlled by the Swanson Theater Circuit, who also have the Liberty and American Theaters. The American is said by some to be the finest picture house in the United States.



Unusual and inexpensive lobby displays, such as this one at the Rex in Salt Lake City, get folks stopping, talking, and coming in.

The photograph was taken just after completing the display at 10:30 A. M. In the photograph Manager Saunders is wearing the black overcoat and J. L. Frazier, Mutual branch manager, appears in the light overcoat. The Rex seats twelve hundred people and is enjoying capacity business every day. This house plays "Chaplin specials" second-run, following the American.

Tower of Jewels for New House

Otto Meister of Milwaukee has the steel frame of his new White House Theater and its one hundred foot tower nearly completed. Judging from the description given us by Simeon ("Si") Greiver, general manager of the Balaban-Hershberg film attractions of Chicago, who was there recently, this theater when completed will embody as many unique features as have ever been incorporated into a house devoted exclusively to motion pictures. Mr. Meister has obtained possession of the gems which were used in the Tower of Jewels at the San Francisco exposition. These will be mounted at the top of the tower and a searchlight will be erected on the roof of the Wisconsin Hotel and spotted on the sparklers. This idea undoubtedly will work out well, as the light rays will be reflected for a great distance through the agency of mirrors placed behind the jewels.

The screen will be placed in the lobby end of the

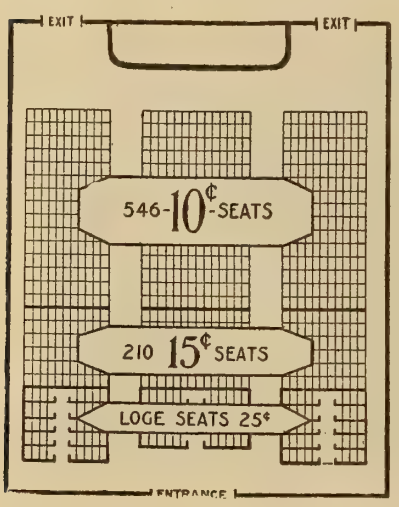
theater. This arrangement, Mr. Meister hopes, will facilitate quickly locating seats, and as the latter are to slope upward from the entrance, a person entering will have an unobstructed view of the entire house.

The operating room is to be equipped with the best apparatus, and every safety device of proven value will be installed where accidents are most likely to occur.

While these are but a few of the numerous innovations found in the plans of this new house, they sufficiently illustrate its novel construction.

Scale of Prices for Picture Houses

Within the past year a large number of theater managers have come to the conclusion that the most efficient manner of making their house pay back a revenue sufficient to cover a constantly increasing overhead and leave a legitimate profit is to arrange a scale of prices for the various parts of the house.



Price scale at the Theater de Luxe, Los Angeles, California.

This plan is, of course, not practical in a very small house, where in most cases the blanket price system is still used. But for fair-sized and large houses many managers claim that the graduated scale of prices is the surest and best business plan upon which to run. Houses with balconies find the price division easy and natural. But any house can make an arbitrary division of its seats and assign the prices according to location, accessibility, etc. Some theater men state that patrons object to a scale of prices when all the seats are on one floor. Other managers say that picture goers soon get used to two or three prices and choose at the ticket window the price they want to pay without question. "The economical rejoice that they see the same show as those in the higher priced seats for a few cents less, and the 'aristocrats' in the fifteen or twenty-cent seats enjoy their class distinction," he says. Legitimate theaters, of course, use the arbitrary price division without difficulty.

One of the many houses that have recently adopted a scale is the Theater de Luxe of Los Angeles, California. The illustration above is a replica of the diagram which the de Luxe runs on the back cover of its program. Below the cut is the statement, "Children over four years of age are subject to these prices."

The de Luxe is one of the finest houses on the Pacific Coast. The theater itself is beautiful and no conceivable service for patrons is overlooked. An example of its unusual service system is seen in the following announcement on the program: "We have a special officer to watch the automobiles in front of this theater." And that, in these days when machines are "adopted" by non-owners by the hundreds, is a real service.

MOTOGRAPHY:

Please find inclosed a few suggestions that you may print in MOTOGRAPHY if you wish. I have tried them out, and they sure worked out well for me. I am glad to give my brother exhibitors my ideas, as the first thing I do when I get my MOTOGRAPHY is to see the ideas others have in running a theater, and I think there are others just like me. Yours truly,

Wm. Merz, Manager, Princess Theater, Chilton, Wisconsin.

Making Your Program Pull

When you have a program of sufficient size it is good business logic to print in it arguments that will knit your patronage still more closely to your house. The following extracts from the program of the Stillman Theater of Cleveland are good examples of effective house organ material.

THE STILLMAN THEATER IS YOUR THEATER

The first principle of Stillman policy is to operate the house for the convenience of guests rather than the convenience of employes. We are anxious to do all we can to make you feel that you are at home here; that any requests you make will have immediate attention; that any little defects of service you may encounter will be made right *immediately and satisfactorily* if you will let us know about them.

Everybody in this theater is here to render you—the patron—courteous and willing service. We fully realize the difficulty of guaranteeing perfect courtesy from all employes all the time, but we do not believe that that is an unattainable ideal for an organization of this size. And we will not excuse any discourtesy, any pertness, or impudence, or indifference to patrons' requests or want from *any* employe of this house.

SHOWINGS

Matinee—The Stillman opens its doors daily at 11 a. m. The feature is on at 11:30, 1:30, 3:30 and 5:30; the comedy at 11, 1, 3 and 5; the soloist at 2:50; the principal orchestral number at 3:20. Mr. James H. Rogers plays an organ solo daily at 4:30.

Evening—The first evening program starts at 7, and the second at 9. Evening showings of the feature are at 7:30 and 9:30; and of the comedy at 7 and 9. The solo occurs at 8:50; the principal orchestral number at 9:20.

RESERVED SEATS AND PRICES

At the evening performances the entire rear of orchestra is reserved (50c); as are loges and boxes (50c). At matinees only loges and boxes are reserved (50c).

Seats may be reserved by telephone, and will be held till occupied—so that you may come at any hour you like and be sure of your seat.

The complete price-scale is as follows: *Matinees:* Entire mezzanine, 15c; entire orchestra, 25c; boxes and loges, 50c; smoking boxes, 25c. *Evenings:* Upper mezzanine, 15c; lower mezzanine, or orchestra (front), 25c; orchestra, rear (reserved), 50c; boxes and mezzanine loges, 50c; orchestra loges (unreserved), 50c; smoking boxes, 25c.

WHAT YOU MAY EXPECT TO SEE HERE

Broadly speaking the Stillman intends to show the best films it can buy—excluding only long spectacles, such as Griffith's "Intolerance" and Ince's "Civilization," etc. Any feature film which is not more than six or seven reels in length, and is so good that it stands out among current releases, properly belongs on the Stillman program—and we will secure it if we can.

We will not show *any* film, whatever name it bears, whoever it features, or under whatever auspices it is released, that we do not believe to be a *good* film—a film *notably* better than the average production. We intend to show only such picture-plays as will make you feel sure of *always* finding a good feature here.

GET ACQUAINTED WITH THE HOUSE

Men's rooms are located in the basement (west side) and on the west side of the mezzanine lounge. Women's rooms are off the reception room (lobby floor), and the east side of the mezzanine lounge. Our patrons are invited to make free use of the reception rooms, lounges and checkrooms. Checking service is always free—and the house is operated on a strictly no-tip policy.

Director George Marshall of Universal City has under production a two-reel western drama, "Testing His Devotion."

Improvements at Balboa studio recently inaugurated by Business Manager Manning are aimed to make Balboa the "Studio Beautiful" of Southern California.

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, DECEMBER 16, 1916 Number 25

The Theaters Must Be Kept Open Sundays

IF those stern and dour legislators of 1800 could see the trouble their blue laws are making to this day, they would probably come as near smiling as their temperaments ever permitted. For they worked so successfully against the crime of happiness and joy that their descendants even yet have not managed to escape the gloom.

When the appellate division of the supreme court decided November 22 at Albany, New York, that Sunday picture shows were illegal in at least a part of that state, it had to go back a hundred years for its law. A court, of course, considers only the statutes. There is the law; the people have never seen fit to repeal it, and so it stands—perhaps until doomsday.

Progress and the pursuit of happiness are often seriously interrupted by the resurrection of laws that have lived their allotted span and should be dead and buried. They were drawn before even the dream of modern life. Worse than that, they were drawn by men who can only be characterized as, and must be acknowledged to have been, fanatics. It is hardly reasonable of us that we allow the fullness and usefulness of our lives to be hampered by the narrow prejudices and the bigotries of those joyless ancestors whose doctrines we, today, cannot even regard seriously except when ancient records force them upon us.

Sunday closing of picture theaters has no argument. Examine those who favor it, and you will not find among them one who is broad enough and kindly enough to entitle his views to consideration. Those who would dictate the conduct of mankind must first prove themselves human. They must be actuated by love, not by evil suspicions and a joyless spirit. Love of humanity and an understanding of the conditions of life never yet consented to the Sunday darkening of picture screens.

The plea that twenty-five per cent of picture show attendance comes on Sunday is a potent argument for the Sunday show. It proves that the people want it—an unnecessary proof, since we have all known it right along. Put Sunday closing to a popular vote in any state, and what chance would it have? Ninety per cent of the people would cast their ballots for unrestricted Sunday shows. Nor would they even limit the character of the shows; for what is fit to see on week days is not improper on the Sabbath.

Though we have always felt strongly on this subject, our main purpose in discussing it at this time is to pay tribute to the work of the National Association of the Motion Picture Industry. That aggressive organization—the first potent force the picture has ever found, in spite of previous attempts—is demonstrating daily a remarkable efficiency and a surprising capacity for work. Its action in calling a special session of its executive committee as soon as the court had handed down its blue law decision; its successful appeal for support to the newspapers of the state, which brought out a flood of Sunday-show editorials and other publicity for the movement; its prompt enlistment of the aid of civic organizations, women's clubs and social workers; all these immediate, forceful and effective steps prove beyond argument the immense power of a properly organized association, and place the duty of membership upon all factors of the industry.

A great many things affect, directly or indirectly, the prosperity and progress of the motion

picture art, and we anticipate that all of them sooner or later will face the vigorous attacks of the association. But the Sunday closing situation, for the amount of harm it can do, is in a class of its own. By cutting off one-fourth of the income of those unfortunate exhibitors who come under its ban, it can convert their living profits into unsupportable losses. By depriving millions of people of decent entertainment on their one day of freedom, it can drive husbands and fathers to the saloons, children to the streets and wives and mothers to the despair of loneliness.

The Sunday picture has saved all these things to humanity. It has put saloons out of business, and so has kept families together and saved many a man's job on Monday morning. It has kept children out of temptation while it delighted them with its sugar-coated instruction. It has injected happiness into the drudgery of countless women.

Sunday pictures are as necessary as government. They make the world fit to live in for those unfortunates—there are millions of them—who have little other happiness. To take them away is a crime against the human race.

The Increasing Theft of Films

PRONOUNCED increase lately in the amount of film stolen accentuates the fact that film has become a commodity of recognized intrinsic value. When releases were so few that everybody knew where each print of a subject was located, the film thief had a hard time of it, and the reward of dishonesty did not offset the risk. Now there appears to be a market somewhere for stolen pictures, if the number that have disappeared this year is any guide. All of which points to the necessity for more protection for loose films and less carelessness in handling them.

A reel of film in a tin box is comparatively light and portable. It is small enough so that a man can easily conceal it under his coat. Added to these facilities for theft is the fact that its market value is around a hundred dollars. And even under the difficulties that beset the seller of stolen goods, it will probably bring more than the average article of the same value.

Very few commodities that pack in so convenient a bundle are worth so much money. Outside of jewelry, the average hundred dollar package of even the most precious of merchandise is much more bulky than a can of film. In the fine arts, for example, such as paintings and bronzes, there is seldom a hundred dollars' worth of material in less than forty cubic inches.

Thieves are accustomed to working on small percentages. Not long ago a jewelry thief in Chicago confessed to getting less than a hundred dollars for a thousand dollars' worth of gold and diamonds he had taken laboriously from numerous victims. The thief who could get fifteen dollars for a new roll of film would probably think himself well off, considering the ease with which he can ply his trade in picture circles. And we imagine he could get much more than that if he knew anything about the business.

Add to that the fact that the stolen print may be duped by making a negative from it and any number of prints from the negative, at a cost of about forty dollars a reel, and it becomes evident that film stealing offers broad possibilities to the enterprising crook.

A good many motion picture men who know the worth of a picture on the screen do not seem to realize its value in the can. They fail to provide the precautions that would be thrown about a commodity of equal value and equal portability in any other business. Leaving unguarded a wagon containing cans of film, perfectly accessible to every passerby, is rank carelessness, and invites and actually tempts dishonesty.

Every man who handles a package as valuable as a reel of film should be made fully responsible for it while it is in his care. This includes, of course, not only the exchange and theater employes, but the "pick-up man"—that new profession of the industry that is coming into greater use every day. Every pick-up man should be ready and willing to carry a bond equal to the value of all the films that are likely to be in his possession at any one time. With that guarantee of responsibility and the enforced exercise of ordinary care by employes of the exchange and the theater, the theft of films should be reducible practically to zero.

Danger is Her Regular Diet

PEARL WHITE, THE CAPTIVATING GLEAMER OF MANY A PATHE THRILL

By Genevieve Harris

"IF *it* is going to get you, *it* will get you; that's all. I'm not afraid."

The writer had heard this sentiment expressed before, the dread and mysterious "it" meaning death or other disaster. The first time it was a cowboy, trainer of "outlaw" bronchos, who bolstered his statement of fearlessness with this explanation. Later an automobile racer expressed his belief in similar words. An aviator also shifted responsibility for his future with the same expression. And recently it was a girl who explained her theory of life with the fatalism which had characterized those who daily come close to death, a girl whose exploits have combined the danger of the rough rider, the speed king, the bird man.

"No, I am never afraid," declares Pearl White, star of countless Pathe serials in which her deeds send a thrill of cold terror to the hearts of spectators, but leave their doer calm and unafraid. "It's all in the day's work. And if *it* is going to come, I can't avoid it. So I don't worry. No, I don't crave danger and excitement. My idea of a lovely time is to curl up under a tree in a quiet garden, and read a quiet story. I like to play around on the farm. The other things—the mad auto races, leaping from express trains, plunging into the ocean waves, all that is routine, every-day work, with the accent on the work. It's my business, and I do it thoroughly, I think, but my pleasure is in the quiet, homey things, like any other girl."



A gripping little Pathe drama in three squeals featuring Mr. A. Swine, ably supported by Miss Pearl White. No wonder the leading man grins. We would, too, if Pearl should grab us around the solar plexus.

She is a business-like person, Miss White, forceful, almost brusque. Her eyes, hazel brown in color, are a little tired, as though, after all, a life of hazard is hard for a girl. You wonder if she is a bit sad, until she smiles, a brief flash of sunshine which entirely changes her expression. As she talks, in even tones, you find yourself waiting for that swift smile which banishes the little shadow of sadness you thought you read in her eyes and on her lips.

"I work hard, and there isn't much fun in the work. I know it is dangerous, but it isn't the danger I mind. It is that I have so little time to do the quiet, enjoyable things. I regret this sometimes when I'm weary of thrills and dares. But I wonder if a quiet life would really satisfy me. You see, even as a child I longed to do dangerous things. My ambition was to be a circus rider. My father wanted me to do something less perilous, but somehow my heart wasn't in feminine pursuits, like sewing and keeping house. So I went into the circus, from that to the stage, and now I'm in pictures, which make my circus thrills seem tame.



The conventional Miss White and otherwise. The otherwise pose is as she appeared in "Hazel Kirke."

"Stage work is easier than pictures," continued Miss White, "but I have had greater success in pictures. We don't boast that our serials are of great artistic value, you know, but they certainly are successful. They entertain the people, which pleases us."

Just at present the dangers of war are engaging Miss White's attention, and in the title role of "Pearl of the Army" she has the role of an American Joan of Arc in the new Pathe serial, a story which, it is announced, will outrival in interest the Pathe navy serial, "Neal of the Navy." Pearl Dare, her name is in the story, certainly a fitting one. As Pearl Dare, she will in the patriotic serial, awaken her countrymen to their dangers, and risk her life again and again for native land. For, as she says, risking her life is the thing she does best. And trusting to the lucky star which keeps the dreaded "it" away, she will carry this, as she carried the other thrillers, to a triumphant finish.

WHITE EAGLE COMPLETES FILM

"The Circle of Mystery," Five-Reeler Completed by Producers of Polish, Russian and Jewish Stories

The central location of Chicago has again led to its being chosen as the home of a new motion picture producing company, the White Eagle Cinematograph Company. This company was organized this fall for the purpose of reproducing famous Polish, Russian and Jewish literature and history in five-reel feature films, and now announces the completion of its first five-reel picture, "The Circle of Mystery," taken from the Polish play "Zaczarowane Kolo."

It has the field entirely to itself, as there is no company at the present time engaged in producing films of any one exclusive nation, and carefully saving every ratio characteristic. All this has been most carefully carried out in the first picture.

The cast being an entirely Polish one, with such great names as Adamo Didur, basso of the Metropolitan Opera Company, New York City; Wladek Zbyszko, the great wrestler known throughout the world as the "mighty son of Poland"; Wanda Zarska, formerly leading lady of the National Theater, Warsaw, and many other well known Poles. The costumes and scenery are entirely Polish. The readers are in both Polish and English, in fact the whole atmosphere is as completely Polish as though taken across the sea, and imported directly by this company.

This company was particularly fortunate in securing Mr. Szuwalski as director general. Some of his work is well known on the screen, as he produced for the Vitagraph company several Russian plays of exceptional merit. Mr. Szuwalski writes and speaks the various Slavic languages fluently, and is thus able to translate all the scenarios that he will direct for the company.

William Buckley was formerly with D. W. Griffith and the Famous Players, better known to the film loving public as appearing with Mary Pickford is the production manager. The technical direction is in the hands of Frank J. Boyle, who has had experience not only with Chicago companies, but also on the coast.

Messrs. K. M. Scoville and C. E. Martin are the prime factors of this company. Mr. Scoville being the original one interested and realizing the value of Mr. Martin's business connections, induced him to join in the enterprise. While Mr. Martin has lived in Chicago all his life and is better known in business and financial circles than Mr. Scoville the four years the latter spent here in Chicago, have won him an enviable reputation as an efficiency and publicity expert. Taken as a whole these five men form a well balanced organization to conduct the affairs of a motion picture company. If they keep up the standard they have established in this first picture they will soon place the White Eagle in the same strong limelight that many of the older companies are enjoying both from an artistic and financial viewpoint. They have looked carefully ahead to the future, and have some of the best known actors in the world on their payroll; really great artists who are more than well fitted to portray the stirring stories that this company is so ambitiously planning to produce.

The Universal Joker company is filming one-reel comedy, "Trunks and Trouble."

"Charity?" Makes People Think

"Uncle Tom's Cabin" was criticized because many people said that it exaggerated the conditions of slavery, that it was unfair. But it made a nation think and was instrumental in making a nation act. It hit the high spots of the situation. All conditions were not so bad as represented by the pen of Harriet Beecher Stowe, but many were.

In "Charity?" the great sociological drama by Linda A. Griffith, released through the Mutual Film Corporation, November 27, is represented extreme conditions in the misuse of charity funds. Conditions among the poverty stricken and among the institutions which deal out aid are not always so dark as pictured in the strong, tense, compelling story of Mrs. Griffith. But she has done what Harriet Beecher Stowe did in the days of slavery, and what Charles Dickens did with "Oliver Twist." She has hit the high spots of the charity problem. She will make people think, and when they have thought about it, they will act and will remedy conditions in all the sort of charity institutions, especially orphanages, against which Mrs. Griffith makes her attack.

Just a Little Call

Crane Wilbur, the well known screen star, recently paid his respects to Harold Lockwood and May Allison, at the Metro-Yorke studio, Hollywood, Cal., accompanied by his personal representative, Don Meaney.

Henry Otto, the director of the two Metro stars, expressed disappointment at not being able to film Mr. Wilbur in the production then under way, Mr. Otto's own picturization of Marie Van Vorst's famous novel, "Big Tremaine." But Wilbur had an idea.

"If I can't act in your picture," he said, "I can at least have my photograph taken in the setting of the play." So, although work was over for the day, the floor manager had the set put up again and with the staircase of the Tremaine home as a background Cameraman Tony Gaudio took a photograph of Lockwood and Allison and their director, with the visiting star and his representative.



"When star meets stars." Crane Wilbur (at right) visiting Harold Lockwood and May Allison at the Yorke-Metro California studio. Don Meaney, representing both Mr. Wilbur and Motography, is on the left; next Director Henry Otto, then the player people.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

FOR the opening of "War Brides," the special Brenon-Selznick production, at the Studebaker Theater, Chicago, on December 5, Jones, Linick and Schaefer, the prominent Windy City film men, issued engraved invitations to the trade and press.

Mrs. Starbuck, since the death of her husband, has been running the Star Theater at Montevideo, Minnesota, with very good success.

C. C. Whelan has accepted the position of manager of the Kleine, Edison, Selig and Essanay Exchange, Chicago, with headquarters at the Kleine offices.

S. L. Rothapfel, managing director of the Rialto of New York, addressed two hundred members of the exclusive Colony Club recently. His subject was "The Motion Picture and Its Future."

The Sandon Brothers of Mankato, Minnesota, not only run a motion picture theater but furnish the orchestra themselves. This orchestra is also an important part of the big city orchestra.

The Rialto Theater of Chicago will have one of the largest pipe organs of any in the city when it opens on Christmas day. It is forty feet in height and has a base of twenty-five feet. Its cost is in excess of $15,000.

Proprietors of two cinema shows were fined $25 each in municipal court at Kansas City for failure to allow the censor for the public welfare to view the films before they were exhibited. One of the films, entitled "Purity," was later condemned.

Members of the Motion Picture Exhibitors' League of Dayton, Ohio, are manifesting displeasure with the intention of the city to conduct motion picture entertainments at community centers. However, only educationals and industrials are to be shown.

A new ordinance regulating the prevention of fires in film exchanges has been adopted in Washington, D. C. A special committee of the Chamber of Commerce has recommended that the film campaign be given sufficient time to secure other quarters where it is necessary in order to meet the new regulations.

"Hiyu-Skookum-Pow-Wow-La-Push" is the name of an unusual picture being shown at the Rialto Theater, New York. It is Chinook for "One Hell Roaring Good Time." The picture shows the celebration indulged in by the Indians of Northwestern Washington after an extraordinarily profitable seal hunt.

The Dallas Automobile Club, of Dallas, Texas, has defied the Dallas board of censors and has arranged to show the film "Purity" at a stag social given by the club to its members. The principal feature of the evening's entertainment will be the showing of "Purity," which none of the downtown theaters were permitted to run. The management expects a large crowd.

That the moving picture censorship law in Kansas will be changed by the legislature, this winter, is certain. The governor wants the appeal board eliminated. At present all appeals must be passed upon by the governor, attorney general and secretary of state. The attorney general will recommend that the personnel of the appeal board be changed and is in favor of shifting it to the superintendent of schools.

A film produced at the Oklahoma Agricultural and Mechanical College which shows the college and its activities is being sent throughout the state for exhibition at motion picture houses. The picture was made a few weeks ago for this purpose. It shows college students in varied activities. The film is entitled "The Aggies in Their Own Home Town." Its object is to get the people of Oklahoma to know the A. & M. College.

The Baptist General Convention of Texas at Waco adopted a resolution against picture shows on Sundays. Bishop E. D. Mouzon of the Methodist church, while presiding over the annual conference at Muskogee, Oklahoma, last week, stated that all moving pictures were degrading and vile. Bishop Mouzon was very bitter in his vituperative denunciation of moving pictures—to which the local press took exception in very positive terms.

While in Chicago on December 5 Mr. and Mrs. Jospeh M. Schenck (Norma Talmadge) of New York, accompanied by Mr. and Mrs. Marcus Loew, were guests of Aaron J. Jones during the day and at the premiere performance of "War Brides" at the Studebaker Theater that evening. Mr. Schenck is on his way to California where he expects to sign Roscoe Arbuckle for Selznick Pictures.

The New Crescent Theater, in Ithaca, New York, opened November 27, showing Marie Doro in "The Lash." The New Crescent is under the same management as the Star Theater, Dr. Howe and Mr. Charles Hamer. The house will seat 1,300 pople. It is one of the finest in the state and equipped with the most modern apparatus throughout, beautifully decorated, catering to the very best people. The policy will be photoplay features exclusively.

M. L. Dix, of Mitchell, S. D., sent us the following letter: "In reading over your split reel notes in November 25 MOTOGRAPHY I noticed an article on Dr. A. J. Dix of Mitchell, which is entirely incorrect. A. J. Dix, manager of both Metropolitan and Gale Theaters, opened his theaters for the first time on Sunday, October 8, and has been running every Sunday since that date. He was arrested and had a jury trial. The case was promptly dismissed, as the jury disagreed. Both the Gale and Metropolitan Theaters are open to their patrons every Sunday and I expect to continue to be."

In its handy little eight-page folder program the La Salle Theater of South Bend, Indiana, prints the following query to its patrons:

One of the unexplainable ones in our business is why more of our regular patrons do not start with the opening of our feature picture. It would seem that it certainly would be more enjoyable in watching a picture story lasting an hour, to see it from the very first rather than hind-end foremost. How many in reading a book would think from choice to commence in the middle of a story, reading the last part before the first? It would seem that in a picture story on the screen the same would apply, but really in a great majority of cases, this is utterly ignored, and even by the confirmed picture fan. We publish our time of starting our shows, and for five week-days this schedule can be relied on within a minute or two, and much more so than the time of the Grand Trunk trains, and by remembering the time, 1, 2:15, 3:30, 4:45, 6, 7:15, 8:30, 9:45 and 10 p. m., you will certainly enjoy the La Salle the better. TRY IT!

G. H. Tooker, manager of the Regent Theater, Elmira, New York, has adopted a novel policy of pleasing his patrons and the townsfolk of Elmira. He has inaugurated a new system of giving free organ recitals on Sunday at the theater, accompanied by local vocal talent. The plan is not worked as an advertising stunt and no mention is made of the regular show or the week's program except the regular lobby display which appears at all times. Mr. Tooker's idea is to get in the house people who are ordinarily not attending the regular shows and let them see what an elegant place it is. These recitals have proven so popular that he is turning people away every Sunday. Indirectly it has proved to be as good an advertising medium as could be planned and it is having its effect as any showman would expect.

State Rights the Coming Thing

By Harry A. Sherman

President Sherman-Elliot Company

In the past two months since I have been in New York exploiting the Selig production of "The Crisis," I have learned that the biggest opportunity today in the motion picture industry is the manufacturing of a good big photoplay with the story based on a well-known novel, written by a famous author, to be exploited on the state rights territorial basis.

I think that the five-reel photoplay, unless it is far superior to the average program five-reeler would not interest the state right buyer unless it be of a sensational character, and in that type I personally am not interested, and the better class of state right buyers are becoming less interested in the so-called anti-vice pictures each day. What the people want is what the exhibitor wants, a picture partly spectacular with plenty of action and a good consistent story. It is important and valuable if your story is by some prominent author. To my mind, the play is the thing.

From a manufacturing standpoint, a play of from eight to ten thousand feet, well directed, can be produced at a cost of thirty-five to forty thousand dollars, add ten thousand cost for exploitation and advertisements, this will bring your total cost of production around fifty thousand dollars. A good picture will bring, in the United States and Canada, one hundred to one hundred and ten thousand dollars with an additional ten to fifteen thousand dollars for foreign rights. A producing company producing two or three of these a year will net itself an excellent profit on a very moderate investment.

A great deal depends upon the exploitation of a film. Make absolutely sure that you have a good picture with a good story, well directed, then advertise. Let the people know what you have—"It Pays to Advertise." This applies to the exhibitor as well. Our method of handling big pictures throughout the West is to bill a town and the surrounding country in the old circus way. I use a lot of paper.

We handled the Vitagraph's "Christian" in Minneapolis. I asked one exhibitor twelve hundred fifty dollars for a week's run; he was astounded, but in addition we told him he would have to contract to spend five hundred dollars on pubilicity and also to put out sixteen hundred sheets of advertising paper. Well, he charged twenty-five cents admission, the first time it had been done in Minneapolis. At the end of the week, he took in eight thousand dollars and cleared about twenty-five hundred dollars profit.

We will continue our successful methods in the West with "The Crisis." We have all the Western States including Illinois. In the East, we are releasing it to state right buyers. Where we play the show on the road we do so on a percentage basis only. We expect to have ten companies carrying about twenty-five men each of "The Crisis" by January 1. We have six "Ramona's" and eight "Birth" companies now on the road. You can estimate the extent of our organization when I tell you that our Minneapolis payroll per week reaches eighteen thousand dollars. We have over two hundred fifty musicians on our payroll.

We also have offices in Minneapolis, Denver, Chicago, New York and Boston.

Powell Starts on First Mutual

Frank Powell has started work on the first of the productions to be made by the new Frank Powell Producing Corporation and released through the Mutual.

This is a picturization of "The Greater Woman," a play by Algernon Boyesen which has been acted extensively on the continent, and in which Marjorie Rembeau, recently signed by Mr. Powell to appear in a series of pictures, will make her screen debut.

Miss Rambeau, who has achieved nationwide recognition as an actress of unusual attainments through her performance in "Cheating Cheaters," current at the Eltinge Theater, is said to have in "The Greater Woman" an admirable vehicle for her initial appearance in pictures.

Following "The Greater Woman," Miss Rambeau will be presented by Mr. Powell in a series of screen adaptations of noted novels and plays by well-known authors.

Supporting Miss Rambeau in "The Greater Woman" are Aubrey Beattie, long and favorably known as an actor in Broadway successes, Mary Steele, Hassan Mussali, and Josephine Park, who has just completed an engagement covering a year and a half under the direction of David Belasco in "The Boomerang" at the Belasco Theater.

While Douglas Fairbanks was in San Diego staging scenes for the Triangle Fine Arts comedy drama, "The Pet of Paragonia," his picture "American Aristocracy" was playing at the Superba Theater. Fairbanks made a speech at the theater, which was jammed at every performance. The newspapers at San Diego gave columns to the event of Fairbanks' visit to San Diego.

With Harry Carey as the featured player, Director F. A. Kelsey of Universal City is filming a two-reel western drama, "His Friend."

First Aid to Theater Men

BY S. L. ROTHAPFEL

IT is a wise man who studies what the "other fellows" are doing, but are you using judiciously the information which you gain from this observation? Just because the man in the next block makes a dismal failure of some special scheme which he tried, is that any reason why you should also fail if you try it in your house? The fault may not have been with the plan but with the manager and the way in which he carried it out, or the conditions under which he had to work.

Have sufficient confidence in yourself and your ability so that if you hear of a clever scheme which may have originated with someone else but was not a success with them you will be brave enough to try it out yourself according to your own methods and your own judgment, and with the assurance that you can make a success of it.

Do not allow some other man's lack of good business methods to dishearten you. Because one manager could not "swing it" is no reason that you cannot. Because one theater is a failure does not signify that yours will be a failure also. Use the missteps of the rival theaterman not as a means of discouragement to you but as an incentive to better work on your own part.

106—I don't know as I really have any right whatever to infringe upon your time when there are so many people in the motion picture theater business that really need your help but I need it too for just this once and the manager of the motion picture theater which I attend said that he thought you could help me out. Our Ladies' Aid Society of the church wants to give a motion picture entertainment to raise some money for the church but do not think that it would be just right to have the regular pictures which are shown in a motion picture theater and besides we would like something different from what the people can see any night. The manager of the theater in the neighborhood is a member of our church and has offered to donate his theater and his operator and run anything we select but he does not know where to procure them and advised us to seek your advice. We thought we would like some industrial film—by that I mean some film which shows how some product is made or an instructive picture of some kind along this line. Can you suggest any pictures that you believe would be good and where we can procure them. I assure you that we will appreciate your courtesy in this matter very much and hope we are not stealing the time which belongs to some real theater man.

You are certainly most welcome to any information which I can give you and do not feel for a minute that you are taking away any time which belongs to someone else. I am only too willing to help anyone out if the information desired is within my knowledge to give, and it is seldom that I have the honor of being questioned by ladies.

I do not know of very many industrial films but perhaps you can find something you want from the few I can give you. The following films I know are available: The Chicago Mercantile Company, Chicago, Illinois, has a millinery film; Amoskeag Manufacturing Company, Manchester, N. H., has a six-reel film showing the making of cloths; Marshall Field & Company, Chicago, Illinois, has a film showing lace making at Zion City, and I believe one other film showing some phase of their industry; the Henry Disston & Sons Manufacturing Company, Rochelle, Illinois, has a story of "The Making of a Saw," other companies which have films depicting their industries are Proctor & Gamble, Cincinnati, Ohio; Postum Cereal Company, Battle Creek, Michigan; H. J. Heinz Company, Pittsburgh, Pennsylvania; and Chase & Sanborn, Chicago, Illinois.

I hope that from this list you can find something that will suit your needs, and if I can be of any further assistance to you at any time please do not hesitate to write me.

107—I have booked a serial for Saturdays which is proving a lemon. There are a few people in the neighborhood who are following it and come for it each week but most of them have gotten disgusted with it because it is so long drawn out they have lost interest, and never were very much interested in it for that matter and it is rather killing my Saturday evening performance and I have eight more episodes of the thing yet to run. Can you tell me any way I can renew the interest in it or still show it and not get the people too disgusted because it is still running?

A manager has to be a pretty good judge of his audience in selecting a serial which will hold their interest. In some theaters the people do not seem to care for the continued photoplay and in other neighborhoods they will come as regularly as clock work to see that serial each week. Also unfortunately too many of our serial plays do not stand up to the end, and are very much padded or long drawn out so that you cannot blame the people from becoming disgusted. I really think that if you feel these two reels each Saturday night are killing your program that your safest plan is to simply stop running the film. You will probably find that you will lose less money by simply shelving the remaining eight episodes than if you ran them and the people stayed away on that account.

If you think there are a sufficient number of your patrons who would like to see the remainder of the story why do you not advertise that you will run it at only one show in the evening, at the first run, perhaps, or if it will reach the people who desire it run it at one performance in the afternoon. This compromise might give you just what you want—it would eliminate the serial from the regular evening's performance and still it would be available for those who desire to continue it.

108—I have been paying a great deal of attention to the music in my theater, have a good organ and orchestra and have been giving some very exceptional music. After I go to so much trouble to plan this musical program I feel that a very great many of the people in the audience do not appreciate it and do not really understand what it is all about. You have such great success with your musical program in your theater that I wondered if you could help me out with this point. In other words when I put so much time and thought on it I want the people to appreciate how good it really is.

What makes you think the people do not appreciate your music? Just because they do not say so in so many words is no sign. I will admit it does help to have someone tell you just what they think of things and show that they do appreciate your efforts and I have had some very gratifying letters and commendations along this line but at the same time I know there are hundreds of people enjoying the music at the Rialto who never think to say anything about it.

If you want them to appreciate the value of the selection itself why don't you try educating your audience a little along this line. In your program after the musical number give a sketchy little account of the composer or what the selection is meant to convey. If the solo is a

little Irish love song tell the people so, or if the overture was originally composed for some special occasion remark about it. In this way giving the people a little better knowledge of the theme of the composition and its history may make them more interested in the music so that they will pay more attention to it, become more critical and enjoy it better, and also realize more what you are trying to do for them along this line.

109—Some women certainly are dreadful pests. I am willing to allow them some consideration in the censoring of my films which I show at the Saturday afternoon matinees but I see no reason why I should show such namby pamby things as they want. The young people would be more than disgusted if I did so. The latest thing some of the women have complained of is that I have shown cowboy and Indian pictures and these contain too much rough stuff and too much gun play and they know it is against the rules of the National Board of Censors to show these. I am not sure that the Board of Censors ever made any statement about pictures of this class in connection with children but I don't believe the ladies are correct in their statement anyway. I know the young people all enjoy the western pictures for they always tell me so and ask that I have more for them.

You must always take into consideration the fact that the women mean well and are really trying to help the exhibitors but sometimes I am forced to admit that they ask a little more than is necessary. It is true as you say that the children never tire of the western plays and always seem to enjoy them, and I, for one, can see no objection to their seeing all they desire. What boy does not love the galloping horses and the freedom of the cowboy life?

As it happens this time the ladies are in the wrong for the National Board of Review does sanction just these same pictures for the young people. If you happen to have a copy of the "Principles Governing the Selection of Motion Pictures for Young People Under Sixteen" put out by the National Board, under article 9 entitled "Pictures of Action," you will find the following: "Clean pictures of action are wholesome and should be shown. The fact that they command attention, grip the interest and hold young people spellbound is an element in their favor. This group includes pictures of adventure in automobiles, trains, on horseback and in boats. It also includes the vast range of pictures in which there is the chase and pursuit. It deals with films depicting cowboys, Indians, soldiers and detectives as well as historic pictures, in foreign lands, during Colonial or Medieval days and in 'out of the way' corners of the earth. The hero should be shown as successful against odds. There is some danger in showing the details of individual action in connection with war. The incidents of such pictures are qualified by paragraphs that follow in different parts of the 'principles.'"

If you are trying to select any pictures especially fitted for the young people it would be a very good idea for you to get a set of the principles from the Board. A letter asking for a copy addressed to The National Board of Review of Motion Pictures, 70 Fifth Ave., New York City, will bring you the desired list of what is and is not good to show to young people under sixteen.

Vosburgh with Ince

Alfred Vosburgh has been engaged by Thomas H. Ince to play opposite Enid Bennett in Triangle-Kay Bee productions. This is Mr. Vosburgh's second connection with the moving spirit of Inceville, having been a member of the old Kay Bee and Broncho companies.

FIGHT SUNDAY CLOSING

Film Industry Up in Arms Over Proposed Ban in New York State for Sunday Closing—Forces Join to Fight Decision

The 1,600,000 pleasure seekers in New York City, which is the estimated number of people who attend motion picture theaters on Sunday in that city alone, are loud in their protest against the ominous note sounded by the Appellate Division of the Supreme Court in its recent decision that it is illegal to exhibit motion pictures on the Sabbath. But to these people it is not such a calamity as the Sunday closing law will be to the exhibitors and the producers, and it is these members of the film industry who are uniting to fight the decision.

The film producers and theater managers have entered into a campaign to defeat this legislative measure and all their available power will be exerted to protect their mutual interests as well as those of the theater going public, which makes possible the prosperity enjoyed by the motion picture industry.

An estimate of the average number of people attending picture houses in New York City alone shows the great increase in the Sunday attendance, the one day on which many people are able to seek this pleasure.

A conservative estimate places the number of film theaters in New York City at 1,000, with a total seating capacity of 575,000.

The daily attendance averages at least 1,250,000 persons, while the Sunday patronage even exceeds that startling number. For on the Sabbath Day—the day on which the reform element would darken film houses—1,600,000 amusement seekers turn to the motion picture.

A poll has been made of the members of the New York State Legislature on this question of a closed Sunday for motion picture theaters, and their opinions on this subject would indicate an interesting and heated session when the Legislature convenes.

There appears to be a decided difference of opinion between the members from the rural districts and the city dwellers; the former almost invariably endorse the ban and the latter are bitterly opposed to it.

The state senators and assemblymen from city districts are almost unanimous in declaring their belief that the Sunday ban would be unjustifiable. On the other hand, the advocates of the darkened theaters seem to be divided as to their reason for their stand. Some believe it sacrilegious to show pictures on Sunday, while others simply go on record as "opposing an amendment to the code."

Cast Returns From Cuba

Pauline Frederick, Thomas Meighan, her leading man, and the rest of "The Slave Market" company have returned from a four weeks' stay in Cuba, where the Famous Players adaptation of Frederic Arnold Kummer's play, "The Slave Market," has been staged. "The Slave Market," which is being directed by Hugh Ford, is a pirate story, full of thrills and out-door action. Pauline Frederick is a Spanish girl who falls into the hands of "Firebrand" and his blood-thirsty crew, who hold up the ship on which she is sailing from Spain to Port Royal.

Vitagraph's Fifteen Episode Serial

CHARLES RICHMAN AND DORTHY KELLY STARRED IN "THE SECRET KINGDOM"

VITAGRAPH'S new fifteen episode serial, "The Secret Kingdom," will be released through Vitagraph-V. L. S. E. exchanges on December 25. Charles Richman and Dorothy Kelly are starred in this serial, which was written by Louis Joseph Vance. Theodore Marston and Charles E. Brabin directed the production.

An unusual feature in connection with the production and release of "The Secret Kingdom" is that all fifteen episodes are now completed and have already been shipped to the various exchanges, so that the exhibitors in any part of the country can see the whole serial or any part of it before booking it.



The emotional artillery of Vitagraph's new serial, "The Secret Kingdom"—Arline Pretty, Joseph Kilgour, Dorothy Kelly, Charles Richmond. The last two are starred.

The first two episodes of the serial are each three reels long. The remaining thirteen chapters are in two-reel lengths. For this reason the exhibitor is enabled to show the first two installments of "The Secret Kingdom" as a six-reel feature, thus creating a greater interest in the serial because it has been made the backbone of the day's program.

This innovation also has made possible the booking of "The Secret Kingdom" for more than the usual one or two days' showing for each episode at a theater. Where it has already been booked as a feature, several of the Vitagraph-V. L. S. E. exchanges report that the theaters so booking it have arranged to run succeeding episodes for four, five, and even seven days each.

Newspaper and Magazine Publicity

A thorough-going newspaper and magazine advertising campaign has been prepared for "The Secret Kingdom." The advance one-sheets are now in the hands of all the Vitagraph-V. L. S. E. exchanges. They show Mr. Richman and Arline Pretty, who plays the part of Princess Julia in the romantic land of "The Secret Kingdom." Other paper prepared for "The Secret Kingdom" includes one-sheets, three-sheets and six-sheets on each episode; complete sets of eleven 8x10 black-and-white photographs and two 22x28 colored photographs for each episode; artistic heralds covering each installment of the serial; one and two-column cuts of the stars and scenes in the various episodes, banners, etc., for decorating the lobby and exterior of the theater.

Full-page, half-page and page advertisements, together with the fiction version of each chapter of "The Secret Kingdom" will be used in the following papers in connection with publicizing the serial: New York *American,* New York *Journal,* Chicago *American,* Chicago *Examiner,* the Boston *American,* Washington *Times,* Philadelphia *North American,* Pittsburgh *Sun,* Cleveland *Leader,* Buffalo *Courier,* Milwaukee *Leader,* Minneapolis *Daily News,* St. Paul *Daily News,* Indianapolis *Star,* Richmond *Times-Dispatch,* St. Louis *Republic,* Omaha *News,* San Francisco *Examiner,* San Francisco *Call,* Louisville *News,* New Orleans *Item,* Portland *Oregonian,* Los Angeles *Examiner,* Los Angeles *Herald,* Atlanta *Georgian,* Syracuse *Herald,* Denver *Rocky Mountain News,* Kansas City *Post,* Salt Lake City *Herald,* Baltimore *American* and Rochester *Photoplay News,* and others to be chosen later.

Titles of the Fifteen Episodes

The titles of the episodes of "The Secret Kingdom" are as follows: 1, The Land of Intrigue; 2, Royalty at Red Wing; 3, The Sealed Packets; 4, The Honorable Mr. Oxenham; 5, Carriage Call No. 101; 6, Human Flotsam; 7, The Ghost Ship; 8, Rum Cay; 9, The Swamp Adder; 10, A Goat Without Horns; 11, The White Witch; 12, Shark's Nest; 13, The Tragic Masque; 14, The Portrait of a King; and 15, The Tocsin.

Included in the cast of "The Secret Kingdom," in support of Mr. Richman and Miss Kelly, are such famous stage and screen stars as Joseph Kilgour, Arline Pretty, William Dunn and De Jalma West.

Sunday Showing Permitted in Baltimore

By virtue of a special permit obtained from the Mayor's office, Branch Manager George T. Lenahan, of the Vitagraph-V. L. S. E. exchange in Baltimore, Md., was able to show the first three episodes of the new Vitagraph romantic adventure serial, "The Secret Kingdom," to Baltimore exhibitors on Sunday, November 26.

It was due largely to the efforts of Manager Wonders of the Wilson Theater, where the picture was run off, that the showing was permitted. Baltimore usually is shut as tight as a drum on Sundays, and city officials not only do not look kindly, but actually frown, upon Sunday amusements.

Charles Richman, who is starred with Dorothy Kelly in "The Secret Kingdom," was present. So was Miss Arline Pretty, who plays the role of Princess Julia opposite Mr. Richman's Prince Philip. At the urgent request of many of the exhibitors Mr. Richman related a number of thrilling instances that occurred in the filming of the serial. Miss Pretty added to this feature of the evening's entertainment by telling about several of her hair-breadth escapes.

All the Baltimore daily newspapers had reporters present and the news-gatherers interviewed Mr. Richman

and Miss Pretty when the exhibitors finally let them go.

Manager Lenahan reports that, owing to the unusual conditions under which "The Secret Kingdom" will be released, he believes his office will pass all serial booking



Scene from the Vitagraph Blue Ribbon feature, "The Enemy," released December 11, and starring Peggy Hyland with Evart Overton and Charles Kent.

records. Although an extremely conservative business man, he wrote W. W. Irwin, general manager of Vitagraph-V. L. S. E., as follows, regarding the special: " 'The Secret Kingdom' is more than good and most of the exhibitors present termed it excellent."

PATHE SALES CONVENTION

Eastern Branch Managers Meet in New York for Three Days' Meeting to Discuss Efficiency and Co-operation With Exhibitors

Important developments along the line of increased efficiency and co-operation with exhibitors were seen recently when Pathe branch managers of the eastern division met in convention with J. A. Berst, vice-president and general manager, and C. R. Seelye, business manager of Pathe Exchange, Inc., at the executive offices in New York.

The managers gathered from all parts of the country east of the Mississippi to work out further plans in accordance with the go-ahead policy of Pathe.

The thorough manner in which the Pathe Company works is seen in the fact that fourteen Gold Rooster plays, which will be released within the next three months, and three episodes each of the next two serials that will be released following "Pearl of the Army"—probably in January and March of next year —were shown to the managers, so that they may be in every way prepared to give their customers full information.

"Each episode of a Pathe serial is at least equal in drawing power to any five-reel feature, and therefore all we need to know is that a serial is up to the Pathe standard," said one manager. "The Gold Rooster plays are absolutely in a class by themselves."

The first two days of the meeting were devoted to a discussion of sales plans, and not only each exchange territory, but even the territory of every salesman, was gone over carefully for the purpose of giving better service to each individual theater.

It was the unanimous vote of the meeting that while the name of Pathe is a guarantee of excellence in which every theater has confidence, in order that exhibitors should be entirely familiar with the pictures they are to present and should thus be able to work out special advertising campaigns to put them over, it would be best to show in advance all features and as many episodes of each serial as possible.

A new sales book originated by Mr. Seelye was presented to the convention. Mr. Seelye brought the first sales book into the motion picture business, and it is stated that this one is the best yet. It equips salesmen so that they can give the exhibitor a proper idea of what he is buying.

The various department heads presided at special sessions devoted to explaining the future plans of their departments.

The afternoon of the third day was devoted to a social gathering at which Mr. Berst presided. A luncheon was served at Murray's at which the managers and department heads were present, and it was further enlivened by the arrival of Miss Pearl White.

The managers present were: A. S. Abeles of New York, A. Epstein of Albany, J. K. Morgan of Buffalo, D. F. O'Donnell of Washington, H. M. Osborn of Philadelphia, A. Remlieb of Newark, C. E. Shurtleff of Cleveland and W. S. Wessling of Cincinnati.

Just before the convention adjourned Mr. Berst told the managers how pleased he was with their work and that within the next few weeks a similar convention would be held in Chicago for the managers of the middle west, and later another in San Francisco for the west coast managers, at both of which Mr. Seelye would preside.

New Animal Pictures

The entire complement of Bostock animals, which were exhibited the last summer at Luna Park, Coney Island, N. Y., have been return to the David Horsley studios in Los Angeles, and under the direction of Captain Jack Bonavita are being made ready to appear in a novel series of animal motion pictures, preparations for which are under way.



Here's the latest picture of the little French comedian, Max Linder, who left the trenches in France to invade the humor circles of the American screen via Essanay comedies. The man who captured him, President George K. Spoor, of Essanay, is on the right. Max is already at work in Chicago.

On the Mutual Drama Chart

MARGARITA FISCHER AND KOLB AND DILL APPEAR DURING WEEK OF DEC. 11

MARGARITA FISCHER in "Miss Jackie of the Navy," a five-part production from the studios of the Pollards Picture Plays Company, San Diego, is the big gun on the Mutual program for the week of December 11.

"Miss Jackie of the Navy" was originally scheduled for release December 4, but in the arrangement of the Mutual's release charts it was found desirable to set the dates of the productions in the Fischer-Pollard series ahead two weeks.

The coming of "Miss Jackie of the Navy" will be accepted with considerable interest by the large number of exhibitors who have realized on the important box office value of "The Pearl of Paradise," the first of the Mutual Star Productions featuring Miss Fischer.

The story of "Miss Jackie of the Navy" tells of a rather wild daughter of the noveau riche, who in order to win the heart of the man she loves, dons sailor's clothes and ships on board a battleship with him. After many ludicrous and thrilling happenings she saves her captain's life, and when her identity is disclosed she finds that she has won his heart.

William C. Kolb and Max M. Dill, the ever funny comedians, will be released in a five-reel Mutual Star Production entitled "Lonesome Town." The production was directed by Thomas N. Heffron, and the scenario written by Al Santell. This production was also used successfully as a stage production. This is a drama of a high order and will cause the theater-goers many a laugh.

A splendid cast has been chosen to support the comedy duo in their latest screen success. Harvey Clark, Harry Edmonson, Charles F. Spencer, Eugenie Forde and May Cloy are amongst the well-known screen stars who are appearing in "Lonesome Town," and assisting in the laugh making.



Margarita Fischer, sans shoes, sans stockings, in "Miss Jackie of the Navy."



The wreck of the Julie Plante, one cylinder and one sail gas schooner manned by Skipper Kolb and oiled by Mate Dill. Director Tom Heffron is listening to the argument, which, unfortunately, will not show in the play, "Lonesome Town."

The story of the Kolb and Dill production is of a town founded by an aged man, who disappears. His heirs make no claim to the income from the estate and it finally goes to Hazy Fogg, a child of the town mothered by the villagers.

Into Lonesome Town comes a trio of tramps, namely, Chico Charley, played by William C. Kolb, Bakersfield Bill, Max M. Dill, and Fresno Phil, Harvey Clark. They are, however, out of the ordinary tramps, as they come in a motor. The car is rather an old one and flings a cloud of smoke like an old wood burning locomotive. Chico Charley reposes in a bathtub, the trailer, cushioned on a mattress in an old wheelbarrow, while Bakersfield Bill and Fresno Phil ride on the boiling contraption.

The tramps mask as wealthy men and immediately start making love to the town widow, played by Eugenie Forde. The town constable, who is chief of police, night watchman, lamp lighter, superintendent of streets and holder of numerous other offices, is also in love with the widow and runs a good race with the three tramps.

The story ends with the discovery that the tramps are the worst kind of imposters and have

come to the town to garner the town founder's estate. They are chased out of town and ride out in state in their motor.

On Monday, December 11, there is a two-reel Mutual drama scheduled for release. The title of this drama has not been announced as yet.

"Tours Around the World," the one-reel Gaumont scenic, will be released on Tuesday, December 12. Some of the places of interest, which will be shown in this single reeler, are the famous River Nile, Carcassone and Lake Lucerne, in Italy.

On Wednesday, December 13, "See America First," one-reel Gaumont scenic, picturing the most beautiful spots in America, will show scenes of Mt. Baker, Washington. Kartoon Komics by Harry Palmer is also on this reel. The Mutual Weekly No. 102, which films all of the important happenings, both in this country and across the waters, is also scheduled for this date.

A two-reel drama and a one-reel comedy entitled "The Elopers," are scheduled for Thursday, December 14.

On Friday, December 15, the second of the Uncle Sam's Defenders, entitled "Our Boys at the Border," will be shown. This is a one-reel subject and contains interesting and instructive matter. This reel shows the routine followed by the regular army boys on the Mexican border. It is full of excellent artillery and target practice and the machine gun squads are shown in action. Bursting shrapnel and some very good views of high explosives breaking in mid air are also shown.

On Saturday, December 16, "Peter the Comic Poet," a one-reel comedy, and the third of the one-reel Star comedies "One Dollar, Please," featuring George Derr, will be released.

"Treed," a two-reel Vogue comedy featuring Rube Miller and the famous Vogue comedians, together with Reel Life, a one-reel magazine reel, will be shown on Sunday, December 17.

Convict Writes New William Russell Play

Everyone who has ever seen "The Star of Hope," the monthly publication issued from Sing Sing prison at Ossining, N. Y., or who is at all interested in prison life or reform, will be doubly interested in the photo-drama, "The Twinkler," in which William Russell, the virile Mutual-American star, will soon appear.

"The Twinkler" was written by Henry Leverage, or in the vernacular of prison walls, Convict No. 65368, the editor of "The Star of Hope," and a very successful writer of short stories. Mr. Leverage and his publication are well known in literary circles, as well as among people who have a more technical interest in the subject of prison life. An added interest is given, perhaps, in the mystery that shrouds the writer's real name.

"The Twinkler" is one of the strongest "crook" plays ever written for the screen. William Russell has proved his ability to handle any sort of role with real intelligence. He is of the typical petty thieving kind. But he has a big heart in him and at the end he proves to be a real man.

Charlotte Burton is given an excellent opportunity in "The Twinkler." She appears in the role of "The Twinkler's" sweetheart, a girl of the underworld, and as usual, true to "her man," a fact which gives the drama some of its big punches.

The American Film Company, in whose studios this Mutual offering is being filmed, has chosen a strong cast to support Mr. Russell.

Unique Advertising for Unicorn Serial

J. E. Willis, western representative of the Unicorn Film Service Corporation, has inaugurated a novel and highly successful method to interest exhibitors in the "Jimmie Dale, alias The Grey Seal" series, which was produced by the Monmouth Film Corporation for release through Unicorn.

"My plan is in connection with extending a personal invitation to all the leading exhibitors, and it also has excited much attention on the part of the general public," states Mr. Willis. "We have hired several yellow taxicabs with two eight-foot banners on each side of the cab reading: '$10,000 Reward for Jimmie Dale. Read the Chicago *Herald* and 1,100 other newspapers for full particulars.' We are employing a regular uniformed policeman to accompany Mr. Berg and the writer in the cab. The method of procedure is: The policeman, going to the theater, pastes one of the Police Heralds on the wall of the lobby and inquires if 'Jimmy Dale' is there, to which the theater owner invariably replies: 'Why, no; who is Jimmy Dale?' The policeman replies that it is funny, and walking out to the cab, brings us into the theater, and then we explain to the exhibitor who 'Jimmy Dale' is, and notify him of the screening, inviting him thereto. This kind of advertising is bringing big results."

Fritz Wintermeier, who formerly directed Chaplin releases, has been engaged by Unicorn to direct the "Billy West" comedies. These two reel comedies have proved very popular wherever shown.

In connection with the "Billy West" series, Ike Schlank, president of the Unicorn Film Service Corporation, announces that an extensive advertising campaign will be carried out. This will include newspaper advertising, and several novelty "stunts."

Billy West appeared in person at the Boston exhibitors' ball in connection with the showing of the first two of the "Billy West" series, viz., "His Married Life" and "Boarders and Bombs."

Sherman Aids Sunday Pictures

"It is with much astonishment that I read the decision of the Appellate Division of the Supreme Court deciding that Sunday 'movies' are a violation of the penal law," said Harry A. Sherman, president of Sherman-Elliott Company. "To prevent the Sunday closing of 'movie' houses, the people should take drastic action. Every picture theater owner should exhibit slides stating the facts and warning the people of the danger that confronts them. Every 'movie' lover should petition his state senator or assemblyman to do his utmost to see that a law is passed allowing Sunday pictures without restrictions.

"To aid the cause, to show my sincerity in the matter, I am prepared to furnish printed postal cards to exhibitors, moving picture theaters, organizations, and individuals, to be filled in, protesting against the Sunday closing of picture theaters.

"Write to my New York office: H. A. Sherman, president of Sherman-Elliott Company, 220 West 42d Street."

The title of the Selig feature drama released through the General Film Company's regular service on Monday, December 3, has been changed from "The Brand of Cain" to "A Coward of Conscience." The drama, "A Coward of Conscience," features such stars as Kathlyn Williams, Wheeler Oakman and Harry Lonsdale.

"The Love Thief" Coming

WILLIAM FOX DISCLAIMS ANY ATTEMPT TO SLUR PRESIDENT IN "HONOR SYSTEM"



George Walsh and Ann Luther in Fox's "The Island of Desire." The actor with his tongue hanging out goes incognito.

WILLIAM FOX has changed the dates of release of two features as previously announced. Instead of "The Island of Desire," in which George Walsh stars, "The Love Thief" will be released on December 18. The extraordinary attention which is being given to "The Island of Desire," because of the nature of its story, necessitated the change. The photoplay has already been under way for a much longer time than almost any five-reel production of the year.

"The Love Thief" is a stirring romance along the Mexican border. Besides Gretchen Hartman and Alan Hale, who are featured, the cast includes Frances Burnham, Edwin Cecil, Willard Louis, Jack McDonald and Charles Edhler. Dozens of prominent American army officers and many troops and infantry also appear in this film.

In "The Island of Desire," George Walsh and Margaret Gibson are co-stars. The film abounds in thrills and excitement.

William Fox and Raoul A. Walsh, owner and producer of "The Honor System," unite in denouncing the charges made by W. Patch, manager of the Pitt Theater, Pittsburgh, in his house program in connection with the announcement of the opening of "The Honor System" in his theater, in which he attacked President Wilson's policy, as being unwarranted.

In his denial of any reflection upon the policies of the president, Mr. Walsh said:

"Any attack upon 'The Honor System' is reflecting upon President Wilson and his policies is absurd beyond words. 'The Honor System' from first to last is a story of human hearts and a striving for light in dark places.

"For a film play to attempt to bring discredit upon the chief executive of a nation would be a piece of childish and arrant nonsense.

"President Wilson is too big, too much the scholar and statesman to be made a target of by any photoplay."

78,000 People in Caprice Picture

All the records for the number of persons working in any motion picture scene have been smashed into nothing in June Caprice's new photoplay for William Fox. Seventy-eight thousand men and women will appear in one scene. The big crowd is that which filled the Bowl at New Haven, and one of the best scrimmages in the Yale-Harvard game will be shown in the film.

Three Famous Children in Film

William Fox has concentrated three of the best child actresses in one film production. They are Jane



At your left is Gladys Coburn in Fox's "The Battle of Life," set free for the screens of the country December 11. Below is a peep into a finishing school boudoir where the matron is about to finish somebody, probably June Caprice, the star of the play, "The Mischief Maker." The little month-of-roses star herself is sitting right here.





and Katherine Lee and Miriam Battista, and the photoplay in which they will appear is a forthcoming Fox feature starring Virginia Pearson.

Besides the big and small stars there will also be seen in the cast Irving Cummings, who has just become a member of the William Fox photoplayers, also Walter Law and Maud Hill.

Miss Pearson will have the dual role of two sisters, alike in outward appearances but totally different in their characters.

Other Features Under Way

Kenean Buel is now directing Valeska Suratt in her sixth William Fox subject. Harry Hilliard has been selected to appear opposite the screen siren. Charles Whitney and Alice Gale are also in the supporting cast.

Gladys Brockwell's new starring vehicle will be screened by Richard Stanton. Jack Standing will be chief in her support. Willard Louis, veteran of many Fox features, is also in the cast. Richard Stanton is directing the production.

Names Baby After June Caprice

June Caprice has received many splendid appreciations of her work in William Fox photoplays and of her own sunshiny self, but none more heartfelt than one of last week's.

A letter from Portland, Oregon, told her that the writer, Mrs. E. W. Morrison, of 388 East Fifty-seventh street, North, had named her first-born June Caprice Morrison in honor of the William Fox star.

Mrs. Morrison is certain that the baby is the cutest in the world, and oddly enough Miss Caprice agrees with her.

Robert Vivian in Holmes Cast

Robert Vivian has been added to the cast of the picture which Stuart Holmes is making in William Fox's Fort Lee studios. Mr. Vivian is an Englishmna, and played in London theaters for years preceding his entrance into the world of the cinemas.

He has appeared in three previous William Fox productions: "Little Miss Happiness," "The War Bride's Secret," and "Romeo and Juliet." He is particularly adept at doing character work.

Grace Stevens in Caprice Company

Grace E. Stevens, who will appear in the next June Caprice photoplay for William Fox, has an Irish terrier named "Red," two birds and a Belgian hare. When on "locations" Miss Stevens telephones to her home each day, regardless of the cost, to find out how Red is getting on. The hare just happened along, and was found by Miss Stevens' maid on the porch.

Beginning with an engagement with the Frohman company in 1906, Miss Stevens did work on the legitimate stage for many years. She's a graduate of a dramatic school, and is proud of it.

Miss Stevens is a Chicagoite by birth, and a Brooklynite by residence.

Midwest Purchases "Conquest of Canaan"

Through a contract entered into with W. H. Bell, general manager of the Midwest Photoplay Corporation, of Kansas City, Mo., the rights to the Frohman Amusement Corporation's five part release "The Conquest of Canaan," for the territory of Nebraska, Iowa, Kansas and Missouri, were closed.

Mr. Bell also closed a contract whereby they were granted the distributing rights for the same territory of the Clara Kimball Young productions.

It is a policy of the Midwest Photoplay Corporation to exploit unusual and extraordinary attractions, but run, however, a separate department for program features.

BUSHMAN-BAYNE SERIAL READY

"The Great Secret," Metro's Fourteen Episode Serial, With Francis X. Bushman and Beverly Bayne, Released December 25

"The Great Secret," the fourteen episode serial presented by the Quality Pictures Corporation, produced by the Serial Producing Company and released through the Metro Pictures Corporation, will go to the public on December 25. Francis X. Bushman and Beverly Bayne are starred in this serial, the first episode of which will be in three reels, and the remaining thirteen episodes in two reels each.

The opening episode consists of two full reels of highly dramatic action preceded by a prologue which is little more than half a reel in length. In this prologue all the characters are clearly identified and their motives fully set forth.

W. Christie Cabanne is directing Mr. Bushman and Miss Bayne in the serial.

As the name rather implies, "The Great Secret" is a mystery serial. But it is above all things a dramatic story. There are "stunts" interspersed throughout its twenty-nine reels. But in every case the "stunt" is incidental to the plot and not the plot a minor consideration of the "stunt."

The author of "The Great Secret" is Madame Fred DeGressac, whose story won in competition with 176 men writers of more than considerable fame. Mme. De Gressac is the author of a dozen of the best known stage successes of Klaw & Erlanger, yet "The Great Secret" is her first motion picture plot.

In the cast of "The Great Secret" are some of the best known names in motion pictures.

With Francis X. Bushman playing the role of William Strong, and Miss Bayne the part of Beverly Clark, the cast proceeds: Edward J. Connelly is Dr. Zulph, the first lieutenant of The Great Master, which role is filled by F. R. Stanton; Miss Helen Dunbar, who is one of the victims of the Great Master's power, is a trained nurse attending John Clark, the multimillionaire uncle of Beverly; William Calhoun plays a free lance detective: Lillian Sullivan is a female detective. Others notable in the cast are Belle Bruce, Dorothy Haydel, Mrs. Sue Balfour and Mrs. Mathilde Brundage. Charles Fang, a real Chinaman and an actor of unusual ability, plays valet to Strong. Thomas Blake is a sort of underworld emperor, Charles Ripley is one of his henchmen, and the famous "Tammy" Young is a clever stool-pigeon.

The first episode of "The Great Secret" is graced by the appearance of eight of the best known American lightweight pugilists: "Kid" Broad, "Jack" Goodman, "Bert" Keyes, "Spike" Robinson, "Jim" Quinn, "Ed" Kelly, "Paddy" Sullivan and Monte Attell. All eight of them have a fight with Bushman in the first episode.

Among the first engaged to support Harold Lockwood and May Allison in the Yorke picturization of James B. Hendryx's novel, "The Promise," is Paul Willis, recently seen in "The Fall of the Nation."

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

Sanger Disagrees with Prof. Freeburg

IN THE November 11 issue of MOTOGRAPHY, in this department, was published an interview with Victor O. Freeburg, professor of The Photoplay in Columbia University, in which he set forth his ideas on the field, limitations and methods of the photoplay.

Eugene V. Sanger, president of the Sanger Picture Plays Corporation, has taken issue with Professor Freeburg on some of his statements.

"Let us take the interview as printed, step by step," said Mr. Sanger. "In the first place Professor Freeburg made this statement:

'There is the same definite psychology to apply to every audience in every motion picture theater.' Evidently the academic gentlemen forgets that there are such things as topography, environment, education, advancement, when he says 'every audience in every motion picture theater,' and he certainly does not take into consideration individualism, which in its turn is susceptible of many impressions, and gives rise to many angles of argument.

"Now for the second statement: 'If the character of the screen is true, and if her portrayal is clearly realistic, her sufferings arouse a feeling of pain in the spectators, her joys are shared by the spectators, and her dangers are dangers which each person in the audience must undergo.'

"In every audience 80 per cent of the persons assembled have through personal experience, even as amateurs, some knowledge of stage technique. Professor Freeburg evidently has not taken that fact into account nor yet the one that this 80 per cent, though still in the freshman and sophomore classes of theatrics, are about to step into the junior and senior classes. Afterwards comes the post graduate course, lasting as long as life itself. This 80 per cent has the attributes of criticism, not to mention control of the emotions.

"Professor Freeburg: 'In other words, the audience reacts always to what I choose to designate as the social emotion.' I say that he is using specious phrases. An audience is composed of individuals every one of whom forms an impression from what he or she knows.

" 'Most girls are good, but good girls do not want to see other good girls upon the screen. There's no interest, no fascination in that for them.'

"Does Professor Freeburg know all the girls? Has he consulted every girl? I fear he is more sweeping than informed. Why should he judge for them? And would he make the same statement of his mother or sister? There are bound to be exceptions from a purely reasoning basis. He has no right to preach finality; there is no finality in human nature.

"The next statement of the professor's: 'So it is that most moving picture audiences want enjoyment by contrast. They experience new sensations, because, for the moment, they have projected themselves into the character before them.' Why specialize on motion pictures? The same applies to the drama from its earliest forms to the present day, yea, to creation, life itself. Why, one might spend hours in enumerating contrasts, the God-given day and night, sun and moon; the comedies and tragedies of Shakespeare; the high lights and shadows of a painting; the majors and minors of musical tones; the laughter and tears of a human. Then why try to invent new laws and contrasts?

"Professor Freeburg said: 'In the same spirit we go to witness a prize fight. You pick your favorite between Battling Bill and Fighting Frank. You choose Bill to win. Every time Bill batters Frank you batter him, and every time Frank is punched, you, too, are punched in imagination.' Mayhap that applies to Columbia's professor, but it is hardly illuminating in the light of the fact, proven to us by statistics, that women form nine-tenths of our audiences. But then, again, since he has just been speaking of brains and emotions, why does he bring in muscular prowess, the attributes of the ring?

" 'Your emotions are so far your master that you are no longer yourself, if you please.' The professor might just as well have said there is no one who thinks —it would be quite on a par.

"Professor Freeburg said: 'For the greater part we get our experience through the experience of others.'" Mr. Sanger replied: "History teaches us otherwise from the downfall of nations to our daily intimate observations."

" 'It is right to show crime on the screen,' Professor Freeburg included in his statements, but I emphatically declare that to be wrong. One may show the terrors of crime, yes, but as for the right to show crime in detail on the screen, why, there is just as much for showing it on the street. Suggest it; don't bear on it. The motion picture house is, in a way, an open forum; there should be a respect shown to the diversity of opinions, and art should be exercised in the presentation.

"Another quotation from Freeburg: 'The photoplay is, of course, an appeal to the emotion practically without exception.' The professor should remember that the photoplay is in its infancy, but at that there are films with an appeal to both the emotion and the brain."

To the statement: "Every audience is more emotional than intellectual while in the theater." Mr. Sanger has this to say: "How does he know? Has he taken a canvass? The emotions are stirred, yes, but the brains direct and overrule. Emotion uncontrolled

is often dangerous. Does he consider, then, the theater a public menace? He seemingly gives the audience no credit for critical ability. We might suggest as an example the professor's own lecture hall, the theater since his students are in a nature his audience; does he think the same condition prevails? And why not?"

"And just two more. Professor Freeburg claims that the screen play is not to be regarded as a variant of the stage, if you please, although dozens of dramatic critics are convinced that the contrary is true. The photoplay, he says, has its own field, its own limitations, its own methods. But in my opinion," Mr. Sanger went on to say, "the screen play is a variant of the stage; it is a people's theater. It has its visual appeal, yes, but it is cultivating pantomime and repose, two tributaries of the dramatic art that for years have been well-nigh obliterated. And as for its having its own limitations," he continued, "the same applies to every department of life."

"Professor Freeburg is right in this one thing: 'The strength of one's own imagination is what makes the story fascinating. So I want to urge earnestly upon motion picture producers: for Heaven's sake, leave something to the imagination! The photoplay, the audience and the producer will benefit.' But the professor should have added that the photoplay has suffered much at the hands of the untrained. When skillful exponents enter this particular dramatic field, then we will have the proper correction and the proper growth. And as he has asked for a chance for the imagination so should he grant the public the right of judgment."

The Director and the Story

By Edward Sloman, American Film Company.

PHOTOPLAY authors contend that their manuscripts should be put on directly as written by them, that the director should have no voice in the matter. Many directors assert that they should have a free hand in building up or altering any script on which they are working.

I have come to the conclusion that the director and the author should work with each other in perfecting any script. The author creates his brain child and has a perfect right to try and get his ideas properly transmitted to the screen. The trouble with most writers is that they do not fully understand dramatic values, neither do they fully appreciate the limitations of the presentation of ideas in photoplays. The result often is that an audience is left wondering what the artist is trying to "put over."

On the other hand, directors are prone to think mainly of the purely dramatic situations and forget the thought underlying those situations.

The director should, to my mind, read his script first and then consult with the author and thoroughly discuss the logic of the thought and action and then see if that thought can be properly transmitted to the screen so that audiences can follow both the thought and action clearly.

Of course, it often happens that the director will be in one place and the author in another. In such a case the director should be allowed to read the original synopsis as well as the continuity handed him, so that the continuity writer cannot wholly depart from the original—which is so often done. Many a good theme has been entirely spoiled this way, and a thoroughly good story turned into an ordinary motion picture, written from the continuity writer's angle.

The many "cussings" meted out to directors by writers and the constant wail of the conscientious director against the want of good ideas and stories are due to the fact that so many stories are "rehashed" in the scenario department. I have always found that an author is only too glad to discuss his play with the director, welcomes such a course and knows that if both men are in earnest, the result is for the benefit of the production.

More co-operation is necessary between the director and the author as well as more confidence between the director and his artists. An experienced artist will often give valuable suggestions, and the director who refuses to allow "an artist to dictate to him" (as so many put it) is oftentimes suffering from too much application of the personal pronoun.

In other words, more co-operation between the makers of the photoplay will help the finished product, and this applies to the invaluable camera man, without whose help no good motion picture is possible.

FILM PLAY AS OPERA

Camille Erlanger, the Noted Composer Will Adapt the Lasky Production of "The Cheat" to Opera "La Forfaiture"

For the first time in the history of the motion picture industry an original photoplay is to serve as the basis of an opera. The play to be so adapted is "The Cheat," which was written by Hector Turnbull and produced by the Jesse L. Lasky Feature Play Company with Fannie Ward as the star. It was released on the Paramount program last December.

So great was the success of the photoplay in Paris that it attracted the attention of Camille Erlanger, the well known composer, and after a careful study of the photoplay Erlanger wrote Mr. Turnbull suggesting that the picture was ideally suited for an adaptation for an opera and making the author an offer for the operatic rights of the story. Negotiations have now been completed and the work of preparing the production for operatic presentation is now under way.

It is as yet undecided whether the premiere will be staged in New York or in Paris, but the operatic adaptation is to be named "La Forfaiture."

When "The Chest" was first shown to the public, it was hailed as being especially excellent because it was unconventional and because, above all else, it aroused the emotions to a remarkable pitch. If the word were not so frightfully hackneyed, the picture might be said to have won its place because it was so "gripping." At any rate, the fact remains that it played more forcefully upon the emotions than many of its contemporaries, despite the fact that Fannie Ward, the star of the production, whom tradition should make the object of our sympathy and admiration, was cast in a role that was calculated to alienate all our sympathies from her.

It is in this emotional stress that there lies the secret of the adaptability of this photoplay to operatic presentation.

Essanay has purchased the motion picture rights to "Skinner's Dress Suit," Henry Irving Dodge's amusing story which appeared in the *Saturday Evening Post*.

Bryant Washburn will appear in the leading role in the film version. The rest of the cast has not yet been chosen. The piece is now being arranged for the screen and will be directed by Harry Beaumont, who has just completed "The Truant Soul."

Seven Selznick-Pictures in Ninety Days

HERBERT BRENON STARTED AT THREE DOLLARS AND A HALF A WEEK

THE Lewis J. Selznick Enterprises, Inc., will release seven Selznick-Pictures during December, January and February. "War Brides," Herbert Brenon's offering in which Mme. Nazimova makes her debut is the December release, to be followed on January 1 by Clara Kimball Young's second Selznick production "The Foolish Virgin," by Thomas Dixon. The third feature is Norma Talmadge in "Panthea," followed by Miss Young in an adaptation of David Graham Phillips' novel, "The Price She Paid." For February there will be Robert Warwick in "The Argyle Case;" Herbert Brenon's second Selznick-Pictures production presenting Florence Reed as the star in an adaptation of Victor Hugo's great drama, "Lucretia Borgia," and Miss Young in a film version of Eugene Walter's stage success, "The Easiest Way."

Herbert Brenon's Career

In the New York *American* Ada Patterson gives the following description of Herbert Brenon: "Herbert Brenon is an old young man. You know the type. Slim, boyish, eager-eyed, lithe as a hungry panther, and so active that you wish you might secure a patent for him as a perpetual motion machine. Yet above this slenderly built human dynamo is a silver thatch of hair that should have place on a man twenty years older.

"Not of the United States is this young man, he is one of the wide-eyed, vision-seeing, impulsive children of Ireland. His father, Edward St. John Brenon, was a prominent editor in London. His mother was gifted with her pen; his brother the late well-known music critic, Algernon St. John Brenon. He spent part of his boyhood in France. Afterward he was a student in King's College of London University."

On coming to the United States Mr. Brenon secured a position as office boy at $4.00 a week. His first stage experience was as a super at $3.50 per week. In two years he was playing juvenile leads in the same company in which he began as a super.

"Mrs. Brenon and I went into vaudeville," said Mr. Brenon. "We played for three years in a sketch called 'The Intruders' that my mother wrote for us. Then I grew tired of the road and bought a motion picture house at Johnstown, Pa. At first the profits were four hundred a week. But another motion picture house moved into the neighborhood, then another. My receipts began to drop. They dropped to $32 a week.

"I decided to come to New York and try productions. I cut my former vaudeville salary in half to become a scenario editor. While I was at the scenario desk I watched the methods of others and regretfully differed from them. Other directors declined scenarios that I liked and wanted to produce. I used to put aside the scenarios and say, 'Sometime I will produce that.' And I did, one, 'The Clown's Triumph,' I remember in particular.

"A director must know something of sculpture," he said. "I go often to the Metropolitan Museum of Fine Arts to study posture and grouping. We must know literature, because much depends on the structure of our sub-titles. We must know music, because incidental music, is a factor in the success of a picture. We must know painting, for the composition of a great motion picture is as essential as the composition of a masterpiece of the old Greeks. We must know history, to be students of current events, else we will commit absurdities."

Big Time for Chicago Film Men

"Yeh hoo-ee!!

"Jine the gang.

"The bawl of the bellowing bull promises some doin's at the Reel Fellows' Days of '49—Stag—December 16, 8:30 p. m., or mostly later, at the Reel Fellows' club rooms. Sensation after sensation!"

That's the call of the wild just issued to the film men of Chicago on brown paper in the shape of a cowhide. There will be gaming, dancing and refreshments. Richard C. Travers of the Essanay Company will act as sheriff and will haul the guests up before the kangaroo court presided over by Judge Bill Swee-



The second Clara Kimball Young, Selznick Pictures offering, "The Foolish Virgin."



Herbert Brenon's second Selznick-Pictures production, "Lucretia Borgia," with Florence Reed.

ney, secretary of the Illinois branch of the M. P. E. L. of America.

"There will be a whole lot of subtle entertainment," said Chairman Lockwood, former Selig sharpshooter, "and we're going to reproduce the atmosphere, and so forth, of the well known places of amusement of the days of '49." Serving with Mr. Lockwood on the committee are: John Haag, Band Box Theater; H. C. Miller, Alcazar, Rose and Boston Theaters; William E. Heaney, West End Amusement Company; William J. Sweeney; J. E. O'Toole, manager Fox office; George V. Booth, Bridgeport Theater; R. O. Proctor, Art Dramas; Walter D. Hildreth, *Billboard.*

The election of officers of the Reel Fellows' Club has been set for Thursday evening, December 14. There will be a dinner at 6:30 at the Hotel Morrison, a business meeting and the election. The various tickets were given in last week's issue of Motography. For president, J. E. O'Toole, Fox manager; Frank J. Flaherty, Bluebird, and Ralph Proctor, Art Dramas, are running a neck and neck race.

The new headquarters of the club are being rapidly put into shape for occupancy, mainly by Secretary M. G. Watkins in overalls.

ADAPTS MORRIS' NOVEL

International to Picturize "When My Ship Comes In," "Bringing Up Father" to Be Animated for International Cartoon Service

The International cast which is producing the adaptation of Gouveneur Morris' story "When My Ship Comes In," accompanied by Director A. H. Jacobs, has gone to the Mexican border in Arizona to make the pictures called for in the plot of the story in their proper atmosphere. Jane Grey appears in the stellar role in this production with Nigel Barrie as her leading man. Recent additions to the cast include Lucia Moore and Frank Anderson.

"Bringing Up Father," the pictorial comic created by George McManus, may now be seen in animated form in films released by the International Film Service, Inc. The first of this series has just been released and others will follow at regular intervals as part of the International's animated cartoon service. This is the first appearance of Mr. McManus' work on the screen, though his former creations have all been dramatized and produced on the stage. Mr. McManus joined the Hearst force five years ago, when he began his present popular series "Bringing Up Father" now to be put on the screen by the International. It is singularly interesting to note that this successful young craftsman never attended an art school.

A remarkable tribute was paid to International's new serial "Patria," in which Mrs. Vernon Castle is starred, when 2,000 persons thronged the Ritz-Carlton Hotel in an endeavor to gain admission to the private showing which was held in the Grand Ball Room. In order to accommodate all those desiring to see the new serial it was necessary to give an added performance. Another great crowd, composed of exhibitors, filled the Strand Theater where a showing was also given. At these performances a symphony orchestra under the leadership of Prof. Vescey of the Ritz-Carlton Hotel, furnished a musical accompaniment to the picture.

Boston gave a very cordial welcome to Grace Darling and Evelyn Fariss, who appear in the International's production of "Beatrice Fairfax," and who attended the motion picture ball and afterwards made personal appearances at the Beacon, the Modern and the Shawmut Theaters. J. Lourie, general manager of the Beacon, has written a letter to the International thanking them on behalf of his patrons for the appearance of the stars in his theater.

FILM SALESMEN ORGANIZE

Enthusiastic Meeting of Representatives of Film Companies Held in New York Leads to Formation of Club

The film salesmen of New York City have organized and formed a club which is the first of its kind in New York. At the initial meeting representatives of nearly every large picture company in the city came to the conference.

After a preliminary discussion as to the purposes of the organization the following officers were elected: Jack McNevins, president; Austin Interrante, vice-president; Emile Bullwinkle, treasurer; Horace Fuld, secretary, and M. Weisman, sergeant-at-arms. Having decided upon the name, Film Salesmen's Association, the meeting was adjourned, after the new officers had been instructed to draw up by-laws.

The charter members present were: A. Interrante, B. Frank, R. S. Clark, H. Fuld, F. A. Lappen, E. F. Johnston, J. Goldstein, H. M. Johnston, J. G. Hallett, A. H. Corn, H. Danto, H. Ginsburg, E. C. Bullwinkle, J. McNevins, W. C. Carter, J. B. Zimmerman, W. Lamb, H. G. Segal, J. Feibush, R. Perry, P. Smith, M. Weisman, M. J. Kronacher, W. J. Weisfeld, S. Rubinstein, M. Westebbe, J. Weinberg, H. Erickson, C. Saunder, C. Johnston, C. Rosengarten, J. Schwartz, B. Schwartz, H. H. Thomas, I. Goetz, M. Felder, F. Goldfarb, W. Roosevelt, J. Conlin, C. H. Zerner, E. J. Druckner, H. Stern, I. Stremer, J. Knoepfle, J. Bellman and W. G. Schmidt.

The World Film Company's projection room will be the next meeting place, on next Tuesday, at 5 o'clock.

Selig Owns "Garden of Allah"

William N. Selig, president of the Selig Polyscope Company, states that the rumor printed recently to the effect that "The Garden of Allah" had been sold to Sherman-Elliott, Inc., is an error. "Should this picture be sold or disposed of in any way all details will be given by the Selig Company, which made the picture and which company is the only one authorized to announce any plans for the production," states Mr. Selig.

A note from E. J. O'Donnell, publicity manager for Sherman-Elliott Company, also states that Mr. Sherman has not purchased the Selig feature.

"I think 'The Garden of Allah' is easily the most elaborate and the most interesting feature film we have ever made," says Mr. Selig. "Miss Helen Ware has many opportunities for appealing work and her scenes with Thomas Santschi will appeal to any audience. We are making some elaborate preparations for the exploitation of 'The Garden of Allah.' When these plans are completed they will be announced to the public."

"Polly Put The Kettle On" is the unusual title of a three-reel photoplay being filmed at Universal City.

"Leonie's Daughter" nearly has been completed in three reels by Director Allen J. Holubar at Universal City.

"Broadway Jones" Cohan's First Film

NOTABLE CAST SUPPORTS MARY PICKFORD IN SECOND ARTCRAFT PRODUCTION

GEORGE M. COHAN, head of the George M. Cohan Feature Company, has pleased all his friends and admirers with his choice of the first production for the screen in which he will appear. Mr. Cohan, after much careful consideration of all the material available, decided to make his debut in "Broadway Jones." This is not a comedy, but a drama full of exciting situations.

When Mr. Cohan had made his decision he communicated with Walter E. Greene, president of Artcraft Pictures Corporation. Mr. Greene notified the Artcraft exchanges throughout the United States that the picture would be ready for distribution to exhibitors in February. It will be the third release through the Artcraft channels, the others being Mary Pickford productions, "Less Than the Dust," which was publicly shown last month, and "The Pride of the Clan," which Miss Pickford is now completing for release in January.

When produced at the George M. Cohan Theater, New York, three years ago, "Broadway Jones" proved to be the biggest popular success in which Mr. Cohan ever appeared. He wrote it himself, staged it himself and played the stellar role. In the new studio where he will make his productions for the Artcraft service, he will work hand in hand with his director. He will write the screen version himself, supervise the acting and in all particulars make the adaptations necessary to transform one of the best modern dramatic stories ever written to the more quickly moving medium of motion pictures.

"When I announced several weeks ago," said Mr. Cohan, "that I intended to go in for motion pictures and produce and act my own plays before the camera, I had to stand for a lot of joking from my friends on Broadway. They said I could not stand the pace, that I never would be able to walk across a studio without falling over a support and never would stand up under the strain. Well, they had me going and coming for several days, I will admit, but since I decided to put my best thought and time to motion pictures I have been making a study of them from every angle. Take it from me, I never yet went into anything that I didn't make a howling success out of, and motion pictures will be no exception.

"I have some very definite ideas about pictures which I am eager to put to practice. I have been doing a lot of experimentation. Why, I'm so enthusiastic about pictures now that I walk around Broadway before lunch waiting for the first house to open so I can jump inside and see the films."

Mr. Cohan's supporting cast has not yet been selected, but will be announced in the near future.

Assisting "Little Mary"

Particular care has been evidenced in the selection of the players who will be seen in the supporting cast of Mary Pickford's new production, "The Pride of the Clan," which is now being produced under the direction of Maurice Tourneur and will be released by Artcraft Pictures. Each character is portrayed by an artist especially fitted to the part and many have achieved success on the legitimate stage as well as on the screen.

Matt Moore will portray the role of "Jamie Campbell," the chief supporting role to Miss Pickford. Mr. Moore was well known both in stock and on the road before he came to the screen, where he has also made a name for himself.

Kathryn Browne Decker, who will be seen in the role of the "Countess of Dunstable," first became known to theater-goers as Kathryn Browne in metropolitan stage hits. Mrs. Decker has appeared on the stage in various characterizations under the managements of William A. Brady, Charles Frohman, Henry Miller and others.

Warren Cook, who appears as the "Earl of Dunstable," spent twenty-one years on the stage, and is widely known among devotees of both the stage and screen.

Edward Roseman, who has been given the difficult character of "Pitcairn," is another member of the "old school," having spent fifteen years behind the footlights.

Another principal player is Joel Day, who portrays the part of the Dominie. In theatricals Mr. Day appeared in stock and with various road companies for three years, after which he joined the Edison company. He has played in motion pictures for some seven years.

The balance of the cast in "The Pride of the Clan," has been selected with equal care, and it is felt that seldom before has "Little Mary" been afforded such exceptional support.

New Mutual Serial

We have now presented for the first time on the screen those perils and dangers that beset the path of the girl newspaper reporter.

"The Perils of Our Girl Reporters" is the title of a new fifteen-chapter series to be released on December 28 by the Mutual Film Corporation, each chapter constituting a complete story involving the adventurous experiences of the girl reporter on the metropolitan daily. The author of the stories is Edith Tupper Sessions, one of the best known writers and authors in the United States, as well as one of the most active newspaper women.

The plays will feature Earle Metcalfe, a well known star of the film, Zena Keefe, and Helen Greene, both famous actresses. The director is George Terwilliger and the producers are the Niagara Falls Film studios.

It is doubtful whether any moving picture drama ever produced has presented so many opportunities to the dramatist. There is no harder working class of women than that which handles news and sensations for the daily press of the United States. The girls engaged in this work are possessed necessarily of unusual intelligence, good education, a taste for adventure and unlimited nerve.

"Humanity" is the title of a five-reel photoplay being made at Universal City by Rex Ingram.

DECEMBER ESSANAYS

The First of the Black Cat Series and the "Is Marriage Sacred?" Series Will Be Released This Month

The Essanay releases for December offer an excellent example of George K. Spoor's plans for the future. Three strong features top the program, which is powerfully supplemented by the inauguration of two new brands of shorter photoplays.

"The Breaker" on December 4 is the first big offering of the month. Bryant Washburn and Nell Craig, with Ernest Maupain heading the support, are the principals in this picturization of Arthur Stringer's story which appeared in *The Saturday Evening Post.* Richard C. Travers will appear in a feature offering for December 18, "The Phantom Buccaneer." Gertrude Glover will be seen in the feminine lead.

On December 25 "The Truant Soul," Henry B. Walthall's superfeature—designed for a screen time of approximately two hours—will be released.

The next of the shorter Essanay releases will be "The Final Fraud," December 3. Bryant Washburn will take the leading role. Ernest Maupain and Gertrude Glover also will appear.

"The Egg," the first of the Black Cat features, will be released December 5. Richard C. Travers and Marguerite Clayton are the stars in this light comedy. "A Waiting Game," a Ben Turpin serio-comedy, will be released December 6. On December 9 "A Failure at Fifty," with Thomas Commerford and Alice McChesney, will be ready for exhibitors.

On December 12th, the second Black Cat feature, "In a Looking Glass," will be released. Richard C. Travers, Nell Craig and Ernest Maupain are in the leading roles.

Canimated Nooz Pictorial No. 20, a Wallace A. Carlson cartoon, will be released December 13.

The first of Essanay's series under the general title: "Is Marriage Sacred?" will be "The Burning Band," for release December 16. As in the Black Cat features, each drama of this series will be a complete story. All of them will be performed by the Essanay stock company composed of Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold and Thomas Commerford. One of this series will be released every Tuesday.

"The Little Brown Mole" will be the third Black Cat feature for release December 19. Lillian Drew and Sydney Ainsworth appear in this mystery story. Another Ben Turpin comedy, "Taking the Count," will be released December 21. The next of the "Is Marriage Sacred?" series will be "Dancing With Folly," for release December 23. "The Girl God Made for Jones," the fourth Black Cat feature, will be ready December 26. The Weekly Canimated Nooz will follow December 27, and another "Is Marriage Sacred?", entitled "Wife in Sunshine," on December 30.

Screen time on the shorter productions is approximately 33 minutes.

Plans have been practically completed for Max Linder to launch into the production of his first comedy at Eassanay. One of the big studios at the Essanay plant has been set aside exclusively for his use. A company is being formed solely as his support. A competent staff of scenic artists, wardrobe designers and property men have been secured for him.

Before the month is ended, probably, Linder, for the first time, will be enacting his comical escapades before an American camera. Max, once started, is a speedy worker, according to his past achievements, and exhibitors should be enabled soon afterward to give their patrons definite announcements of his first Essanay photoplay.

As yet no title has been selected for this production.

LESSER AND NETTER ASSOCIATE

New Offices Established in New York and Big Purchases Made of State Rights Features

In line with the announcement that Sol Lesser, in association with Leon D. Netter, had begun activity in the east, to take care of the ever increasing expansion and volume of business, which their recent purchases entailed, comes the news of the buying of other big features and the opening of a buying office in New York, and branch offices in Pittsburgh, Cleveland, Cincinnati and one to be opened in Chicago, to handle the business of eleven western states.

The latest acquisition of Lesser and Netter is a contract with the Triumph Film Corporation, which gives the Masterpiece Film Corporation control of twenty-four states in the Union on "The Libertine," a six reel feature directed by Jules Steger and Joseph Golden, featuring John Mason and Alma Hanlon.

Also in conference with Lewis J. Selznick, Lesser has negotiated in the purchase of "War Brides," directed by Herbert Brenon, featuring Nazimova, for his western territory. This is the second deal with Lesser consummated with the Selznick Enterprises, this being prompted to a good degree by the success being achieved with the Clara Kimball Young pictures, which Lesser also purchased for the coast some time ago, and which are being booked at advanced prices and longer runs wherever played.

Of vital interest to the exhibitors who have been eagerly desirous of booking "Purity," the rights of which are controlled by The Masterpiece Film, Inc., for New Jersey, is the fact that the Newark board of censors have passed this film after a delay of more than six weeks.

Many prominent exhibitors are taking advantage of the cumulative advertising, which Lesser has been doing on "The Ne'er Do Well." In particular Mr. Woller, one of the exhibitors in Cleveland, has demonstrated his confidence in this film and its big possibilities for re-runs, by rebooking it for the third time at his theater, and each succeeding time paying the same price as his first booking.

Sunshine Bulletins

Many of the companies of Universad City secure their "sea stuff" at the beaches near Los Angeles, but they never leave the film capitol until assured of the right light for photography.

Consequently, the police of Santa Monica have adopted the plan of sending a daily bulletin by long distance telephone to the directors in order that they may know the exact weather conditions before starting on the eighteen-mile trip. If it has been foggy or cloudy and the sun comes out word is at once sent to the photoplay studios and usually there follows an exodus of automobiles for the shore.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is now a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and formerly associated with the Central Film Service Company of Indianapolis. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

I am working on a motor drive machine in a cement booth equipped with iron gravity doors, and when I open the magazine door and it touches the gravity door it blows a fuse. I have tested my lamp for a ground but can not find any. Can you give me a lift in finding my trouble?

Test your lamp with a test lamp for a ground and if you do not find your trouble there, test your motor the same way. You do not state in your question whether you have the motor on the same circuit with your lamp or not, and you do not say whether it blows the main fuse or the motor fuse. If you have already tested the lamp and found it clear, then the chances are that you will find your trouble in your motor.

I don't get the same light value out of each of my lamps on my double stero using same resistance, same condensers, same wiring. There are no grounds on the lamps that I can find and I have switched from one to the other and there is always one weaker than the other; there is no great amount but just enough to make it noticeable. Can you offer any suggestions as to the cause of this?

I would suggest that you take a volt and amp. reading on the line on each side of the resistance on each lamp and I think that you will find that where you think that you are using the same amount of resistance on each lamp you will find by the readings that one rheostat is weaker than the other and that is causing the difference in the light at the lamps.

I made the same test not very long ago and found that on both rheostats the operator was using just half of the grids on each one but the light varied considerably and on making the test, as I suggest to you, we found that it took two more grids on one rheostat than on the other one to get the same amount of resistance on each lamp. Take your readings very carefully and I think that you will find your trouble.

I saw your announcement of a projection department, and have one question to ask. What do you think of the idea of projecting on a plastered wall? I will build a new place next year and the inside will be plastered, so if this theory is O.K. it will be worth a good deal to me. Question No. 2: What is wrong when the arc has to be about two inches from the rear condenser in order to get the spot right? This is too close as it causes the rear condenser to crack.

I have always contended that the plaster screen is as good as any screen you could get, and I don't believe that you will make a mistake in building one in your new house. The one thing you want to watch, though, is this: have your plaster contractor put on a heavy skim coat of plaster paris and to be very particular not to leave trowel marks on it. You can improve your screen by putting a black shadow box around it after the plaster has become thoroughly dry. Set your machine and get the size picture on the wall that you want to use, then take a chalk line and snap it all the way around 2 inches inside the light. You can use either black cloth or flat black paint and the shadow box should extend from 18 to 24 inches around the picture.

In regard to the trouble you are having with the arc, I would suggest that you try changing your combination on your condensers and see if that does not cause your arc to be farther away from your condenser. I don't know what your throw to the screen is, but if you will give me that information I can tell you just about what combination of condensers you will need. Also give size of your picture.

I am getting a 10x13-7 picture, 70 feet throw, Power's 6A, line voltage 110 D. C., through a Powers rheostat, Figure 18 of their catalogue, lever on next to last point of contact. Am using ⅝ soft Electra top, ½ hard bottom carbons, proper set on carbons, crater of upper carbon 3½ inches away from back condenser. Distance from front condenser to cooling plate, 13¾ inches. Condensers supposed to be 6½ inches next to arc and 7½ inches in front. What I want to know is if that is the proper combination to get the best results. Condensers have been changed several times and I am not sure that they are 6½ and 7½. Please tell me just how to go about finding out if they are that focus, for which I thank you in advance.

According to the above information your condenser combination of 6½ and 7½ is right, but you don't seem to be sure as to whether you have a 6½ and a 7½, so you had better measure them and be sure about it. To measure a condenser use the following rule: Take a flat side of the lens and focus an object against a white wall or a piece of paper pinned on the wall. Use some object at least 25 feet away, and be sure to have the lens in position where the focus is sharpest, and then measure from the flat side of the lens to the wall. Then turn the lens around with the convex side next to the wall and focus the object the same as before and measure the distance from the flat side of the lens. It will be found that the measurements differ considerably, and the measurement of the shorter one plus one-half the difference between the two will be the focal length of the lens. This rule does not apply to objective lens.

Between us operators there has been an argument about what is the best extinguisher to use in case of a film fire. Some say a patent fire extinguisher, others say a bucket of sand or a blanket or heavy clothes. So we made up our minds to write you and let you settle our argument. We want you to answer it from the heart and not to boost some company.

It is a known fact that to stop a film fire you must smother it, and anyone of the above named articles has been used to advantage for that purpose. In nearly every city of any size they have a set of rules

laid down by the building inspector or fire marshal and they generally have some fixed rule for fire extinguishers in the booths.

I am not in a position to recommend any particular kind of extinguisher that is manufactured, but there are several on the market that are very good; however, any one of the other articles named will answer the purpose just as well.

I am a small town picture theater owner and was in a nearby city this week and while there I saw a new carbon called Silver Tip demonstrated. I like the light they are getting from it, but as I have A. C. current I am told that I could not use it. I am thinking of buying some make of machine so that I can get D. C. current. What would you recommend? Would it help my projection and would it be a saving in my electric current?

I would by all means recommend that you install a mercury arc, motor generator set or a converter set. There are several different makes on the market and your local electrician can give you the different addresses of the firms that are manufacturing them, or if you care to write me and send a self-addressed envelope I will be glad to give you the names and addresses of the firms. You will get better results on the screen and save current bills with a D. C. outfit.

Is it possible to run a picture machine on electric railway current and if so what extra equipment would I need? I am going to open a theater in a small town where the only current I can get is supplied by the Interurban company, and I would like to know just what expense I will have to go to.

You are a little vague in your question, as you do not say whether you can get A. C. or D. C. current. If you can get D. C. current then you will have to use several rheostats connected in series with other or a water resistance, but I would not advise you to use the latter only in case of an emergency. If you have A. C. current you will have to use rheostats in multiple, or a generator set, mercury arc, or a converter set. You can get the cost of the above named outfits from your supply dealer.

Change in "Reel Life" Releases

A complete rearrangement of "Reel Life" subjects brings an almost entirely different set of subjects to the screen December 10 in "Reel Life" No. 32. First in interest perhaps is "Where Benedictine Is Made." The pictures show the Abbey at Fecamp, France, where the monks have been making this distinctive cordial since 1510. "Radium, the Most Costly Element," is another interesting subject on this reel. The price of radium has not followed the cost of high living, having decreased 50% in recent years. It is now only worth $37,000 an ounce. "Working for Santa Claus" shows how America has prepared to handle the situation caused by the failure of toys owing to the war. "How to Dance the Two Two," a fashionable dance of the winter, is demonstrated by G. Hepburn Wilson.

Creative Film Company Formed

Leon Wagner, Donald Campbell, and Jack Weinberg are respectively president, secretary, and treasurer of the newly organized Creative Film Company, which recently began the production of a big feature photoplay which is expected to be ready for the market within the next few weeks.

Leon Wagner is best known through the reputation he has established as a technical expert and camera man.

Jack Weinberg and Donald Campbell have been active principally in the sales end of the film business for a number of years.

A cast headed by Jane Gail has been selected. Prominent in Miss Gail's support will be Henry Walpole, Mary Simon, and Violet Stuart.

Florence Re-Turner

Miss Florence Turner, the popular actress who has recently been seen in a series of Mutual Star Productions, has returned to the United States after an absence of two years. She arrived with her director, Larry Trimble. Miss Turner was one of the very first well known stars in the picture field. Larry Trimble became her director when she was still in this country, and she went to England with him to produce pictures under the company of Turner Films, Ltd.

Miss Turner has recently been seen in "Far from the Maddening Crowd," "Doorsteps," "The Welsh Singer," "Redeemed," "Grim Justice" and "East Is East," Mutual pictures. She will continue her production work with Larry Trimble in this country.

New Mary Miles Minter Mutual

Mary Miles Minter, the charming young lead of Mutual Star Productions, is at work on "The Innocence of Lizette," her fifth screen drama filmed by the American Film Corporation.

No picture with Mary Miles Minter in it would be complete without some babies for her to cuddle. "The Innocence of Lizette" is all about a baby.

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NOTICE: Owing to advance in price of materials, the price of the **AUTO-ARC** will be changed on January 1, 1917, from **$60.00** to **$67.50.**

FULL WEEK RUNS COMING

William Brady Believes That This Is the Ultimate Solution of the Problem of Better Films and Service of Exhibitor

"There is every indication that the time is coming when full week engagements for films will be the rule in the best motion picture theaters of all the large cities and there will be at least an extension of time for good pictures in the smaller places," is the opinion of William A. Brady, director general of the World Film Corporation.

"For example, in several theaters 'Bought and Paid For' has been shown for a week at a time with results so satisfactory that the full weekly policy has been permanently adopted.

"Previously several of our plays, like 'La Vie De Boheme,' 'Husband and Wife,' 'The Velvet Paw,' 'Friday the 13th,' 'The Gilded Cage,' and others, had been put on for two or three days in theaters where one had been the inviolable rule, always with the most gratifying outcome.

"This will be of distinct advantage to the manufacturer and exhibitor alike. It will relieve the latter of the helter skelter rush of changing his bill daily and enable him to discriminate in his choice of pictures to an extent entirely impossible hitherto. Incidentally it will help to eliminate second and third rate productions for which the necessity for keeping theaters open under the present plan creates a market. The manufacturer of really good plays will benefit by the knowledge that his productions have a chance to reap the reward of merit.

"The objection that only very exceptional circumstances make it possible to run a meritorious picture more than one day will not hold water. In West Philadelphia, where no extraordinary conditions exist, the Belmont Theater, operated by the Felt Brothers, is conducted at present on the full week principle. 'Bought and Paid For' did a fine business there and I understand that such is the rule, not the exception.

"It does seem to be no more than reasonable to suppose that if the Felt Brothers can make a week stand of West Philadelphia it can be done in all the cities of large size.

"Naturally it is very gratifying to have one of our photoplays in such demand, but far over and above this phase of the situation is the satisfaction of knowing that the production is doing powerful, all-around missionary service in the cause of longer engagements for motion pictures."

Buying Hall Caine Work

Hall Caine, the famous Manx author, has granted the Arrow Film Corporation exclusive picture rights on his book, "The Deemster." Great difficulty was experienced in making the arrangements because of the fact that the war and English censorship interfered with negotiations. It was impossible for Mr. Caine to come to America, and business deferred Mr. Shallenberger from going to England, consequently negotiations had to be carried out by Hall Caine's son, Derwent Hall Caine. A representative of Mr. Caine made arrangements in New York, then went to the Isle of Man and completed the transaction with Hall Caine.

Another great difficulty was experienced when the representative attempted to bring the location photographs to America. In order to have the production authentic it was necessary to take a great many photographs at the instigation of the author on the Isle of Man. When Hall Caine wrote "The Deemster," he had certain locations in mind, and the Arrow Film Company's representative made photos of these under Hall Caine's personal direction. The aid of the American Consul had to be enlisted to get the photographs through censorship as graphic plans and panoramic views accompanied them. When the representative finally succeeded in getting his material through the customs a great deal of time was spent searching for similar locations in the States. Finally it was decided that one place on the American continent which faithfully portrayed the scenic requirements of the Isle of Man is Block Island.

A staff of carpenters and masons was sent to the island and the replica of a Manx village was built, following the plans and specifications faithfully. The houses used in "The Deemster" were constructed of stone and concrete throughout, and after the picture was finished they were sold to the inhabitants of Block Island. The interiors were not made in a studio but were actually taken at Block Island in the special houses constructed for the purpose. "The Deemster" is absolutely realistic and authentic, and the locations had been selected and passed by Hall Caine, the author, to whom photographs were sent for O. K. before the actual work on the picture began.

FIRST FOX FILM COMEDY READY

William Fox Announces Complete Publicity Service for Comedies Conducted Independently of the General Publicity Bureau.

"Social Pirates" is the title of the first Foxfilm Comedy, to be released January 1, 1917. Charles Arling is the featured comedian, supported by Amy Jerome, Annette De Foe, Olive Bruce, Martin Kinney, Bill Hauber and Frank Alexander.

The first Foxfilm release is remarkable in many ways. It combines so-called polite comedy with just the right proportion of slapstick, and its finish is of the surprise type that puts the whole production over with a smash.

The second release of Foxfilm Comedies probably will be "Chased Into Love," featuring Hank Mann, supported by Carmen Phillips. Mr. Mann is known to practically all followers of motion pictures as a comedian of undisputed laugh-producing qualities. Miss Phillips, in addition to her screen fame, is a singer of some note.

Although the comedies have been completed for many weeks ahead, future releases will not be announced at present. It is the aim of William Fox to send to the screen only those comedies which meet with his approval from every viewpoint. His policy is to give to the public only those releases which he really believes are better than any others on the market.

In connection with Foxfilm Comedies, Mr. Fox has announced a complete publicity service conducted independently of the general publicity bureau of the Fox Film Corporation. A weekly newspaper, the Foxfilm Comedy Service Newspaper Notes, dealing entirely with the comedies and comedy players, will be issued, and in addition a photographic service will be maintained.

Foxfilm Comedies are destined to supply a world-

wide market, according to the plans of Mr. Fox. They will be released through the twenty-five branch offices of the Fox Film Corporation in the United States, and the Fox offices in the following foreign cities: Montreal, Que.; Toronto, Ont.; St. John, N. B.; Vancouver, B. C.; Winnipeg, Man.; London, Liverpool, Manchester, Newcastle-on-Tyne, Leeds and Birmingham, England; Cardiff, Wales; Glasgow, Scotland; Dublin, Ireland; Sydney and Melbourne, Australia; Rio de Janeiro, Brazil; Sao Paulo, Brazil; Buenos Ayres and Rosario, Argentina; and Montevideo, Uruguay.

BUSY WINTER FOR TRIANGLE

Three Productions Under Way in Fine Arts Studios Which Have Recently Been Enlarged and Reconstructed

At the Triangle-Fine Arts studio all indications point to a busy and prosperous winter season with the stages being enlarged, the light studios reconstructed and preparations generally keeping everyone busy. The pictures now being filmed include "The Little Yank," by Director Siegman; "Jim Bludsoe," by Director Browning, and "A House Built Upon Sand," by Director Morrissey.

Wilfred Lucas, Tod Browning and the "Jim Bludsoe" company, including Georgie Stone, the juvenile star, are in Sacramento making river scenes for the picture.

Douglas Fairbanks has completed "The Matrimaniac," and with his company is in San Diego, hard at work in the San Diego exposition grounds on his new comedy drama, "Blaze Derringer." The story was photo-dramatized by Anita Loos from the novel by Eugene P. Lyle, Jr., and is being directed by John Emerson.

Lillian Gish will soon be seen on the Triangle program in "A House Built Upon Sand," written by Mary H. O'Connor and directed by Edward Morrissey. Roy Stuart has the role opposite Miss Gish. The supporting cast includes W. H. Brown, Bessie Buskirk, Jack Brammall, Josephine Crowell and Kate Bruce.

Mrs. Vernon Castle, who is in Los Angeles completing the picture for the International Film Company, is the guest of the Triangle-Fine Arts studio during her stay. To make the dancer actress more comfortable and provide homelike surroundings for her, a special apartment was constructed at the studio.

Roy Stuart is the latest leading man to be added to the Triangle-Fine Arts stock company. He has been specially engaged to play opposite Lillian Gish, in place of Keith Armour, who has been obliged to leave the coast and return to his home in Chicago for an indefinite period because of the serious illness of his mother.

Before coming under the Triangle management, Stuart played leading parts with Lois Weber and Phillips Smalley. Previous to that he filled important roles in American features, and was also prominent in the support of Ralph Stuart and Max Figman.

The first Triangle feature in which Stuart will be seen will be the Fine Arts production of "A House Built Upon Sand," scheduled for release December 1.

"Sailing at Four" is the title of a one-reel comedy being made by Universal.

Mutual Captures Nance O'Neill

Nance O'Neill, one of the best known and most talented of American actresses, has been added to the list of Mutual stars, and she will be featured in a series of plays to be produced by the Frank Powell Producing Corporation of New York.

Miss O'Neill is known to motion picture patrons for her convincing work in "The Kreutzer Sonata," "The Iron Woman," and many other plays, but aside from her connection with the screen, she has appeared in some of the most successful plays known to the speaking stage, notably "The Private Secretary," with McKee Rankin and Mr. and Mrs. Sydney Drew in "A Bachelor's Baby," "Judith," "Magda" and "Hedda Gabler," "Tess of the D'Urbervilles," "Meg Merrilles," and "Mona Vanna."

The engagement of Nance O'Neill to be one of the



Three miniatures of Nance O'Neill

Mutual leaders illustrates forcibly President Freuler's recently announced policy of "only big stars for Mutual," Miss O'Neill's engagement following closely on that of Marjorie Rambeau, the brilliant young artiste who is now appearing in "Cheating Cheaters" at the Eltinge Theater in New York.

The career of Nance O'Neill has been extraordinarily varied and successful and it is doubtful whether any woman of the speaking stage has a wider range of admirers than has this sterling artiste whose fame was first established through her clever acting with McKee Rankin in "The Danites."

The engagement of Miss O'Neill is a development of the contract recently concluded by Mr. Freuler with the Frank Powell Producing Corporation, which is directed to securing for the Mutual Film Corporation adequate representation in the east. Mr. Powell will produce big features for Mutual distribution and the new arrangement has already progressed to the extent that important additional announcements are to be expected very shortly.

"We are out to secure the biggest stars in the business," said President Freuler, the other day, in discussing Miss O'Neill's contract. "There will be other new faces in our studios before long. Our aim is to have the best to be had for money and there is no length to which we will not go for the attainment of this end. I consider that the contract just signed with Miss O'Neill has already established fame, her appearances in "The Kreutzer Sonata" having been highly successful. She also played the role of 'Greed' in 'The Seven Deadly Sins,' a McClure production."

JEAN SOTHERN IN ART DRAMAS

Jean Sothern and Gertrude McCoy Are Featured in Productions Released Through Art Dramas, Incorporated

Art Dramas, Incorporated, announced that beginning early in December it would release one feature a week.

The first release was "The Lash of Destiny," a Van Dyke Film Production Company feature, in which Gertrude McCoy appears. This goes to the public on December 14, and is based on a story written by George Terwilliger, who also directs the production. Railroad scenes that called for the use of the railroad trains in motion were photographed on the "Twentieth Century Limited" on its trip to Chicago. The Limited is the train that is called for in the scenario and permission to take the scenes on it was obtained only after the greatest difficulty. This will be the first time that the fastest train in the world will have been shown on the screen during one of its sixty mile an hour runs.

Miss McCoy's supporting cast includes Duncan McRae, Mabel Juline Scott and Helen Greene.

This will be followed by a U. S. Amusement Corporation production in which Jean Sothern appears. A strong cast has been selected to support Miss Sothern in the U. S. Amusement Corporation's contribution to the Art Dramas program, a picturization of J. Wesley Putnam's "Whoso Findeth a Wife." Leo Delaney will play the lead opposite Miss Sothern, George Henry Trader will have another important part. The two other principal roles will be given to Ina Brooks and W. J. O'Neil.

The William L. Sherrill Feature Corporation will contribute to the Art Dramas program, "The Rainbow," in which Dorothy Bernard is starred and Robert Conness has the leading male part.

All Mutuals to Be Pre-Screened

A commendable striving toward still better screen productions for Mutual's releases of 1917 is to be gathered from extracts from a letter recently sent by President John R. Freuler to a studio contemplating the making of pictures for Mutual distribution.

"It has been determined," says Mr. Freuler's letter, "that the Mutual will insist on a screen examination of every production to be offered in the corporation's projection rooms in Chicago not less than four weeks ahead of the proposed release date, and that no release date will be set until the picture has been seen and approved by my committee.

"I have determined upon this procedure because of the necessity of assuring ourselves of the merit of every production which goes out through the exchanges of this corporation. We are obligated to the exhibitors of the nation and our acceptance of a picture for distribution must mean that the picture is fit, valuable and worthy as a box office attraction.

"I have determined upon and announced a policy of 'only big stars for Mutual.' That means not only big stars, but big pictures. We shall have to be shown in each and every instance. The big distributing machinery of Mutual is too expensive of operation to devote any of its time to anything less worthy than the best.

"This line of policy will be found to apply not only to the feature productions of several thousand feet in length, but to all of the short length films as well. 'Only big stars for Mutual' means big stars even in the 'little' pictures."

New Chaplin Mutual

A good many people are funny on a skating rink. You can imagine how funny Mr. C. Chaplin would be.

The world's greatest comedian will be seen December 11 in another Mutual-Chaplin laugh provoker, called "The Rink." It will mark his eighth production for Mutual release under his $670,000 contract.

The fun with Charlie and his comedy feet on skates may well be guessed. They are everywhere



One guess: who is it?

Photo Copyright, 1916—Mutual Film Corporation.

at once, and with the famous moustache, the small hat, the cane right after them.

In this play Charlie is a waiter in a high-class restaurant and what he doesn't succeed in finding in the way of trouble isn't worth finding. He doesn't like the way the head waiter wears his whiskers, has no idea of the deference due from a newly graduated bus boy to "the head," makes eyes at the girls, and generally speaking, plays the deuce with precedent.

The real action of the piece centers in the "Oskaspeil Rink," where Charlie takes the lady upon whom he has for the moment centered his perverted affections. This charming damsel, Purviance, of course, is left by her father in the restaurant while he goes to the skating rink for a touch of the "whirly girly" on his own.

Various flirtations, gay parties at the rink and at the restaurant, all sorts of excitement follow to fill the entire piece, with Charlie, the waiter, trying to pass off to Edna as the scion of a wealthy family. It ends in a chase, with everyone but Edna—including the flirtatious father—the eight-foot Eric Campbell, after Charlie.

"The Rink" is full of typical Chaplin "business."

Pickford Film Delayed

Mary Pickford's mother was successfully operated on last week in New York. On account of this illness and the nervous strain on Miss Pickford, all studio work on her next picture, "The Pride of the Clan," was postponed for a week. Mrs. Pickford is recovering rapidly, but will be confined to the hospital for several weeks.

Current Releases Reviewed

"Pearl of the Army"

Three Episodes of Pathe's "Pearl of the Army." Reviewed by George W. Graves

PEARL WHITE, heroine of three widely exhibited serials, "The Perils of Pauline," "The Exploits of Elaine," and "The Iron Claw," is again the smiling heroine of Pathe's newest serial, written by George B. Seitz, directed by Edward Jose and produced by Astra. These people having contributed to the popularity of the former Pathe serials, the successful future of



Pearl White in episode three of "Pearl of the Army."

"Pearl of the Army" is more than a conjecture. In the part of Pearl Dare, one which suits Miss White's talents admirably, she upholds her reputation for delightful screen presence. Miss White is very ably supported by Ralph Kellard (the Silent Menace), Theodore Friebus, Marie Wayne and W. T. Carleton. It is our opinion that the story of this serial, that is, as far as the first three episodes reveal, is superior to that of "The Iron Claw" in its general interest and dramatic quality. Its production is also more pretentious, more realistic, detail being looked after very scrupulously by the director.

Like the former serial products of this company, "Pearl of the Army" is highly seasoned with melodramatic action, with a strong undercurrent of mystery always at hand to aid the suspense. The mystery—something to be solved, that something which plays upon the natural curiosity of the human mind—seems to be what brings people back the second time to find out how the thing is all going to end, what is going to become of the heroine, what punishment is to be meted out to the villain, etc., even sometimes, in face of the fact that they don't like the picture.

When one of the subtitles says that the function of the picture is "the unmasking of Amercia's secret foes," it seems that the writer is making things too specific, for the picture will hardly appeal to thinking people as a revelation of true evil machinations against the government at the present time, and when the picture opens with "Preparedness" talks by Roosevelt, Hughes and Wilson, what is the audience to do but assume that the mission of the serial is to give a specific and true reason for preparing? Truth and fiction are not convincingly blended in this manner. However, it is up to the audience whether or not it wishes to accept the picture as drawn from existing conditions, and all of this does not affect the story as a play.

The story concerns itself with the systematic, secret efforts of a band of foreign intriguers who are plotting the downfall of the United States government. In the first episode, Payne, a captain in the United States army, finds himself slowly falling into the hands of an illusive power, known afterwards in the picture as "The Silent Menace." Colonel Dare, the father of Payne's sweetheart, Pearl, intends to send the captain to Panama with an important document, but the latter is stolen, with evidence pointing to Payne's culpability. The Grenadian embassador is assassinated and on his person is found a note which thanks Payne for the services he has rendered the foreign power. All evidence being against the young captain, he is arrested on a charge of treason.

In the second episode, "Found Guilty," Pearl visits Payne and tells him that she trusts him. Major Brent, another of Pearl's suitors, rather gloats over his rival's defeat. This episode comes to its climax when Pearl gets into the secret meeting place of the Foreign Alliance. She takes the Secret Menace by surprise, fells him and is about to remove his mask when she is scared away by the arrival of his men.

The third episode is entitled, "The Silent Menace." Bertha Bonn, a woman whom Brent has wronged in the past, and who holds an influence over him, is entrusted with the precious packet of plans by the Silent Menace. A mysterious individual, Adams, attempts to obtain the packet but is prevented by the Menace, who in turn has to fight with Pearl. Pearl and the Menace fall over a cliff into the water. The girl is saved by Adams, who finds the packet in the water, while the Menace dives from sight.

"A Failure at Fifty"

Essanay Comedy-Drama Released December 9. Reviewed by Genevieve Harris

HUMOR and pathos are mingled in this release, which pleases because of the "human interest" element. The author has taken a simple, everyday sort of theme and made it into an appealing play, out of the ordinary because these simple, everyday sort of themes are usually the ones overlooked by the scenario writers. So Old Tim's struggle against modern methods and his sorrow when he finds himself no longer of use will awaken sympathy in the hearts of the viewers, who will rejoice at his later good fortune, for though things usually do not turn out so well in real life, one has the feeling that they really should do so and is glad that Old Tim's story ended happily.

The pleasing story is interpreted by a well chosen cast of capable players. Thomas Commerford has the star part and portrays it excellently. Alice McChesney, as his daughter, William Burns as his son and Royal Douglas as his young friend, have important roles.

The photography is good and the settings are well selected. The play has the right amount of humor, with the sentiment, to make it enjoyable.

The play occupies 48 minutes screentime.

The Story: Old Tim has reached the height of his ambition, to be superintendent of the factory. His financial affairs are in the hands of his wife, and so long as she can spare him "tin cints for tobacco," he is happy. Then his son returns from college and gets a position in the factory. Through his efforts,



Old Tim getting along well without "efficiency" methods.

an efficiency expert is installed. Tim and the new methods do not agree and Tim leaves in anger.

Unable to find new employment, the old man becomes sensitive and leaves home. He meets again Frank Harrington, a young inventor formerly in the factory. Frank is working over a mechanical device and Old Tim aids him in perfecting it. The

two form a company and become wealthy. Tim returns home proudly and is again the head of the house. He intends to give his son, who caused the trouble, a thrashing but instead turns over his share to him. And Frank marries Tim's daughter.

"Twisted Trails"

Three-Reel Selig Drama Released December 11. Reviewed by Genevieve Harris

THIS is a western play, directed and starred in by Tom Mix, and in many respects it resembles his previous productions, with a few added thrills, a more complicated plot and a better supporting cast than usual. Tom Mix riding his horse over a narrow foot bridge across a chasm makes the viewer catch his breath excitedly, as does Bessie Eyton's fall when her pony is overthrown.

The story, written by Edwin Ray Coffin, is very artificial and in many respects hackneyed, but it will interest uncritical patrons. Bessie Eyton has the leading feminine role and plays with her usual charm. Others in the cast are Eugenie Besserer, Al W. Filson, Will Machin, Pat Chrisman and Sid Jordan.

The Story: The sheriff and his deputy are really cattle-rustlers. Fearing detection, they try to fasten the blame on Tom, foreman of a ranch. The evidence is against Tom, who escapes from his pursuers by a thrilling ride.

In another part of the country lives Sunshine, adopted daughter of the proprietor of a saloon. A gambler, Craig Keyes, falls in love with her. Through a trick, he lures her to a lonely roadhouse and tries to force from her a promise to marry him. She shoots and wounds him and escapes but is injured when her pony falls. Tom, in hiding, discovers her and takes her home. Later, after Tom is freed from suspicion, he marries Sunshine. Then by comparison of tin-type photographs of their parents, they are led to fear they are brother and sister. But Martha, Tom's foster mother, tells them of their true parentage. Tom and Sunshine are not related, but Sunshine and Craig Keyes are sister and brother. Keyes overhears the story and determines to reform.

"A Coney Island Princess"

Famous Players Offering Features Irene Fenwick. Reviewed by George W. Graves

COMEDY-DRAMA is the heading under which this picture comes, the emphasis falling on "drama," although neither element in the picture is very pronounced or strongly maintained. For its humor the picture relies largely upon the old situation of the poor girl's embarrassment in a home of the wealthy, and its dramatic scenes rest on the breaking of the Coney Island dancer's heart when she realizes the impassible gulf between her and the man whose love she thought she held, but who really loves another. Irene Fenwick acts her part very ably; one could hardly wish for a better Princess Zim Zim, but the lack of action which is a characteristic of the play even tends to detract from her performance.

Miss Fenwick is the dancer at Coney Island into whose life fate arranges to send a certain son of the rich, Pete Milholland. The latter, whose perpetual state of drunkenness has caused his sweetheart to hand back her engagement ring, tells his valet he is bound for Europe and leaves home. In his besotted state a 'bus bound for Coney Island seems as good a ship as any—at least it is the most convenient—and so Pete is transported to the scene of his (or, more correctly, the girl's) romance.

At the liberal sum of $10 per week Pete takes a position as pianist in the "Turkish Dream," where he meets Tessie, the dancer. The latter, led to believe he is in love with her, at last consents to come to his home. Pete is determined to marry her, because he has read that his aristocratic sweetheart has given her hand to another. After Tessie has spent a short, but humiliating time at the mansion, Pete learns that the report about his sweetheart's engagement was false. Tessie, finding the two in an embrace, realizes the hopelessness of her position. Making Pete think she is fickle and has only been playing the "vamp" with him, Princess Zim Zim returns to her old life. Pete is deceived by her attitude, but the other girl discerns the sacrifice she is making.

Owen Moore, cast as Pete, handles the part perhaps as well as it could be handled, but he doesn't register anywhere near the amount of comedy he got from the part assigned to him in "Rolling Stones." The part hardly did justice to his comedy talents. In the supporting cast are Eva Francis, Clifford B. Gray, William Bailey, Kate Lester, Dora Adams and Russell Bassett.

The fact that the picture livens up in the last two reels is very fortunate, for a poor finish is a crime of much more magnitude than a poor start. The last scenes are really good in pathos. The Famous Players press book makes much of the fact that Coney Island is the picture's background. However, very little in the way of Coney Island exteriors are shown and the bits which do appear are barren of humanity, instead of presenting that seething mass of pleasure seekers which one always associates with the resort. Perhaps some of the attractions at the place going at full blast might have been drawn on for comedy effect in the opening reels without turning things toward the slapstick.

The picture is not up to the Famous Players standard in entertainment. Irene Fenwick's performance and the general good work of the cast constitute its chief force. Del Henderson directed capably.

"The Breaker"

Five-Reel Essanay Drama Released December 4. Reviewed by Genevieve Harris

THIS play, released through Kleine-Edison-Selig-Essanay service, is a picture version of a story of this title written by Arthur Stringer and published in *The Saturday Evening Post.* The offering is stamped with some of the characteristics which distinguish *Post* stories, a plot out of the ordinary, situations and characters realistic and yet interesting. Many of the scenes take place in a boarding house, and the settings and characters introduced are much more amusing than ordinary.



"Take the suitcase and keep it until I call for it."

Bryant Washburn has a role of rather unusual type for him, who is nearly always either a villain or a very self-confident hero. As John Widder, he is a rather timid yet likeable young man, who earns a living of a sort by selling water filters. His acting of the role is fine. Nell Craig has the heroine's role, which she plays very seriously. Ernest Maupain is excellent as Piazzia, leader of the counterfeiters. A number of people not named in the cast contribute clever characterizations which add to the play's merit, notably the boarding-house keeper and her young daughter, the divorcee with a penchant for borrowing, and the members of the Italian gang.

The directing, by Fred E. Wright, is good, many amusing incidents being introduced, for instance Widder's dream of the contents of the mysterious suitcase. The play is one which will appeal to audiences of all classes. Its entertainment value is high. Technically, it is well done, the photography very good and the decorated subtitles fitting.

The Story: John Widder, who earns a meagre salary as a canvasser, and who cooks his meals over a gas range, on his route invades the den of Italian counterfeiters. The leader, Piazzia, knowing the gang is watched, pays John to take a suitcase to his room and keep it until he calls for it. John does, his curiosity regarding its contents becoming morbid. Finally he breaks the lock and opens it, to find it full of counterfeit money. In the meantime, the gang has been arrested, but the police cannot find the incriminating evidence. They suspect John, whom they have seen take the suitcase from the Italians' den. They engage Alice, a poor stenographer living at John's

boarding house, to learn the facts. She does, and learning that John is innocent, falls in love with him. She gets the suitcase full of money, returns it to the police and wins the reward. Then after John's guiltlessness of crime is proved, they are married.

"Lonesome Town"

Kolb and Dill in American Comedy Released December 11. Reviewed by Genevieve Harris.

THE plot material proves insufficient for five reels, in this offering, and the story is therefore stretched beyond its value. It drags at times and there is much repetition; throughout it could have been improved by action more brisk. However, Kolb and Dill, assisted by Harvey Clarke, who proves a good comedian, furnish many amusing situations. Their entrance into "Lonesome Town," in their weird conveyance, is as funny as any. Their experiences there, when they try to have themselves recognized as the heirs to the town, are many and



Hazy, the orphan, was always in the way.

humorous. The offering will please audiences which like comedy which is not slapstick, and most audiences do.

Al Santell wrote the scenario, which Thomas Heffron directed. In the cast of players are William Tedmarsh, Eugenie Forde, May Cloy, Burdell Jacobs, Frank Thompson and Charles F. Spenser.

The Story: Louie, Mike and Frenso Phil, three hoboes, arrive, in their much decorated "flivver," at the town of Watts, whose owner disappeared fifteen years before and to whom is due the accumulated rents of that period. Frenso was formerly a lawyer, and it is his plan to have Mike and Louie claim the town as heirs of Watts. He draws up a fake will, but finds that there is another claimant with another will, Mrs. Wonder. Mrs. Wonder charms all the men in the village and also persudaes Mike and Louie to give up their claim in her favor. She is awarded the property by the court, but an old lawyer in the village dimly remembers another will which Watts signed before him.

Hazy Fogg, an orphan girl, dreams of the location of the real will, buried at the foot of a tree. She industriously sets to work digging in the ground near the tree and at last finds the true will, giving the property to her.

Mrs. Wonder proves so haughty when she wins her claim that all the villagers are glad to have it overthrown. And Mike and Louie and Fresno Phil leave the town for other adventures.

"The Plough Girl"

Mae Murray and Theodore Roberts In Lasky-Paramount Offering. Reviewed by Thomas C. Kennedy

MAE MURRAY comes back to her own in "The Plough Girl." In the release previous to "The Plough Girl" Miss Murray did not fare so well, but her many admirers are given no grounds for complaint by this smooth running romance scenariorized by Harvey Thew from the story by Edward Morris. The vastly charming little star appears as a country girl living in South Africa when the play opens and at the end we find her in London, the mistress of a big estate and in all essentials entitled to the address of Lady.

The production of the piece is well up to the artistic standard of the Lasky Company. In fact the staging and photography of the offering is alone capable of bringing "The Plough Girl" within the exclusive circles. Robert Leonard directed the production.

As to its story, "The Plough Girl" has more depth than the usual play of its kind. Perhaps the story gains this quality through the excellent manner in which it is developed. We should say without any hesitation that the scenario is particularly fine. While it does not shun situations that have mellowed in the films, "The Plough Girl" tells its story with fine directness and a very effective regard for smooth construction. Your entertainment seeker will not stop to consider the whys and the wherefores, but just the same he will be conscious of that sense of pleasure which comes from a screen play which progresses without little jars here and there.

Every bit as cute and lovely as she ever was, Mae Murray is cast as Margot, whom we first meet in South Africa. Her father is a debased brute. He uses a lash-whip on the little Margot whenever he catches her taking a much needed rest while at the task of ploughing. One of these beatings is observed by a handsome Englishman, who gives old Varley a good trouncing. The Englishman is searching for Margot, but he does not learn that this little girl whose heart goes out to him and who attracts him by her girlish charms is the object of his visit to South Africa. This fact he does not learn until he takes her back to England and "palms" her off as Lady Brentwood's granddaughter. A portrait of Margot's mother is the means of identifying her.

Elliot Dexter, in none of his screen appearances ever gave a better performance than he does as John Stoddard, the lawyer. Theodore Roberts wins the scorn of the spectator for the character he interprets. We have become so used to seeing Mr. Roberts do excellent character work that a performance that deserves the highest of praise is as likely as not to be passed with simple mention. Charles Gerard, Edythe Chapman, Horace B. Carpenter and Lillian Leighton form a good cast.

"Patria"

Three Episodes of New International Serial. Reviewed by George W. Graves

MRS. VERNON CASTLE, for the last few years probably the most talked of woman in America, is the heroine of this International serial, each episode—at least as far as the first three indicate—being as prolific in thrills as the most ravenous movie fan could wish. There is plenty of action, plenty of villainy, and plenty of dauntless heroism—all of which elements one expects to find in the well-ordered serial. Miraculous, in-the-nick-of-time escapes, also indigenous to the serial picture, occur now and again, if not oftener.

The picture's motive is the timely subject, "Preparedness," the first three episodes depicting Mexico and Japan as conducting secret plots to undermine our national power. The spectator who wants to be instructed is probably supposed to deduce from this that the United States should strongly garrison herself against any secret foes who might spring into being, on the basis that unpreparedness "invites aggression."

The story, by Louis Joseph Vance, has the right ingredients for its purpose. It certainly does not lack action or ingenuity of conception. The direction is decidedly unconvincing in sections, and the picture, too, is guilty of disdaining logic to a surprising extent. The director was the last authority on some of these points. Outside of these inconsistencies, however, the director's work was efficient, as seen in the handling of the thrills and the big scenes. The picture's production suits all purposes.

Mrs. Castle is the picture's mainstay, its chief attraction. With the enormous amount of publicity she has received as a dancer, her name is pretty nearly as well known in the remote parts of the country as the President's—that is, if people read magazines. The presence of Mrs. Castle as the heroine is a very sure guarantee of the serial's popularity. Mrs. Castle is popular. She is "Patria." Therefore—and so on, using our old geometric axiom. Things equal to the same thing are equal to each other.

Milton Sills is a good type for the young American hero. Werner Oland has the part of Baron Huroki, chief of the Japanese Secret Service. George Majaroni and Allan Murnane also have important parts.

In the story, the wits of the enormously wealthy orphan, Patria Channing, and her lover, Donald Barr, of this country's secret service, are arrayed against those of Huroki, a Japanese secret service agent, and De Lima, a Mexican plotter.

The "first Channing" years ago has left the fabulous sum of $100,000,000 in gold packed in his cellar for the use of America in this present generation, for preparedness. This treasure is discovered by the rightful owners about the same time as the foreigners, who, not being able to get supplies from a large munition plant owned by Patria, succeed in foiling their American opponents and making away with the bullion. At the end of the third episode the gold lies in a ship scuttled in shallow water, from which the plotters have escaped, as well as Patria and Don, who were destined to be taken as hostages to Mexico.

"The Road to Love"

An Oliver Morosco Oriental Drama in Five Parts. Reviewed by George W. Graves

THIS picture, featuring Lenore Ulrich as a beautiful Algerian miss who seems destined to wed not whom she chooses, but whom somebody else commands her to marry, and who is ultimately saved by an adventure-loving American, has more artistic



"The Road to Love," with Lenore Ulrich.

fascination than story power. The beauty and genuineness of the settings, the scrupulous care used in costuming, and the accurate portrayal of Eastern modes of life give realism to a story in which the interest is not well sustained, although there are a number of strong scenes and the acting is generally good. Lenore Ulrich, always admirably suited to this character of role, plays her part for all there is in it. The extremely romantic story was written by Blanche Dougan Cole.

Hafsa, the charming daughter of wealthy old Sidi Malik, is told by the latter that she must marry a certain friend of his. Just as the girl is about to be forced into this repulsive marriage a young American with a love of adventure as well as appreciation of beauty, appears on the scene. He tries to elope with Hafsa, but the Arabs are on the watch and he is caught. Malik orders Roberts to be sold into slavery and the captive is accordingly given into the keeping of a certain Abdallah. Not to be separated from her lover, however, Hafsa bribes Abdallah to procure for herself a place in the caravan. Karan, a man who owes Roberts much in gratitude for a service rendered in the past, follows the caravan and saves Roberts, who has been drugged, but is unable to help the girl.

The next meeting of Roberts and the Algerian beauty is at the slave market, where she is being auctioned off to the highest bidder. The American gives his all to buy the girl, but is unable to outbid a wealthy old shiek. Finally, through a clever ruse, the lovers make a break for freedom, but they are discovered and pursued by Lella, a heartless woman who is a sort of dancing girl broker. Just as the lovers are about to be captured, Malik arrives on the scene in search of his stolen daughter and recognizes Lella as his long-lost wife. The latter, realizing it is her own daughter she has sold to the old shiek, implores her husband to let the American take her away. No sooner are the lovers out of sight than the shiek and his large retinue arrive. Lella shows him evidence that Hafsa has killed herself rather than marry him, and so the tale ends.

Colin Chase is effective as Roberts, the fortunate American. The other members of the cast, all splendid types for the parts, either through nature or make-up, are Lucille Ward, Estelle Allen, Alfred Vosburgh, Herschel Mayall, Joe Massey and Alfred Longsworth.

The picture's good points outweigh its shortcomings. The ideas were good and the piece can lay some claim to originality in development, but there was not enough material to provide five reels of steady interest. All in all, "The Road to Love" comes up to a good standard and will suit the large majority.

"The Challenge"

Pathe Gold Rooster Play in Five Reels. Reviewed by George W. Graves

A DRAMA of good strength, acting, and general interest is "The Challenge," which features Montague Love as one of America's foremost engineers, who, through the villainy of an enemy is sentenced to a long term in prison. At last the governor of the state is prevailed upon to pardon Quarrier, so that he can go west anl tackle an engineering job which no other man in the country is big enough to cope with. Here again he meets his old enemy, Lester, who has been appointed guardian over a thoroughly spunky young girl, who owned the land the engineers are starting to work upon previous to the sale Lester has made, pocketing the money himself. The girl, Alberta, was not consulted in regard to the sale.

Alberta breaks in on the workmen and dares them to dig their picks into the soil once more on penalty of death. Quarrier, supervising, is the only one who accepts the challenge. The girl is unable to shoot him, try how she will. Alberta cultivates a deep hatred of Quarrier, not understanding him, but on the second time that she tries to shoot him and fails, she falls into his arms and admits he is too strong for her. So the picture ends with the turning of hate into love, and the exposure of Lester's plot.

For her first starring role, Helen Chadwick does remarkably well with her part, and puts her spunky, tempestuous scenes over with good effect. Montague Love has more scenes than either of the others, and so also is his part the center of the sympathies. Mr. Love provides the picture's polished portrayal. Charles Gotthold makes a thoroughly disagreeable villain.

Some things in the story were brought out rather indistinctly, and much was introduced that was not needed, for example, the prison detail. The direction, however, is averagely good, several big thrills being introduced.

"My Official Wife"

Vitagraph Re-issue in Five Parts. Released December 11. Reviewed by George W. Graves

THIS Vitagraph film is one of the most powerful dramas to be found anywhere on the records of film releases since such a thing as a motion picture feature sprang into being. It was among the first pictures shown at the Vitagraph Theater in New York about two years ago, but was not released at that time. Now, when the exhibitor needs all such pictures as he can get,



Powerful spot in "My Official Wife."

it is offered for general circulation, after a process of re-editing and bringing it fully up to the times.

The story, from the pen of Richard Henry Savage, and scenarioized by Marguerite Bertsch, piles up situation on situation of irresistible force, offering not the ghost of a chance for

anti-climatic conditions to creep in, or for any lull in the action. The story opens with the entering of a famous Nihilist, Helene Marie, into Russia, as the wife of an unsuspecting American, who is easily prevailed upon by her beauty to allow the woman to share his passport. Not long after, the American learns of Helen's identity and also of the fact that he has taken a step which cannot be retraced.

The plot gains momentum and works up to the point where Helene attempts to assassinate the Czar, an attempt which is frustrated by the American. The story has a tragic ending, Helene and a young Russian who has decided to renounce affiliations with his country for the sake of her love, being fired upon from the forts while trying to escape in the Russian's yacht. The two, become lovers, go down together.

Clara Kimball Young has probably never surpassed her portrayal in this picture, as the fair Nihilist. Next in importance to her part is that carried by Harry T. Morey, in the role of the American. Only the highest praise is due Mr. Morey's handling of the part. Earl Williams is the young Russian who throws his fortunes in with Helene. In the support are many familiar Vitagraph names and faces.

"The Romantic Journey"

Pathe Gold Rooster Play Features William Courtenay. Reviewed by George W. Graves

THIS film has all the requisites of success in a photoplay—fine direction by George FitzMaurice, excellent acting by the star, William Courtenay, supported by Macey Harlan, Alice Dovey and Norman Thorp, and a good romantic story, full of suspense and the atmosphere of mystery. Having to do with a scheming East Indian, an owner of an antique shop, who, through a girl he holds under hypnotic power, conspires to get his grasp on the millions of a young society man, the picture naturally demands a large amount of natural Indian atmosphere, which Mr. FitzMaurice has amply provided in the home of Ratoor.

The production was quite lavish, and it was nothing if it was not tasteful. The picture is romance iself. William Courtenay, the rich young man, bored to death, and welcoming anything in the way of adventure, meets all he is looking for in pitting himself against the wily Indians in his efforts to rescue the girl from the clutches of her persecutor. Things get gruesome towards the finish, when Ratoor, having decided that the girl is no longer useful to him, decides to bury her alive and place her in a tomb in which she was supposed to have been laid away some time before. But the romance-seeker is on hand, and his perspicacity and bravery are her deliverers. A good deal of comedy is introduced here and there through Courtenay's fearful valet, who runs on the slightest signs of danger, but likes to paint pictures of his bravery before the cook.

"The Romantic Journey" will be one of the most popular of the Gold Roosters yet to appear, and this because its appeal is to all. The picture is not so wildly impossible and unconvincing that it will not appeal to adults, neither is it so subtle and far advanced that it will not appeal to children. Neither exhibitors nor patrons will chafe with dissatisfaction because this film has drifted into their path.

"The Mischief Maker"

June Caprice in William Fox Comedy Drama. Reviewed by Genevieve Harris

A MERRY play, with June's capriciousness supplying most of the fun, is this five-reel Fox offering. It proved very amusing to the audience at the Orpheum theater, where it was first shown in Chciago. "Remarkably pretty, isn't she," remarked one man to his neighbor, "and she's surely a mischief maker. This is going to be a good show." And from further comments, he found it so.

The story is a very good vehicle for Miss Caprice, and the role a fitting one. As Effie Marchand, she laughs and plays her way through the five reels, assisted by a group of other girls who engage in boarding school pranks, and by two prim teachers who seek to check and only add to the excitement. The situations are entertaining and the story holds the interest. As a light, diverting play, the offering is most acceptable.

Harry Benham is well cast as the leading man. John Reinhard plays the villain, the sculptor. Margaret Fielding is pleasing as May, and Inez Marcel and Minnie Milne make the severe schoolma'ams very funny. Nellie Slattery and Tom Brooke complete the cast. The story is by Alfred Solman, directed by John G. Adolphi.

The Story: Effie Marchand finds life so amusing that her mother worries lest she grow up entirely frivolous. She is eager to have her marry the son of one of her best friends. Effie refuses to meet the youth and her mother, as a punishment, sends her to boarding school. There she is the leader of all mischief, among other pranks running away to pose for Jules Gerard, a sculptor. She falls in love with Gerard's friend, Al Tourney. May, one of the other girls, is in love with Gerard and jealous of Effie. She reports Effie's escapade to her teachers, very much misrepresenting the facts. Effie is expelled, and elopes with Al.

At home, Effie's mother, advised of the affair, is very angry that Effie cannot now marry the man she chose for her. But her anger turns to joy when she learns that Al is the son of her friend, and that Effie unknowingly fulfilled her wish.

"The Matrimaniac"

Douglas Fairbanks' Latest Triangle-Fine Arts Picture. Reviewed by George W. Graves

"THE MATRIMANIAC," written by Octavus R. Cohen and J. U. Giesy, is in exactly the same class as "American Aristocracy," and all who saw the latter picture and had their many laughs over the inimitable comedian should make it a point



Douglas Fairbanks has reliable support in Constance Talmadge.

to see this one—that is, if they feel they want to indulge in some more broad grins and even boisterous laughs.

This Fairbanks picture is as crammed with action as it is with originality. Everything the director's hand touched, seemed to turn into the ludicrous. As surely as old King Midas had the "golden touch," Director Paul Powell had the comedy touch in putting on this film. Whether or not the plot be old, the little bits of comedy business employed in telling it are certainly as new and refreshing as could be possibly desired.

Like the other Fairbanks pictures, "The Matrimaniac" is not without its thrills. One of these thrills comes when the star is shown jumping out of the way of a fast-approaching express train in the nick of time, another when the camera catches him walking on telegraph wires, and so on, down a long line. The Fairbanks acrobatics are also featured largely. Then there are the Anita Loos subtitles, which add more than their mite to the success of the picture.

The exhibitor who shows Fairbanks pictures knows what they are good for at the box-office; all he needs to know is whether or not "The Matrimaniac" is up to the standard. It is, and a little bit higher.

The story concerns itself with the obstacle race which Jimmie Conroy, an ingenious and determined youth, has to run in order to marry his girl and defeat father and father's choice. The obstacles consist of almost everything under the sun, but they are not insurmountable to such a remarkable person as Jimmie, who has things absolutely his own way in the end. One of the big situations shows the marriage performance by telephone. Jimmie is perched on a telegraph pole with a lineman, the girl is at home, and the minister is in jail. So the telephonic marriage is performed, with the lineman and the girl's maid as witnesses, while father rages underneath the telegraph pole, demanding of Jimmie to come down and allow an injunction (the girl being under lawful age) to be served on him.

Among the Sunshine-Drama Factories

ABOUT BUDDING PLAYS, AND NEWS OF THE TRADE

Metro Announces Features in the Making

The First Episode of the Serial "The Great Secret" and the Feature "Pidgin Island" Will Be Christmas Gifts to Public

THE Metro program will soon be enhanced by productions which are under way at the Rolfe and Columbia studios. John W. Noble already has begun the direction of Frances Nelson and her company in a new five-part feature written by George W. Gunn, called "The Power of Decision." Prominent in Miss Nelson's support are John Davidson and Fuller Mellish.



A very alert view of a very alert screen artiste —Mme. Petrova, in Metro's "The Black Butterfly," an early December presentation.

Mabel Taliaferro has begun work on a feature photodrama from the pen of Hamilton Smith called "The Key to Possession." Clifford Bruce will play opposite Miss Taliaferro Frank Currier also has an important role.

"The Mortal Sin" is the title of Viola Dana's next vehicle. August Phillips and Robert Walker have the leading male roles.

S. Rankin Drew has completed a powerful play for the use of Emmy Wehlen, and will himself play the leading part opposite her. Lionel Barrymore soon will begin a new five-part production directed by Eugene Nowland.

The cast to support Ethel Barrymore in her next productions will include Ethel Dayton, William B. Davidson, George A. Wright, Viola Fortescue and Mario Majeroni.

Mr. and Mrs. Sidney Drew continue to produce the one-act Metro-Drew comedies. Among the productions in preparation, scheduled for early release, are "Reliable Henry" by Mrs. Charles Corbaley, "Her Obsession" by Mr. Drew himself, and "The High Cost of Living" by Mrs. S. J. Moyer.

The Metro company will spend more than $70,000 to advertise their 14-episode serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are starred, and which will be released on Christmas day. Billboard space, newspaper advertising and the serial fiction story of "The Great Secret" will be used. Special advertisements, in all shapes and sizes, are being prepared as exhibitor hints and helps. A news-sheet will be devoted to each separate episode in the serial, with special publicity material for exhibitors' use. It is planned, also, to arrange a special music score for "The Great Secret," something that never been done before for any photoplay shorter than the five-reel feature type of picture.

On Christmas day also will be released on the Metro program "Pidgin Island," the picturization of Harold MacGrath's novel with Harold Lockwood and May Allison in the stellar roles.

Chicago News

By L. J. Neiss

AT the meeting of the F. I. L. M. Club, held on December 5, a number of changes were decided upon. A resolution was made and passed to limit the number of meetings of the organization from one each week to two each month. Future meetings are to be held after business hours. The executive committee, however, will continue to meet once each week. This committee has been increased from 8 to 16 members because the burden of the work now falls on this committee and it was deemed advisable to obtain the opinions of more men, thus lightening the burden all around. Ralph O. Proctor was appointed chairman of the publicity committee.

A fire in one of the film vaults at the south end of the yard in back of the Essanay Chicago plant kept a number of the stars, among them Max Linder, in a high pitch of excitement for a few minutes, December 4.

Before they were able to extinguish the flame it had burned up about three hundred dollars' worth of film, besides Bob Spoor's Irish setter, named Fanny, the loss of which he regrets more than anything else. After the fire had been put out and the excitement had died down, Margaret Clayton tried to illustrate just how funny the action was that Max Linder went through.

R. O. Proctor, general manager of the Art Dramas Service, has been spending a few days in New York. The purpose of the trip as I understand it is to buy up a number of big features to offer to his Art Dramas Service patrons. Before leaving he advised that he had been able to secure close to 100 contracts and that he had only half tried. He said things would hum when he started out in earnest.

A full meeting was reported by the Exhibitors' League of Illinois at the meeting held on December 1. Some very important matters were discussed. They are not, however, of a nature which would be of interest to the majority of the trade, with this one exception. Messers. Faller, Schoenstadt, Hamburger, Cooper, Heaney and Franke were appointed on a special grievance committee to adjust the difficulty which has arisen between one of the league's members and the F. I. L. M. Club.

Twin City News

Special to Motography

All's well that ends well. So disbanded the self-constituted board of censors in Minneapolis. For Sale—Motion picture machine and booth; both in good condition. Reasons for selling: lack of funds. Address, the Minneapolis Board of Censors, care of MORGUE.

T. J. Hamlin and Fred S. Meyer are the most prominent people in Minneapolis these days, having thoroughly boosted and campaigned for Thomas J. Van Lear for mayor. Anyone can start something in politics, but it's a shrewd combine that can pick a winner. Mr. Van Lear's victory is so much more remarkable considering the fact that he was very strongly opposed by all local papers.

While Fred S. Meyer, formerly manager of the The Laemmle Film Service at Minneapolis, is in a way no longer connected with the Universal, he was one of the first on the ground after the Chicago Laemmle office burned down and purposely delayed his New York trip three days in order to assist the Chicago boys in every way, shape or form possible. All of which proves conclusively that Mr. Meyer left the Minneapolis office on the best of terms.

Johnson Resigns

Victor B. Johnson has resigned from the Vitagraph Company. Mr. Johnson, in experience, is one of the oldest publicity and advertising men in the film business. He left Warner's Features several years ago to become a member of the New York *Morning Telegraph* staff. This connection he severed to join the Street Car Advertising Company. After a long period of service with that concern he was recruited by the Vitagraph Company, and placed in charge of their newspaper and trade paper publicity.

Sifted from the Studios

ATLANTIC COAST NOTES

Frank Morgan has been engaged by **William Fox** to play opposite **June Caprice** in her latest picture.

The Yorke Film Corporation has purchased from **James B. Henry**, the author, screen rights to his popular novel, "The Promise." This will be a vehicle for **Harold Lockwood** and **May Allison.**

George Jargou, who plays the part of the musician in the new **Mme. Petrova** screen drama that is being produced at the Metro-Popular Plays and Players studios, is one of the best known violinists of the big New York cafes.

Clarice Snyder, a child actress, is cast in a boy part, the son of an opera singer, in **Mme. Petrova's** next play. This little girl played with Petrova in "The Revolt." She started her stage career in "Hands Up" with **Maurice** and **Walton.**

Mary Pickford has just received another valuable acquisition to her library, namely "Edison, His Life and Inventions," in two volumes, presented to her by the great inventor and containing his personal autograph.

George W. Hill, long associated with **D. W. Griffith** as cameraman, has joined the Metro-Popular Plays and Players forces. He has recently finished his camera work for "Less than the Dust" and "Intolerance." His first work for Metro is the photographing of a new play for **Mme. Petrova,** written by **Anna Steese Richardson** and directed by **Edmund Lawrence.**

Earle Williams' newest leading lady at Vitagraph is **Ethel Gray Terry,** daughter of **Lillian Lawrence,** the actress now appearing in "Bunker Bean." Miss Terry plays Sonia in "Arsene Lupin," the part played on the legitimate stage by **Doris Keane.**

Albert Kelly, formerly with **Director John H. Collins** at the Edison studio, has joined Mr. Collins as assistant director at the Metro-Rolfe studios. He is at present assisting him in the preparation of a five-part photoplay with **Mabel Taliaferro** as star, called "Jerry of the Emerald Isle."

In taking the sea-pictures of "Jerry of the Emerald Isle," the Metro-Columbia feature, the Carpathia, which rescued the victims of the Titanic disaster, was used.

PACIFIC COAST NOTES

The Christie Film Company have courteously leased one of their stages to "Pathe" Lehrman, who is producing comedies for the Fox Film Company.

Al G. Christie has finished a story by **Wm. E. Wing** that sounds interesting—"Black Hands and Soap Suds." The principal black-handers are **Billie Rhodes, Harry Ham, Harry Rattenberry, Betty Compson** and **Eddie Barry. George French,** an elongated person wearing a silk hat and a monocle to the Turkish bath in the play, carries the "plot" planted on his back—a vicious-looking black hand.

NEW ESSANAY LIGHT

Charlotte Burton, well known leading woman in many feature productions, has joined Essanay and is now in Chicago



Charlotte Burton, now before Essanay cameras

to start in her first play by that company. Miss Burton has been in pictures for the past three years, before that having played on the stage since she was a small child. She is best known, perhaps, by her work in heavy leads, or adventurous types.

Nicholas Dunaew, the celebrated Russian author, director and player, has finished a new drama, "No Title," written between scenes of the latest Universal feature, "Two Women," in which he is starred.

A fund of $462 was collected at the Keystone Film Company's studio and presented to the widow of **L. B. Jenkins,** a former employe of **Mack Sennett's** forces, who was a victim of the Santa Monica Race Track catastrophe in which a racing automobile swerved off the track and took a toll of four lives. Mr. Jenkins was a cameraman and it was while in pursuit of his duty that he met sudden death.

Lillian Wade, one of the first screen children to become famous, who was for several years with the Selig Company, has returned to the company and will be seen in a forthcoming release, "The Golden Thought," staged by Tom Mix.

Hobart Bosworth, who was injured two weeks ago when his horse fell on him, has recovered and is back in harness at the Lasky studio. He reports that he still starts up out of a sound sleep and hobbles over to the mirror to make sure that he is not wearing the horrible make-up of Bill Sikes, the arch-fiend in "Oliver Twist" in which he is soon to appear in support of Marie Doro.

Tom Mix is producing a three-reel comedy drama, "Sage Brush Tom," dealing with the fortunes of a western motion picture company.

Jack Richardson, villain of many American pictures, has joined the Selig Company and is playing a leading role in an eight-reel feature which **Colin Campbell** is directing. Others in the cast are **Edward Coxen** and **Vivian Rich,** also formerly with American, and **Bessie Eyton, Eugenie Besserer, Tom Santschi, Harry Lonsdale, Frank Clark** and **Al W. Filson.**

FILM MARKET QUOTATIONS

Supplied by Butler Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	80	92
Biograph Company	3	20
Famous Players-Lasky Corporation	90	105
Lone Star Corporation, pref.	97	101
Lone Star Corporation, com.	38	44
Mutual Film Corporation, pref.	39	43
Mutual Film Corporation, com.	33	40
No. American Film Corporation, com.	26	33
N. Y. Motion Picture Corporation	26	32
Randolph Film Corporation, pref. (with 50% com.)	100	103
States Film Corporation, com.	28	38
Thanhouser Film Corporation	2	3*
Universal Film Manufacturing Company	150	..

*Par $5.00.

(Exclusive to Motography)

New York Motion Picture Corporation: The new alignment of Triangle and Superpictures, Inc., is the probable cause for the few trades recently made in New York Motion. The movement, however, has subsided and the market on the stock is now sagging. Sales, in small lots, have been reported at 30 and 28.

Mutual Film Corporation: "A Lass of the Lumberlands" with Helen Holmes as the star has been responsible for exceptionally large earnings in which the Mutual Corporation participates through its distribution of this serial. Many of the stockholders are now on the anxious seat as it is understood some of the directors are recommending a resumption of preferred dividends the first of the year while others believe a greater surplus should be established before any distribution is made.

American Film Corporation: It is reported a distribution, bringing up the total amount to 10% for the year, will be made in the near future. There has been some demand for the stock, but at a level which was not inviting to stockholders.

Lone Star Corporation: There have been persistent bids for the preferred stock, but, aside from a few small lots, stockholders have not been willing to sell. The common is quoted with a liberal demand but lack of sellers.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.) Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D	12-4	The Brand of Cain (Kathlyn Williams).....2, Selig	21487–88
C	12-4	Where Is Your Friend?.....1, Vitagraph	21489
T	12-4	The Selig-Tribune, No. 97.....1, Selig	21490
D	12-4	My Baby (Mary Pickford).....1, Biograph	21491

Tuesday.

C	12-5	The Egg (Richard Travers, Marguerite Clayton)..... .....2, Essanay	21492–93
C	12-5	Jailbirds (Ethel Teare, Henry Murdoch).....1, Kalem	21494
D	12-5	A Bit of Human Driftwood (Irene Hawley)..... .....2, Biograph	21495–96

Wednesday.

C	12-6	A Waiting Game (Ben Turpin).....1, Essanay	21497
C	12-6	Title Not Reported.....1, Vim	21498
D	12-6	The Girl from 'Frisco, No. 18 (Marin Sais, True Boardman) .....2, Kalem	21499–21500

Thursday.

T	12-7	The Selig-Tribune, No. 98.....1, Selig	21501
C	12-7	The Guilty One (Kate Price, Babe Hardy).....1, Vim	21502

Friday.

D	12-8	Title Not Reported.....3, Knickerbocker	21503–04–05
D	12-8	Grant, Police Reporter, No. 8 (Ollie Kirkby, Geo. Larkin) .....1, Kalem	21506
C	12-8	His Wife's Allowance (Corrine Griffith, Carlton Weatherby) .....1, Vitagraph	21507
C	12-8	A Rare Boarder .....1, Vim	21508

Saturday.

C	12-9	A Failure at Fifty (Thomas Commerford, Alice McChesney) .....3, Essanay	21509–10–11
D	12-9	The Lineman's Peril (Helen Gibson).....1, Kalem	21512
D	12-9	The Purchase Price.....1, Selig	21513

Monday.

D	12-11	Twisted Trails (Tom Mix, Bessie Eyton).....3, Selig	21514–15–16
C	12-11	Accident Is the Best Policy.....1, Vitagraph	21517
T	12-11	The Selig-Tribune, No. 99.....1, Selig	21518
D	12-11	Her Sacrifice (Vivian Prescott).....1, Biograph	21519

Tuesday.

C	12-12	In a Looking Glass (Nell Craig, Richard Travers).... .....2, Essanay	21520–21
C	12-12	The Icemen and the Artist (Ethel Teare, Henry Murdoch) .....1, Kalem	21522

Wednesday.

T	12-13	Canimated News Pictorial, No. 20: Scenic..... .....1, Essanay	21523
C	12-13	Title Not Reported .....1, Vim	21524
D	12-13	The Girl from 'Frisco, No. 19 (Marin Sais, True Boardman) .....2, Kalem	21525–26
D	12-13	The Honor of the Law (Irene Hawley)...2, Biograph	21527–28

Thursday.

T	12-14	The Selig-Tribune, No. 100.....1, Selig	21529
C	12-14	Title Not Reported.....1, Vim	21530

Friday.

D	12-15	Grant, Police Reporter, No. 9 (Ollie Kirkby, George Larkin) .....1, Kalem	21531
C	12-15	Bears and Bullets .....1, Vitagraph	21532
C	12-15	What's the Use?.....1, Vim	21533

Saturday.

D	12-16	The Burning Band (Marguerite Clayton, Sydney Ainsworth) .....2, Essanay	21534–35
D	12-16	Pep's Legacy (Mary Anderson).....3, Vitagraph	21536–37–38
D	12-16	The Midnight Express (Helen Gibson).....1, Kalem	21539
D	12-16	The Road to Fame (Robyn Adair, Virginia Kirtley)... .....1, Selig	21540

V. L. S. E. Program

	12-11	The Enemy (Evart Overton, Peggy Hyland).....Vitagraph	7,000
	12-11	The Scarlet Runner, No. 11 (Earl Williams, Edith Storey) .....Vitagraph	2,000
	12-11	Rah, Rah, Rah! (Hughie Mack, Patsy de Forrest)..... .....Vitagraph	1,000
	12-11	Captain Jink's Hidden Treasure (Frank Daniels)..Vitagraph	1,000

Mutual Program

Monday.

D	12-4	The Turn of the Wheel (Dorothy Davenport)..... .....2, Mutual	05207–08
D	12-4	A Lass of the Lumberlands, No. 7 (Helen Holmes).... .....2, Signal	

Tuesday.

T	12-5	Mutual Tours Around the World....., Gaumont	05209

Wednesday.

T	12-6	Mutual Weekly, No. 101.....1, Mutual	05210
S	12-6	See America First, No. 64.....s, Gaumont	05211
C	12-6	Kartoon Komics, No. 64.....s, Gaumont	

Thursday.

D	12-7	His Uncle's Ward (Sydney Mason).....2, Mutual	05212–13
D	12-7	Vampires, No. 3.....3, Gaumont	

Friday.

D	12-8	Uncle Sam's Defender.....1, Mutual	05215

Saturday.

C	12-9	Admirers Three (Ruth Shepley).....1, Mutual	05217

Sunday.

C	12-10	Treed .....2, Vogue	05218–19
T	12-10	Reel Life .....1, Gaumont	05220

Monday.

D	12-11	The False Clue.....2, Mutual	05221–22
D	12-11	A Lass of the Lumberlands, No. 8 (Helen Holmes).. .....2, Signal	

Tuesday.

T	12-12	Mutual World Tours .....1, Gaumont	05223

Wednesday.

T	12-13	Mutual Weekly, No. 102.....1, Mutual	05224
S	12-13	See America First, No. 65.....s, Gaumont	05225
C	12-13	Kartoon Komics, No. 65.....s, Gaumont	

Thursday.

C	12-14	Beach Birds .....1, Mutual	05228
D	12-14	Vampires, No. 4.....3, Gaumont	

Friday.

T	12-15	Uncle Sam's Defenders .....1, Mutual	05229

Saturday.

C	12-16	One Dollar, Please (George Derr).....1, Mutual	05231

Sunday.

T	12-17	Reel Life .....1, Gaumont	05234

Universal Program

Monday.

C	12-4	Pass the Prunes (Eddie Lyons, Lee Moran)..1, Nestor	01973
D	12-4	Liberty, No. 17 (Marie Walcamp, Jack Holt)..... .....2, Universal	01990

Tuesday.

D	12-5	Ashes (Claire Mersereau).....3, Gold Seal	01974
C	12-5	His Golden Hour (Ed. Sedgwick, Belle Bennett)..... .....1, Victor	S01975

Wednesday.

C	12-6	The High Diver's Curse (Dan Russell).....1, L-Ko	01976
T	12-6	Animated Weekly, No. 49.....1, Universal	01977
D	12-6	The Children Shall Pay (Lois Weber, Philip Smalley) .....1, Laemmle	01978

Thursday.

C	12-7	The Shadow (Allen Holubar, Neva Gerber)...s, Victor	01979
E	12-7	Raccoons .....s, Victor	
D	12-7	Seeds of Jealousy (Mona Darkfeather).....1, Big U	01980

Friday.

D	12-8	The Call of the Unborn (M. K. Wilson, Edith Roberts) .....1, Imp	01981
T	12-8	Universal Screen Magazine, No. 2.....1, Universal	01982
C	12-8	Oh, You Honeymoon.....1, Nestor	01983

Saturday.

D 12-9 The Good Woman (Wm. V. Mong, Nellie Allen)..... .....2, Bison 01984
C 12-9 The Tramp Chef (Gale Henry, Wm. Franey)..1, Joker 01985
D 12-9 A Story from Life (Matt Moore, Jane Gail)....1, Rex 01986

Sunday.

D 12-10 The Penalty of Treason (Douglas Gerrard, Ruth Clifford) .....2, Rex 01987
C 12-10 The Trials of a Movie Cartoonist.....s, Powers 01988
E 12-10 Superstitious Ceylon .....s, Powers
D 12-10 Bubbles (Wm. Shay, Jane Fearnley).....1, Imp 01989

Monday.

C 12-11 Two Small Town Romeos (Eddie Lyons, Lee Moran) .....1, Nestor 01992
D 12-11 Liberty, No. 18 (Marie Walcamp, Eddie Polo)..... .....2, Universal 02009

Tuesday.

D 12-12 The Two Roads.....3, Gold Seal 01993
C 12-12 Billy, the Bandit (Billy Mason).....1, Victor 01994

Wednesday.

D 12-13 Green Eyes (Geo. Chesboro).....1, Laemmle 01995
C 12-13 Murdered by Mistake (Dan Russell).....1, L-Ko 01996
T 12-13 Animated Weekly, No. 50.....1, Universal 01997

Thursday.

C 12-14 It Didn't Work Out Right.....1, Victor 01998
D 12-14 The Lawyer's Secret (Jack Nelson, Molly Malone)... .....2, Rex 01999
E 12-14 In the Land of King Cotton.....1, Powers 02000

Friday.

D 12-15 Scratched (Irene Hunt, Earl Page).....2, Imp 02001
C 12-15 I'm Your Husband .....1, Nestor 02002
D 12-15 The Wrong Heart (Wallace Reid).....1, Big U 02003

Saturday.

D 12-16 The Taint of Fear (Allen Holubar, Jos. Girard)..... .....2, Bison 02004
12-16 No Release This Week .....Laemmle
C 12-16 Their Dark Secret (Wm. Franey, Gale Henry)..... .....1, Joker 02005
D 12-16 Mother's Guiding Hand (Jane Fearnley)....1, Laemmle S02006

Sunday.

12-17 No Release This Week.....Rex
12-17 No Release This Week.....Imp
C 12-17 Sammie Johnsin and the Wonderful Lamp...s, Powers 02007
S 12-17 Majestic Ceylon as Seen by Dr. Dorsey.....s, Powers
D 12-17 At Midnight (Wm. Shay and Leah Baird).....2, Rex S02008

Miscellaneous Features

Around the World in Eighty Days.....Herald Film 6,000
The Woman Who Dared.....California M. P. 7,000
The Passion Flower.....California M. P. 5,000
Less Than the Dust.....Artcraft Pictures Corp. 7,000
The Conquest of Canaan.....Frohman Am. Co. 5,000
The Crisis .....Sherman-Elliott, Inc. 10,000
Vera, the Medium .....Lewis J. Selznick
Land Just Over Yonder.....Unity Sales Corp. 6,000
Humanizing Mr. Winsby.....Unity Sales Corp. 5,000
The Witching Hour .....Frohman Am. Co. 7,000
The Sex Lure.....Ivan Film Prod. 6,000
Masque of Life.....Signet Film Co. 7,000
Enlighten Thy Daughter.....Ivan Film Prod. 5,000
The Foolish Virgin .....Lewis J. Selznick 5,000
The Lash of Destiny.....Art Dramas, Inc. 5,000
It May Be Your Daughter.....Moral Uplift 5,000
Whoso Taketh a Wife.....Art Dramas, Inc. 5,000
The Rainbow .....Art Dramas, Inc. 5,000

Bluebird Photo-Plays, Inc.

.....Bluebird 5,000
11-27 The Bugler of Algiers (Rupert Julian, Ella Hall)...Bluebird 5,000
The Eagle's Wings.....Bluebird 5,000
12-4 The Sign of the Poppy (Robert Henley, Gertrude Selby).. ..... Bluebird 5,000
12-11 The Price of Silence (Dorothy Phillips, Lon Chaney) ..... Bluebird 5,000

Fox Film Corporation

Released Week of

9-4 The Unwelcome Mother .....Fox 5,000
9-11 Her Double Life .....Fox 5,000
9-25 The Fires of Conscience.....Fox 5,000
10-2 The Straight Way .....Fox 5,000
10-9 War Bride's Secret .....Fox 5,000
10-16 The Ragged Princess .....Fox 5,000
10-23 Romeo and Juliet—Theda Bara, Harry Hilliard.....Fox 7,000
10-30 Love and Hate (Bertha Kalich).....Fox 5,000
11-6 Sins of Her Parent (Gladys Brockwell).....Fox 5,000
11-13 The Mediator (George Walsh).....Fox 5,000
11-20 Jealousy (Valeska Suratt) .....Fox 5,000
11-27 The Mischief Maker (June Caprice).....Fox 5,000
12-4 The Vixen (Theda Bara) .....Fox 5,000
12-11 The Battle of Life (Gladys Coburn).....Fox 5,000

International Film Service, Inc.

11-28 International News Pictorial, No. 95..... 1,000
12-1 International News Pictorial, No. 96..... 1,000
12-5 International News Pictorial, No. 97..... 1,000
12-8 International News Pictorial, No. 98..... 1,000
12-12 International News Pictorial, No. 99..... 1,000
12-15 International News Pictorial, No. 100..... 1,000

Kleine-Edison-Selig-Essanay.

Released week of

11-6 The Prince of Graustark (Bryant Washburn, Marguerite Clayton) .....Essanay 5,000
11-13 The Cossack Whip (Viola Dana).....Edison 5,000
11-20 The Chaperon (Edna Mayo, Eugene O'Brien).....Essanay 5,000
12-4 The Breaker (Bryant Washburn, Nell Craig).....Essanay 5,000
12-11 A Message to Garcia (Mabel Trunnelle, Robert Conness).. ..... Edison 5,000

Metro Features.

Released week of

10-30 The Brand of Cowardice (Lionel Barrymore).....Metro 5,000
11-6 Extravagance (Mme. Petrova) .....Metro 5,000
11-6 Romeo and Juliet (Francis X. Bushman, Beverly Bayne).. ..... Metro 8,000
11-13 The Wager (Emily Stevens) .....Metro 5,000
11-20 Big Tremaine (Harold Lockwood, May Allison).....Metro 5,000
11-27 The Sunbeam (Mabel Taliaferro).....Metro 5,000
12-4 The Black Butterfly (Mme. Petrova) .....Metro 5,000
12-11 The Stolen Triumph (Julius Steger).....Metro 5,000

Mutual Master-Pictures.

Released week of

10-16 Bluff—Kolb and Dill.....5, American 144
10-16 The Voice of Love—Winifred Greenwood, Ed Coxen..... .....5, American 145
10-23 The Undertow—Helen Rosson, Franklin Ritchie..5, American 146
10-23 The Love Hermit—William Russell.....5, American 147
10-30 Faith (Mary Miles Minter).....5, American 148
10-30 The Pearl of Paradise (Margarita Fischer).....5, Pollard 149
11-6 And the Law Says? (Richard Bennett).....5, American 150
11-6 East Is East (Florence Turner) .....5, American 151
11-13 Behind the Screen .....Chaplin-Mutual 5,000
11-13 Peck o' Pickles (Kolb & Dill).....5, American 152
11-13 Immediate Lee (Frank Borzage, Anna Little)..5, American 153
11-20 Title Not Announced.....5, Film D'Art 154
11-20 Lone Star (William Russell).....5, American 155
11-27 A Dream or Two Ago (Mary Miles Minter).....5, Minter 156
12-4 The Valley of Decision (Richard Bennett).....5, American 158
12-11 Lonesome Town (Kolb & Dill).....5, American 159
12-11 Miss Jackie of the Navy (Margarita Fischer)....5, Fischer 160

Paramount Features.

Released week of

11-16 Colonel Heeza Liar, Hobo.....Paramount-Bray 1,000
11-16 The Years of the Locust (Fannie Ward).....Lasky 5,000
11-20 Miss George Washington (Marguerite Clark)..... .....Famous Players 5,000
11-20 Paramount Pictographs Weekly Magazine.....Paramount 1,000
11-23 The Yellow Pawn (Chas. Ridgely, Wallace Reid).....Lasky 5,000
11-23 Bobby Bumps at the Circus.....Paramount-Bray 1,000
11-27 Nanette of the Wilds (Pauline Frederick)...Famous Players 5,000
11-27 Paramount Pictographs Weekly Magazine.....Paramount 1,000
11-30 What Happened to Willie.....Paramount-Bray 1,000
11-30 Martyrdom of Philip Strong.....Paramount 5,000
12-4 A Coney Island Princess (Irene Fenwick, Owen Moore).... .....Famous Players 5,000
12-4 Paramount Pictographs Weekly Magazine.....Paramount 1,000
12-7 The Road to Love (Lenore Ulrich).....Morosco 5,000
12-11 Oliver Twist (Marie Doro).....Lasky 5,000
12-11 Paramount Pictographs Weekly Magazine.....Paramount 1,000

Pathe.

Released Week of

12-10 The Shielding Shadow, No. 11.....Pathe 2,000
12-10 Pearl of the Army, No. 2.....Pathe 2,000
12-10 The Challenge .....Pathe 5,000
12-10 Luke—Rank Impersonator .....Pathe 1,000
12-10 The Faithless Friend.....Pathe 2,000
12-10 Florence Rose Fashions, No. 10.....Pathe 1,000
12-13 Pathe News, No. 100.....Pathe 1,000
12-16 Pathe News, No. 101.....Pathe 1,000

Red Feather Productions.

Released Week of

11-27 The Mainspring (Ben Wilson).....5, Red Feather 01953
12-4 Kinkaid, Gambler (Ruth Stonehouse).....5, Red Feather 01972
12-11 The Morals of Hilda (Gretchen Lederer, Lois Wilson).... .....5, Red Feather 01991

Triangle Film Corporation.

Released week of

11-19 The Microscope Mystery (Norma Talmage, Wilfred Lucas) ..... Fine Arts-Triangle 5,000
11-19 The Honorable Algy (Charles Ray, Margery Wilson)..... .....Kay-Bee-Triangle 5,000
11-26 The Children Pay (Lillian Gish).....Fine Arts-Triangle 5,000
11-26 The Devil's Double (W. S. Hart).....Kay-Bee-Triangle 5,000
12-2 The Feud Breakers (Dorothy Gish).....Fine Arts-Triangle 5,000
12-2 The Criminal (Desmond-Williams).....Kay Bee-Triangle 5,000
12-9 The Wharf Rat (Mae Marsh, Robert Harron)..... .....Fine Arts-Triangle 5,000
12-9 A Gamble in Souls (Dalton-Desmond)....Kay-Bee-Triangle 5,000

World Features.

Released week of

11-6 The Heart of a Hero (Robert Warwick, Mollie King).... .....World 6,000
11-13 Bought and Paid For (Alice Brady).....World
11-20 The Madness of Helen (Ethel Clayton, Carlyle Blackwell).. .....World 5,000
11-27 The Men She Married (Gail Kane).....World 5,000
12-4 All Man (Robert Warwick, Mollie King).....World 5,000
12-11 Broken Chains (Ethel Clayton, Carlyle Blackwell)...World 5,000

Brief Stories of the Week's Film Releases

General Program

Her Sacrifice—BIOGRAPH REISSUE—DECEMBER 11.—Cast includes Vivian Prescott, Charles H. West and Florence LaBadie. The young son of a wealthy Mexican family falls in love with a pretty barmaid. His mother pleads with the girl to give up her son. The girl convinces her lover that she is false, but later saves his life at the cost of her own.

Twisted Trails—(THREE REELS)—SELIG—DECEMBER 11.—Story written by Edwin Ray Coffin, featuring Tom Mix, who also directed. Reviewed elsewhere in this issue.

In a Looking Glass—(33 MINUTES)—ESSANAY—DECEMBER 12.—A Black Cat feature. Cast includes Richard C. Travers, Nell Craig and Ernest Maupain. Roger Pitner, the stove works king, never employed a man when he could hire a girl in his office. But when the story opens, old Roger is dead, and young Roger, an efficiency expert, is "raising cain" because the girls use too much time primping. He discharges the headbookkeeper and employs a man who develops to be a notorious crook. Eunice, Roger's stenographer, while primping on the sly, sees the crook through her looking glass copying the safe's combination, then blotting a telegram he has hastily scribbled. Using her glass, Eunice reads the message which reveals a plot to rob the safe. She secretly notifies the police, and the new head bookkeeper is arrested as he opens the safe. The efficiency expert appreciates the efficiency of his employes' looking glass so much that he returns to his father's plan, and then weds Eunice.

The Honor of the Law—BIOGRAPH REISSUE—DECEMBER 13.—In the cast are Irene Howley, Franklin Ritchie, George Morgan, Kate Bruce, Charles N. Mailes and Louise Vale. The story begins with a Kentucky mountain feud. The head of one family is accidentally killed, but suspicion rests on the son of the other family. Years later the son of the first man becomes a district attorney while the son of the rival family becomes a member of a gang. The latter is accused of another murder of which he is again innocent. The district attorney feels that in sentencing him to death he is avenging his own father's death, which he believes this man caused. But the leader of the gang, dying, confesses to the murder, and there is an exciting last-minute rescue of the man sentenced to death.

Canimated Nooz Pictorial No. 20—(18 MINUTES)—ESSANAY—DECEMBER 13.—Cartoon by Wallace A. Carlson. Inside stuff on the election is exposed by Canimated Nooz. Staff correspondents interview William Jynx Bryan and Blub Gumdrop, Alaskan merchant. A ukulele orchard in Hawaii, showing the natives picking the new crop of young guitars, is one of the lovely travel pictures. Also Max Linder, noted European comedian at Essanay, is shown wearing his forty-six trunks of clothes. An obliging volcano erupts for the Canimated camera, and an educational—not to be missed—feature on the proper manner to devour grapefruit is included. The beautiful scenes about Long Beach, Cal., make up the other half of this offering.

Is Marriage Sacred?—(33 MINUTES)—ESSANAY—DECEMBER 16.—No. 1 of series, "The Burning Band." Cast includes Marguerite Clayton, Sydney Ainsworth, Thomas Commerford and Edward Arnold. Florence Martin, tired of her village home, elopes with Chester Randolph, city chap. Randolph turns out to be a crook whose cruelty finally drives Florence to desert him. Her wedding ring is the burning band. She obtains a position as a secretary to a millionaire's wife and falls in love with Conklin, wealthy youth. The newspapers report Randolph killed and Florence weds Conklin. Then Randolph appears in her bedroom as a robber, discovers her marriage and seeks blackmail. Florence fears to reveal her past to her husband, but finally in an exciting scene Randolph is shot to death by his crook "pal" and all ends well for the others.

The Road to Fame—(ONE REEL)—SELIG—DECEMBER 16.—Story written by F. M. Willis and directed by Burton L. King. Cast includes Robyn Adair, Virginia Kirtley, E. J. Brady and Leo Pierson. Joe Daniels, in the city to study music, becomes a crook. Mary Scott, his former sweetheart, and her father, come to the city. Joe, a member of a gang of thieves, enters their apartment to steal their money, not knowing who they are. He is killed by his pal when he refuses to carry out the plan. Mary, although she knows the truth, tells her father that Joe died trying to protect them from the robber.

Selig-Tribune No. 96—NOVEMBER 30.—Port Washington, L. I.—New giant seaplane has her trial trip around Nanhasset Bay. Berkeley, Cal.—Shirt waists and fans predominate at the Washington-California game at Berkeley, while spectators at the Harvard-Yale game are chilly in fur coats. New Orleans, La.—Miss Georgine Kohn sends a turkey weighing 35 pounds to President Wilson. Philadelphia, Pa.—In the presence of William A. Rockefeller, a mammoth oil tanker is launched. San Fernando, Cal.—Farmers in this locality find a new field of usefulness for their automobiles. Latest fashions in motoring and raincoats. Chicago, Ill.—Industrial Workers of the World scatter the ashes of Joe Hill into the waters of Lake Michigan. Chicago, Ill.—Health Commissioner Robertson's diet squad gain weight upon individual menus costing 40 cents daily. Philadelphia, Pa.—Thanksgiving turkey auctions draw the crowds in spite of the high cost of living. New York, N. Y.—Over 50,000 people throng the Polo grounds and see the Army defeat the Navy by a score of 15-7. Denver, Colo.—Booze valued at thousands of dollars is confiscated and destroyed by city officials charged with enforcement of the Prohibition law.

Selig-Tribune No. 97—DECEMBER 4.—Corpus Christi, Texas.—Review of the 2nd and 3rd Texas infantry. Philadelphia, Pa.—Children pursue the occupation of "Rushing the Growler," of spring water to Fairmount Park. The city supply of water tastes bad. Chattanooga, Tenn.—W. I. Alexander erects a granite monument in a vacant lot as a testimonial for President Wilson as having "kept us out of war." New York, N. Y.—The Old Guard Veteran Battalion raises "Old Glory" and fires a salute of 21 guns honoring the old custom. Byberry, Pa.—The young women of this town settle a dispute by racing their automobiles in a bitterly contested race. One car goes through a fence. New York, N. Y.—A Fifth avenue parade and a review by Governor Whitman form part of the home-coming ceremonies of the 7th regiment on their return from the border. Pasadena, Cal.—With waste paper so precious that churches are receiving it in place of silver offerings, Jack Cudahy's children are busy collecting old newspapers to sell, and send the proceeds to the war orphans of Europe. Boston, Mass.—H. H. Brown, of Williams College, wins the ten mile cross country race.

A Failure at Fifty—(48 MINUTES)—ESSANAY—DECEMBER 9.—Features Thomas Commerford. Reviewed elsewhere in this issue.

Mutual Pictures

The Sequel to "The Diamond From the Sky"—CHAPTER 3—(TWO REELS)—AMERICAN—DECEMBER 11.—Vivian, returning home after taking the diamond, falls over a cliff. She succeeds in reaching the home of Louise, to whom she gives the jewel for safe keeping. Young Holgate, still jealous, enters the apartment and discovers the diamond, which he takes. Later he gambles away his fortune to Smyth, English solicitor for the estate, and then stakes the diamond, which he loses to Smyth. Blair and De Vaux capture Smyth and convey him to a cave in the mountains, where he is rescued by Quabba.

Our Boys at the Border—(ONE REEL)—DECEMBER 11.—Second of U. S. Defender series. This shows the routine followed by the soldiers on the Mexican border. Shows artillery and target practice, the infantry in sham battles and machine gun squads in action. Also views of high explosives breaking in midair, and other scenes.

Admirers Three—(ONE REEL)—DECEMBER 11.—Features Ruth Shepley. Peggy's three admirers call on her one evening. The lights go out and one of them takes advantage of the darkness to steal a kiss. Peggy is angry and tries to discover which is the culprit. In order to win forgiveness all three confess. She is more angry than ever. Then she has the mumps and one of the boys also develops the affliction, proving himself the guilty one.

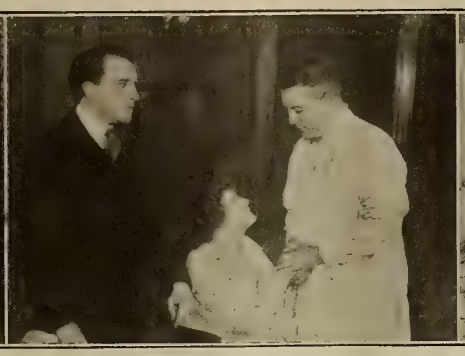
Treed—(TWO REELS)—VOGUE—DECEMBER 11.—Cast includes Larry Bowes, Lillian Hamilton, Florence Rose, Rube Miller, Owen Evans and Harry Huckins. Two clerks in a village store are in love with Lillian, the daughter of the owner. Florence, the other sister, is the ugly duckling and is engaged to marry an aged suitor. Lillian and Rube try to elope, but her father favors the other man, and wishes Rube to marry Florence. Again the lovers try to elope and have a number of exciting adventures but are foiled in the end and the rival marries Lillian.

The Sequel to "The Diamond From the Sky"—CHAPTER 1—(TWO REELS)—AMERICAN—NOVEMBER 27.—The players in the cast are William Russell, Charlotte Burton, Rhea Mitchell, William Tedmarsh, Orral Humphrey, Ward McAllister, Tom Chatterton and Dodo Newton. Quabba, king of the gypsies, learns that his friends, the Stanleys, have been killed in a wreck and that their little son, heir to the earldom of Stanley, is missing. Quabba finds the lad, who had been kidnaped by De Vaux, rival heir to the earldom, and rescues him. De Vaux believes the child is killed. Quabba also struggles with De Vaux and obtains possession of "The Diamond From the Sky."

The Sequel to "The Diamond From the Sky"—CHAPTER 2—(TWO REELS)—AMERICAN—DECEMBER 4.—Quabba hides the diamond in his gypsy van and takes little Arthur to the home of Louise Grafton, friend of the Stanleys. Robert Holgate, in love with Louise, is puzzled by the presence of the child in the home. Blair Stanley, English claimant to the estate, arrives in America and comes to the home of Louise. Still more jealous and suspicious, Holgate attempts to kill little Arthur. Vivian, Blair's wife, arrives in America also. Blair and De Vaux join forces to steal the diamond from Quabba, but Vivian is the one who gets it.



"His Wife's Allowance."



New Vitagraphs on General. "Our Other Lives."



"Pep's Legacy," with Mary Anderson.



"Captain Jink's Hidden Treasure."



"Captain Jink's Evolution."



"Hash and Havoc."

New Vitagraphs released through Vitagraph-V. L. S. E.

The Vampires—Chapter 4—(Three Reels)—Gaumont—December 4.—"The Dead Man's Escape." Enrique Moreno, enemy of the Vampires, is found guilty of a murder he did not commit. He takes poison and is reported dead. His body is placed in the morgue, but the poison was a drug which caused one only to appear to die, and Moreno escapes in this way.

From Civilian to Soldier—(One Reel)—December 4.—First of U. S. Defender series. Deals with the citizens' encampment at Plattsburg, N. Y. The New York National Guard is shown in the Van Cortlandt Park encampment and in the mobilization before their departure for the Mexican border. The career of the regular army man is pictured from the time he makes his application at the recruiting station in Central Park, his physical examination, vaccination and to the time he is detailed at Fort Slocum.

Universal Program

Two Small Town Romeos—Nestor—December 11.—With Eddie Lyons, Lee Moran and Priscilla Dean. Jed and Lem are madly in love with Jennie, the pride of Weedville, but when Jennie's city cousin arrives the two swains rush precipitately to find favor with her. But they have reckoned without her city lover, however, and things end in a way positively not to the liking of the fickle rustics.

The Two Roads—(Three Reels)—Gold Seal—December 12.—With Douglas Monroe and Edna Flugrath. This story was written by Ben Landeck and the picture produced by Harold Shaw. The "two roads" signify the "straight and narrow path" and the road of crime. A girl reared in crime is sent to prison, where the chaplain exerts an influence over her for good. On leaving the place she promises to "keep straight," but circumstances make it hard for her. Complications arise in which Basil, the chaplain, and the girl become entangled in a murder. To save the girl from the unjust accusation Basil makes a great sacrific, but all ends happily, with good the victor.

Billy the Bandit—Victor—December 12.—With Billy Mason and Peggy Custer. In this comedy, Smiling Billy, a spendthrift, proves himself to be something besides, donning the make-up of a desperate bandit, acting the part of one, and kidnaping the girl. Father, who has been unconvinced that the boy has real "pep," blesses the match.

Green Eyes—Laemmle—December 13.—With George Chesboro and Betty Schade. A young wife, in helping her friends, Harry and Polly, who, desiring to marry, are having trouble with a stolid father, gets herself into trouble with her husband, addicted to extreme jealousy. At last the husband realizes his mistake and a near calamity is averted.

Murdered by Mistake—(Two Reels)—L-Ko—December 13.—Featuring Dan Russell. Mr. Bigbee, peeved because of the conduct of his girl, decides to kill himself, a decision which is ill carried out. Unsuccessful in slaying himself, he hires Pete Blood Hound to do the job. A tramp, who gets hold of Bigbee's clothes and almost captures his girl through the effective working of this ruse, serves to keep the hero alive, however, as well as the remainder of the picture.

The Lawyer's Secret—(Two Reels)—Rex—December 14.—With Molly Malone and Jack Nelson. Two lawyers plot to steal the inheritance which falls to a certain Walter Slocum. Walter has died, but the theives bribe his chum, Bob, to impersonate Walter to aid in their scheme. But Bob meets the ward of the deceased maker of the will, the inheritor next in line to Walter, falls in love with her, and finally double crosses the lawyers who have hired him to be dishonest.

It Didn't Work Out Right—Victor—December 14.—With Stanley Walpole and Helen Slosson. Billy, angered by his sweetheart's flirtations with another, decides to formulate a plan whereby he can force his girl to have "green eyes." The plan, as it works out, however, goes much further than this, and Blanche indignantly returns her engagement ring. But little sister is there with an idea. She recognizes the fact that a girl always takes her lover's part when he is in trouble, and acts upon it, with the result that everybody is happy in the end.

Liberty—(Two Reels)—Episode 17—December 14.—In this episode Liberty and Eddie try to escape, only to get into a worse predicament than before. They find themselves in a new prison, a steel room, the walls of which soon begin to close in on them. Eddie's great strength proves the liberator, the death dealing contrivance is put out of commission, and the picture comes to a finish with the two starting to escape.

The Wrong Hart—Big U—December 15.—With Wallace Reid and Dorothy Davenport. This is the story of an Indian maiden who is in love with a young brave of a hostile tribe. Her father, to prevent the match, orders her to marry a certain member of her own tribe. This she refuses to do, planning to elope with her lover. But the elopement is discovered and the Indian killed.

Scratched—(Two Reels)—Imp—December 15.—With Earl Page, Irene Hunt and Jean Hershoff. Written by Douglas Bronston and produced by Fred A. Kelsey. Jimmy Austin, a race tipster, interests Paul Brant in betting on a certain race. In reality Paul is winning, instead of losing, as he thinks, because of not being familiar with the terms of the turf. Paul shoots at himself, but only succeeds in grazing his skull, resulting in loss of memory. Circumstance places Jimmie in prison. Later Paul recovers and marries Jimmie's sister. When Jimmie is released from prison he seeks revenge, but is dissuaded by the realization of what would become of his sister.

I'm Your Husband—Nestor—December 15.—With Al McKinnon and Peggy Coudrey. This story deals with the lesson an ingenious wife administers to her flirtatious husband. Through making her husband think he is being duplicated by another man she makes him virtually "sweat blood." However, the "man" who is the exact likeness of hubby is only wifie's maid, but the little trick is efficacious in reconstructing the husband's ideas of his duty to his wife.

The Dark Secret—Joker—December 16.—With William Franey and Gale Henry. Gale is informed that the initials of her future husband will be "B. V. D." Her taking this to heart leads her into a few troubles, one of which is an escapade with a colored man. But another man bearing these initials comes to her rescue, and when this man finally pops the marriage question the prophecy is nicely fulfilled.

The Taint of Fear—(Two Reels)—December 16.—Featuring Allan Holubar. Written and produced by the same person. This story, bringing into use the National Guard at the Mexican border, deals with the overcoming of the fear of a coward, who, in the midst of a struggle, regains his manhood and saves the day. The man's bravery results in his death.

Sammie Johnsin and the Wonderful Lamp—(Split Reel)—Powers)—December 17.—Sammie reads the story of Aladdin and the Wonderful Lamp and decides that he must find one of these lamps. After a search through the ash cans he disinters one and rubs it. A genii appears to do his will. He orders all sorts of things, but finally wakes to find it all a dream. On the same reel is:

Majestic Ceylon as Seen by Doctor Dorsey—The natural wonders of the island are assembled with pictures of the odd customs of the people to make a well-rounded-out offering.

Love or an Empire—(Two Reels)—Rex—December 17.—With William Shay and Leah Baird. The prince of a foreign state, desperately in love with a girl with no royal blood in her veins, stolidly refuses to give her up. In the country's interest, however, the girl is persuaded by the prime minister to make the prince believe she is untrue to him. This she does and the prince is heartbroken. But things readjust themselves for the happiness of all when a plot to kill the prince is discovered, and the girl proves her love and worthiness by saving the prince's life.

Universal Animated Weekly No. 49—December 6.—"Anzac" soldiers, just from the front, battle on football field under Australian rules, Queen's Club—Kensington, England. John D. Rockefeller's niece christens Standard Oil vessel William Rockefeller—Philadelphia, Pa. New York welcomes 7th regiment from border, and the boys are glad to be back—New York City. Fatalities mark desperite strife for gold and glory by auto racing kings, Grand Prix—Santa Monica, Cal. Faculty and students placing wreath on statue of founder of Harvard University—Cambridge, Mass. Police placing warning cards in stores in campaign to prevent accidents by which many are killed or maimed—New York City. Fur trimmings continue to be fashion's fancy—Designs from Maison Maurice. Housecleaning a city—Philadelphia, Pa. 200 freshmen training to qualify for college military troop, Baylor College—Waco, Texas. Whaling ship returns from Arctic with rich load of ivory, fur, copper and whalebone—San Francisco, Cal. Parade for prohibition—Los Angeles, Cal. School children put up houses to keep feathered songsters warm in winter—St. Louis, Mo. Indoor hockey, a game girls like—St. Nicholas Rink, New York City. Famous "Old Guard" celebrates Evacuation Day by marching to Battery, where British quit city 132 years ago—New York City. Lighting up Liberty.—Famous statue, France's gift to the United States, to be illuminated hereafter as a permanent nightly beacon at America's gate.—New York Harbor.

Feature Programs

Blue Bird

The Price of Silence—(Five Reels)—December 11.—Features Dorothy Phillips. The first reel is a prologue telling the story of a girl's downfall. Only two persons know of her history, a doctor and the old nurse who cares for her illegitimate son. Twenty years later Helen Urmy is again seen, happily married, and apparently unscathed by her former experience. Then the doctor comes into her life again, and falling in love with her daughter, exacts the girl's hand as the price of his silence. But Aline takes matters into her own hands by eloping with the man of her choice. Then the mother finds out that this is her son—the girl's half brother. However, it turns out that the boy is not in reality hers, for the nurse had substituted her own for the sake of the money. Moreover, the doctor is fortunately killed in a motor accident and the secret of Helen's past dies with him. The supporting cast includes Vola Smith, Frank Whitson, Lon Chaney, Evelyn Selbie, Jay Belasco and Jack Mulhall. Joseph De Grasse directed.

Fox

The Mischief Maker—(Five Reels)—November 27.—Features June Caprice. Reviewed in this issue.

International Film

Hearst International News Pictorial No. 95—November 28.—Near the Verdun Front—Giant motor trains carry troops and provisions to the fighting lines. Peasant carts are also forced into

service. Chicago, Ill.—A city diet squad is experimenting under the direction of Dr. John Dill Robertson, health commissioner, on the theory that a person can live on 39 cents a day. Philadelphia, Pa.—The oil-tanker William Rockefeller is launched after being christened by Mrs. Emma Rockefeller McAlpin, daughter of the financier. Footlights and Fashions—Miss Regina Wallace, star of "Rich Man, Poor Man," New York City, appears in gowns of her own design. New Haven, Conn.—Yale defeats Harvard, 6 to 3, in their annual football contest. Newport, R. I.—In a heavy gale the barge Newark is blown away from its escorting tug and goes upon the rocks near Davis Point. Santa Monica, Cal.—Death hovers about the dangerous curves of the Santa Monica motor race track, and while Johnny Aitken is winning the Grand Prix Race, four persons are killed in the wreck of a car driven off the track by Lewis Jackson. New York City—Many ships of the Atlantic battlefleet enter the Hudson river to give the officers and men an opportunity to attend the Army-Navy football game. Polo Grounds, N. Y.—The Hearst-International News Pictorial presents the only motion pictures of the 1916 football game between cadets of the West Point and Annapolis Academies. For release to all exchanges except New York—On the Western Front—Charles Francis Joseph, who succeeds the late Emperor Francis Joseph of Austria, visits Kaiser Wilhelm near a battlefield where soldiers of the Central Powers are fighting the Allied forces.

Hearst International News Pictorial No. 96—DECEMBER 1.—San Benito, Texas—The maneuvers of the National Guard along the Rio Grande river. New York—Howard Chandler Christie poses for the Hearst International News Pictorial in his studio while making a characteristic Christie picture. Durham. N. H.—Students of the University of New Hampshire wield picks and shovels to clear and level the site of the new college athletic field. La Panne, France—President and Madam Poincaire, and the King and Queen of the Belgians visit a refugee camp here. Footlights and Fashions—Miss Margaret Leslie, of "The Basker," Empire Theater, New York City, in gowns of her own design. Calexico, Cal.—More than 100,000 acres of land, which, eight years ago, were a desert, are now producing $10,000,000 worth of cotton. Cultivation and ginning of the record breaking crop. New York City—The gallant Seventh regiment returns from the Mexican border and marches down Fifth avenue, reviewed by Governor Whitman and cheered by thousands. New York City—The Statue of Liberty is illumined with incandescent lights paid for by popular subscripition of patriotic citizens of the United States. In the English Channel—Remarkable pictures showing the hazardous tasks of the British trawlers sweeping the stormy surface of the channel to remove German mines.

Mutual Star Production

Lonesome Town—(FIVE REELS)—AMERICAN—DECEMBER 11.—Features Kolb and Dill. Reviewed elsewhere in this issue.

Paramount

His Ivory Dome—(ONE REEL)—BLACK DIAMOND COMEDY—DECEMBER 11.—This, the sixth Black Diamond comedy, contains much trick photography. The story tells of Black Hand Bill and one of his gang for some mysterious reason are pursuing a fair damsel apparently in an attempt to kidnap her. Bill and his man pass by unconcernedly, but as the cop looks around the corner to see where they have gone, they hit him on the head and knock him out. They then seize the girl, throw her into an automobile and drive off. Then follows a most exciting chase, in which Bravo, the cop, pursues them, first in the auto, then afoot. They run to a high building and run right up the side of it. Bravo follows on the motorcycle. They run across the roof. He follows them. They make a wild leap across to the top of another high building, but the motorcycle makes the leap too and pursues them on to the second roof. Bill seizes a big parasol from an artist who is sketching on the roof, and holding fast to the girl, he and his assistant, using it for a parachute, jump off the roof and sail down toward the street. Bravo seeing this drives the motorcycle down the circular stairway of the office building and pursues them down the street. They float down the street directly over the pursuing cop, finally drifting across the street and landing in front of a tough saloon, which they enter. Bravo collides with a fence, is thrown over it and lands in front of the saloon! At last he rescues the girl, then finds it all a dream.

A Coney Island Princess—(FIVE REELS)—FAMOUS PLAYERS.—Featuring Irene Fenwick. Reviewed in this issue.

The Road to Love—(FIVE REELS)—OLIVER MOROSCO.—Featuring Lenore Ulrich in a very romantic drama of the Algerian deserts. Reviewed in this issue.

Pathe

The Challenge—(FIVE REELS)—PATHE GOLD ROOSTER.—This picture features Montague Love, Helene Chadwick and Charles Gotthold in a story in which the difficulties of love are seen to be more distressing, if not more perplexing, than the difficulties of engineering. Reviewed in this issue.

The Romantic Journey—(FIVE REELS)—PATHE.—Featuring William Courtenay. An engaging drama having to do with Indian plotters, and containing splendid romantic qualities. Reviewed in this issue.

Red Feather

The Morals of Hilda—(FIVE REELS)—UNIVERSAL—DECEMBER 11.—From a story by Henry C. Warnack. Features Gretchen Lederer and Emory Johnson. Others in the cast are Frank Whitson, Adele Farrington and Helen Wright. Hilda and August, peasants, unable to afford the customary elaborate wedding, set out to America together without being married. In this country, August is threatened with jail because he has not married the girl he is living with, and he runs away, leaving Hilda to face the world with an illegitimate child. The child is adopted by a wealthy woman and Hilda is again left alone in the world. The story then jumps many years and we find Hilda's son grown up and elected a governor. Feeling deeply the blot on his own name, he enacts a law to legitimatize all children. While he is addressing a large meeting on this subject, a man in the crowd draws his revolver and aims it at him, but the bullet meant for her son is intercepted by Hilda.

Triangle Program

The Matrimaniac—(FIVE REELS)—TRIANGLE—FINE ARTS.—Another of those incomparable Fairbanks comedies. Reviewed in this issue.

Three of Many—(FIVE REELS)—TRIANGLE-KAY BEE—DECEMBER 23.—Featuring Clara Williams. A story which is a good study in personal friendship and international friendship, war, and its effect on warriors. Reviewed in next issue.

V. L. S. E. Inc.

My Official Wife—(FIVE REELS)—VITAGRAPH—DECEMBER 11.—A picture of unsurpassed power, featuring Clara Kimball Young. Harry Morey also has a big part. Reviewed in this issue.

World

Broken Chains—(FIVE REELS)—PEERLESS—DECEMBER 11.—Features Ethel Clayton and Carlyle Blackwell. A story of Florida which deals with the peculiar prison laws of the state which allows private individuals to hire convicts to work on personal contracts. The heroine of the picture obtains custody of the man she loves, who is held in the penitentiary for a crime he did not commit.

New Unity Release

The second of the special features being produced by the Dudley Motion Picture Company of Redlands, California, and distributed through Unity, will be released to exhibitors through the Unity exchanges on December 18.

The story from which the five reels have been made was written by Peter B. Kyne and appeared some months ago in the *Saturday Evening Post*. The film title is "Humanizing Mr. Winsbye."

Unity Opens Branch

The Unity Service Corporation, under the direction of Messrs. Merrill and Harwell, have found it necessary to open a branch office in Syracuse, New York, to take care of the bookings on "The Yellow Menace" and the other features, which this rapidly developing exchange is handling. In addition to "The Yellow Menace" the Unity exchange is booking "The Lottery Man" and "The Land Just Over Yonder," and within a very short time will offer one of a series of travel and scenic pictures.

Enters State Right Field

Richard Wernick, who for the past eighteen months has been branch manager of the Fox Film Corporation at New Haven, Connecticut, has resigned from that company to enter the state right field.

Mr. Wernick is of English birth and although only twenty-seven years of age, has had many years experience in the motion picture field, both in the United States and England. He has several times crossed the Atlantic on buying and selling propositions and for five years was President of the Manhattan Feature Film Company, with offices in New York and Syracuse. Mr. Wernick is about to make some important affiliations in the business, the details of which will be announced later.

W. A. Morris has purchased the lease of the Barrymore Theater, Thirty-ninth and Summit streets, Kansas City, and is now operating it.



A trio of new Mutual humor films.

Ruth Shepley in "Admirers Three." *"Treed," a new Vogue.* *Tom Wise in "Grouchy."*

SOME NEW THEATERS

California

Robert Tuft's moving picture theater in Woodland was destroyed by fire, November 13.

A new theater has been opened at Los Gatos. It is the Strand and seats 1,000 people. M. Black, proprietor.

The beautiful T. & D. Theater in Oakland opened November 22.

Delaware

The following charters have been filed recently: Film Fire Prevention Corporation, Dover; manufacture of motion picture films; capital $1,000,000.

Ziegfeld Cinema Corporation, to manufacture motion picture films and photographic apparatus; capital $3,000,000; incorporators, Herbert E. Latter, Norman P. Coffin, Harry T. Farrow, Wilmington.

Illinois

Ed. Westmeyer and Ed. Weidner of Tonica have purchased a picture theater at La Salle.

The beautiful new Jackson Park Theater at Sixty-seventh street and Stony Island avenue, Chicago, was opened to the public on Thanksgiving eve.

Indiana

With the opening of the Widaman-McDonald Theater, November 15, Warsaw is the possessor of a very beautiful theater. The theater is as near fireproof as possible, well equipped and beautifully decorated. It will seat about 800 people and is under the management of Tom Gilliam.

The Pruett Theater in Rockville is being enlarged.

The Alcazar Theater in Newcastle, recently purchased by Peter Kaler, will be known as the Kaler Theater.

Col. E. L. Hoover has purchased the Star Theater at Union City.

George Mager has sold his moving picture theater at Kendallville and returned to Garrett for a brief stay.

C. H. Kelso of Orland contemplates starting a moving picture theater at Stroh.

Iowa

The Strand moving picture house at Sheldon was sold, November 20, to Jack Garrett by the Slaters, who had purchased the place some weeks ago. The inability of Rawleigh Slater, who expected to operate the place, to get released from a contract he had with a firm as traveling salesman, was the cause of the sale.



NO program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - NEW YORK

The Willard, a beautiful $30,000 photoplay house, was recently opened at Creston.

The interior of the Orpheum Theater at Ft. Madison will be remodeled and the seating capacity increased 200.

Representatives of the Universal Film Service of Des Moines were in Clinton, negotiating with Paul Hart for the taking over and reopening of the Best Theater. L. E. Davis, an experienced picture man, will reside in Clinton and manage the house. It is undergoing a thorough cleaning and overhauling and will be ready for opening in a very short time.

Ray Whitney and Don Weaver have purchased the Gem Theater from George Graves at Coin.

Kansas

The Rex Theater in Hutchinson, which has been operated for some time by Fred Savage, owner of the De Luxe and Iris Theaters, has been sold to Carl Bornschein of Ellsworth. The new manager reopened the house November 22.

Kentucky

The Paradise Amusement Company, with a capital stock of $400 has been incorporated to operate The Paradise, a colored moving picture theater at 104 East Green street, Louisville, which has just come into the hands of the present incorporators, who are: R. H. Jewell, A. P. Wilson, J. Jewell and J. Mitchell.

After being remodeled and refurnished the Columbia Theater in Paris has been reopened.

The Brown Amusement Company have opened their new theater, the Brownie, at 1918 Cumberland avenue, Middleboro.

The Strand Theater at Lexington is to be improved. The work will be carried on between the hours of 11 o'clock at night and 11 o'clock each day, so as not to interfere with the regular shows during the day. The new seats to be installed are upholstered in leather, both on the back and on the seats, and will be placed thirty-eight inches apart. Thick carpets will be laid throughout the building in the aisles. The box office, now at the entrance to the show, will be placed on a line with the sidewalk. A new screen and two new projecting machines, Powers 6B, will be installed. Improved heating facilities will be arranged and the entire building made as comfortable as possible.

F. A. Ogden, manager of the Cozy Theater in Winchester, has leased the Colonial Theater and will conduct both shows in the future.

Maryland

T. T. Hildebrandt has taken over the management of the Strand Theater, 404 North Howard street, Baltimore. Mr. Hildebrandt has been associated with the film industry for some time and plans many unique features. The price of admission has been reduced from 20 to 15 cents.

The new moving picture and community building on East Hamilton avenue, Hamilton, is nearing completion. The theater will have a seating capacity of 450 people.

Michigan

J. Nebris will shortly open his new picture house on Gratiot and Iroquois streets, Detroit. It will be called the Dawn and seat 1,200.

The Rosedale Theater, 2394 Woodward avenue, Detroit, will be enlarged.

J. M. Neal, manager and owner of the Theatorium Theater, North Washington avenue, Lansing, has let the contract for the entire improvement of his theater. Work will be completed in seventy days.

Minnesota

Millville may have a picture theater in the near future.

John A. Bell has purchased the Bijou Theater at Akeley and will conduct a first class picture theater.

A license to operate a picture theater has been granted D. R. Elder, at 339 Prior avenue, St. Paul.

The new Princess Theater at St. Paul will be an exclusive picture house, the change taking place November 25.

Missouri

Mr. and Mrs. W. D. Jenkins of Kansas City recently leased the Auditorium in Slater and will show Bluebird features.

New Jersey

William Fox opened his new Terminal Theater on Park Place, Newark, November 13. The theater presents a very beautiful appearance and the public of Newark turned out in large crowds on the opening night. Samuel Weisel is active manager.

Quackenbush and Leonard have the general contract for the erection of a one-story hollow tile and brick moving picture theater, 50x100 feet, at Broad street and Linden place, Red Bank. The house, which will cost $20,000, is owned by the Coast Amusement Company, Asbury Park.

The Palace Theater, 1059 Clinton avenue, Irvington, has changed hands and Meyer Tarshis has been placed in charge.

The Clintonia Theater, 436 Clinton avenue, Newark, lately improved and renovated, is managed by Jack Unger.

North Carolina

The new Strand Theater in Fayettesville will probably be opened the latter part of the month.

A. Kramer, of Elizabeth City, has taken over the interests of H. Bell in Bell's opera house at Edenton. He has remodeled this theater and has renamed it the Alkrama.

North Dakota

Dickinson is to have another modern moving picture theater, according to Mrs. William Ray, who is building an addition to the St. Charles hotel on Villard street for this purpose. The contract for the building has already been let and a crew of men are now busy erecting the new addition.

Ohio

Dan Gutilla's new picture theater, the Strand, Bellefontaine, will be opened in a very short time.

Oregon

The People's Amusement Company has rechristened the Pickford Theater in Portland the Star.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, DECEMBER 23, 1916 No. 26



MAE MARSH, WITH GOLDWYN



CLARA KIMBALL YOUNG

in "*The Rise of Susan*"

A WORLD PICTURE

(First time ever released)

WITH A CURSE ON HER LIPS

A beautiful Mexican girl dying in the desert sees the man she loves riding away with the woman she hates — See the

WILLIAM FOX

PHOTOPLAY OF LOVE AND WAR

THE LOVE THIEF

WITH BEAUTIFUL

GRETCHEN HARTMAN

AND

ALAN HALE

WRITTEN BY N. P. NIESSEN.
DIRECTED BY RICHARD STANTON

FOX FILM CORPORATION



Powerful scene from Essanay's big new special feature, "The Truant Soul," starring Henry Walthall and Mary Charleson. The Kleine-Edison-Selig-Essanay Service gave the first screening of the picture to the trade at the Studebaker Theater, Chicago, on December 12. It is released on Christmas day.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, DECEMBER 23, 1916 No. 26

Exhibitors Will Test Law

HUGE CAMPAIGN PLANNED TO FIGHT LEGISLATION ON SUNDAY CLOSING

THE ban on Sunday shows in motion picture theaters in certain sections of New York state has proved that the eastern exhibitors are good fighters and will use every means to win their appeal and gain a new law which will permit of the showing of films on Sunday.

As a first step in this fight the theater managers in Schenectady and several adjoining towns and cities are going to open their theaters on Sunday as usual, although in all probability every exhibitor so doing will be arrested for violating the law. The decision of the exhibitors to take this stand followed the organization of the Tri-City Motion Picture Exhibitors' League, which embraces the cities of Troy, Schenectady and Albany.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, is said to approve of the plans to reopen the theaters for the purpose of giving entertainments on Sunday.

Local attorneys have been consulted in this matter and after several weeks of careful study of the subject they have advised the exhibitors that they could open their theaters under the same plan on which they have previously been operated without violating the law. This could be accomplished by the proprietors donating a part of their Sunday receipts to charity organizations.

Huge Petition Planned

The leaders of the motion picture industry are planning a most tenacious and enthusiastic campaign which will be waged in the interest of just legislation and the abolishing of the Sunday closing statute. At a meeting of the National Association of the Motion Picture Industry and the Exhibitors' League of America plans were formulated for a far-reaching campaign. An appeal has been made to every exhibitor in the state to enlist in this cause and their response has been most enthusiastic. They were all eager to give the use of their screens to the cause and thousands of theaters throughout the state will aid in the publication of the campaign propaganda. Already slides calling upon the patrons of the theaters for their aid in the cause have been exhibited in the theaters of the state.

A special committee has been appointed for the purpose of co-operating with other organizations and interests in the state which are willing to enlist in the fight. It consists of the following members: William A. Brady, ex-officio chairman; Adolph Zukor, president of the Famous Players-Lasky combination; Walter W. Irwin, general manager of the Vitagraph-V. L. S. E., and Lee A. Ochs, president of the Motion Pictures Exhibitors' League of America.

Already this committee has begun the work of supplying slides to the theaters and it has also distributed protest cards to each exhibitor. These cards will be handed out to the patrons of the various theaters with the request that they sign them. It is planned to obtain at least three million such signatures from the people of the state who are interested in motion pictures, which will be presented to the court as showing what the people of the state think of the decision.

Hampton Says Films Aid Church

One of the most pleasing features of this controversy is the fact that it is not only the exhibitors who are fighting this legislation, for the manufacturers are fighting back to back with them and also the thinkers of the day are raising their voices in protest. This is not a war to be fought in the state of New York but members of the motion picture industry all over the country are up in arms over the statute and are offering their aid in the controversy.

Benjamin B. Hampton, president of the General Film Company, believes that the only argument that will stand for the open picture house on Sunday is not a financial argument but the argument that the motion picture theaters are not competing against the churches, but co-operating with them in making Sunday a day of wholesome rest and recreation. All sensible people agree that the observance of one day out of seven for recreation and reflection, entirely aside from the religious function of the day, makes for a saner and better-balanced life.

Millions of our people do not attend church services on Sunday and many more attend but one service during the day. These millions are going to turn somewhere for diversion, many of them have established the habit of turning to the motion picture theaters for that diversion. If the motion picture theaters are closed it will mean that all these people must turn to other forms of pleasure. Who is ready to say that the total result of the new recreations that are adopted will be better than the result of attendance of motion pictures?

It seems to me that, considering the firm hold that motion pictures have upon the interest of the masses, really constructive religious leadership, instead of regarding them as a force to be guarded, would welcome them as a force to be guided into a helpful service to American life.

And, although there is room for improvement, the

fact is that motion pictures are performing a distinct social and moral function in our life. Repeatedly social surveys of certain sections of our large cities have shown that the coming of the motion picture theater has decreased the patronage of saloons and cheap dance halls in such sections.

Thanhouser Wants Law Compelling Sunday Show

Edwin Thanhouser, president of the Thanhouser Film Corporation, argues that there should be a law compelling Sunday shows as a police benefit. He claims that motion pictures are animated books, that libraries are open on Sundays for the reading of books, or any one may read a book in his home or office or on a bench in the park. Why, then, would there not be just as much consistency in closing up public libraries on Sunday as to close motion picture theaters?

One intent of the "blue law" makers is to keep people in their neighborhoods on the day of rest—away from bad influences. Motion picture theaters do this. They keep whole families in the home vicinity and are one of the greatest powers for family unity we have.

Brady Says Ban Is Most Unjust

William A. Brady, president of the World Film Corporation, claims that the denial of Sunday amusements to a community like New York is ridiculously wrong from every angle.

We have here a cosmopolitan city—the melting pot of the world.

Our residents include hundreds of thousands of persons drawn from Continental Europe; in fact, from all foreign countries. They have a right to our consideration in the matter of Sunday diversions, to which they were born and bred, but they do not get it.

As a special concession to a certain element, the Sunday amusement restrictions for some years have been relaxed downtown, but not uptown, which is an interesting state of things.

A very large section of our inhabitants observe their Sabbath on Saturday. Should they be compelled to observe Sunday also? We do not demand of the Christian population that it observe Saturday in addition to Sunday.

But why attempt to analyze a situation that will not stand analysis?

All our people are entitled to Sunday amusements, and will get them some day, when laws are done away with which were passed to meet conditions that went out of existence years ago.

Rogers Shows Law Goes Back 128 Years

Gustave A. Rogers, attorney for the motion picture interests, states that the law of the state of New York is so hopelessly involved as to legality of the Sunday opening that only the Court of Appeals can straighten the matter out. While it is perfectly legal to hold motion picture exhibitions in New York city on Sunday, in other parts of the state the contrary has been held. When New York took this broad standpoint, other cities which were inclined to be more or less Puritanical were affected by it, so that there has been a healthy growth along the line of progressive legislation and judicial decision, with the result that virtually everywhere people were beginning to feel that the Sunday motion picture is a healthy as well as a proper part of their Sunday entertainment.

Now comes this decision of the Third Department of the Appellate Division in Albany, and we are suddenly confronted with the problem of going back 100 years in our Sunday legislation. The retrogressive quality of this movement to suppress motion picture houses on Sunday can be better understood when I point out that the law under which these decisions were made was passed 128 years ago.

In nearly every state where the question has been before the courts for adjudication, other than New York, it has almost uniformly been held that under a similar statute they have motion pictures on Sunday. This is true of Texas, Idaho, Montana, Kansas, Missouri, Arizona, Arkansas, Alabama and Florida. Other instances might be cited but these few suffice to illustrate the tendency of states in the Union other than New York.

Columbia Faculty Favors Sunday Pictures

Seven faculty members of Columbia University have expressed themselves as favoring Sunday motion picture exhibitions. Miss Marbury, who has produced several successful musical comedies and often has joined movements for better stage conditions, says:

"As no form of entertainment requires a smaller staff to operate it than that necessitated by the exhibition of 'movies,' I feel that of all amusements on Sunday this is the best one to recommend. I believe that some sort of diversion must be provided for those especially who have only this day in the week.

"In summer I recommend out of door walks and sports, but at this season I believe that the 'movies' solve a great problem.

"As to the character of the films represented, one which is vulgar and degrading and over sensational will have all these defects on a week day quite as much as on a Sunday. If a film is undesirable it will not become more desirable because it is shown only on a week day."

IMPORTANT RESOLUTIONS

Question of Expiration of Actor's Contract and Territorial Rights Discussed by National Association —Bureau of Information Formed

The list of producers, inside and outside of the National Association of the Motion Picture Industry who have discussed the star who recently quit (at the expiration of his contract) in the midst of a picture, have received a written report of the meeting of November 28, when the matter was taken up and discussed. These reports contain copies of the three resolutions passed at that time, and indicate the work which the National Association expects to do in connection with the proposed Bureau of Information. The resolutions, which strike at the heart of some of the most serious problems of the industry today, are as follows:

Resolved: That it is the sense and feeling of the producers' committee of the National Association of the Motion Picture Industry that in the event an artist commences performance on a photoplay, it is for the best interests of the industry that such artist, irrespective of any time limitations in his contract, should finish the production in which he is engaged, and in the event that such artist does not finish the production, such artist shall be deemed to be hostile to the best interests of the industry.

Resolved: That the producers' committee of the National Association of the Motion Picture Industry organize a bureau of information for the purpose of disseminating information amongst the producer members that would be to their advantage in the conduct of their business.

Resolved: That it is the sense of the producers' committee of the National Association of the Motion Picture Industry that it would be hostile to the best interests of the motion picture industry for a purchaser of territorial rights of a motion picture photoplay to rent or lease a photoplay for which such limited rights were leased or purchased, without the territory covered by the contract of such distributor; and it is further to the sense of this committee that any infraction of such contracts shall be reported to the committee as a whole or to its secretary

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, Motography *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.* The *theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

Miss George Washington, with Marguerite Clark, (Famous Players)—"The best picture we ever ran. The best picture Paramount ever offered."—M. J. Weil, Manager Castle Theater.—*Downtown house.*

Through the Wall, with Nell Shipman, (Vitagraph)—"Very good and very well liked in my theater."—B. Perlmutter, New Strand Theater.

The Gates of Eden, with Viola Dana—"A good play with an attractive star."—B. Perlmutter, New Strand Theater.—*Neighborhood theater catering to a middle class.*

The Years of the Locust, with Fanny Ward, (Lasky-Paramount)—"A passable production.—Box office receipts good."—M. J. Weil, Castle Theater.—*Downtown house.*

The Devil's Double, with W. S. Hart, (Triangle)—"We are always sure of good business with a picture starring Hart. He is a great favorite."—B. Perlmutter, New Strand.

The Blue Envelope Mystery, with Lillian Walker, (Vitagraph)—"This proved to be a rather weak offering."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Bombs, with Charles Murray, (Keystone)—"A very good comedy which will materially bolster up an ordinary or weak picture."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

The Mischief Maker, with June Caprice, (Fox)—"Altogether a very pleasing comedy drama. Well acted and directed. A fair drawing card."—Ed. Dlouhy, Vitagraph Theater.—*Catering to the middle classes.*

The Deep Purple, with Clara Kimball Young, (World)—"Star's acting very good, good story, supporting cast poor. Well received by patrons."—Ed Dlouhy, Vitagraph Theater.—*Catering to the middle classes.*

The Ne'er Do Well, with Kathlyn Williams, (Selig)—"It is a fine play with a good story, and the people liked it very much. A rainy day injured the box office receipts."—B. Perlmutter, New Strand Theater.

Nanette of the Wilds, with Pauline Frederick, (Famous Players-Paramount)—"A pretty good play, put across well. This star is always fine, but patrons like to see her best in society roles."—M. J. Weil, Castle Theater.—*Loop house.*

The Mediator, with George Walsh, (Fox)—"The first Fox picture I ever heard my patrons say they did not like. I did not see it, but the comments were unfavorable."—B. Perlmutter, New Strand.—*Neighborhood theater catering to middle class.*

A Gamble in Souls. "A very good picture, well acted, well produced but the story was the same old stuff, ship wrecked on a deserted island. Picture was well liked by patrons."—Ed. Dlouhy, Vitagraph Theater.—*Catering to the middle classes.*

Divorce and the Daughter, with Florence La Badie. "Story very good but poorly acted and poorly directed. Supporting cast poor. Star's work excellent. Was not liked by patrons."—Ed. Dlouhy, Vitagraph Theater.—*Catering to the middle classes.*

Immediate Lee, with Anna Little, Frank Borzage. "Story very good considering what the average western drama amounts to. The star's acting good, scenery very good, photography excellent."—George Madison, Logan Square Theater.—*Catering to the better classes.*

The Plow Girl, with Mae Murray, (Paramount)—"Star poor, supporting cast good, direction good, story fair, photography good, setting good, scenery great. As a whole better than the average."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

The Plow Girl, with Mae Murray, (Lasky-Paramount)—"A pretty good picture, with a good story. The star is attractive but is not well known. The company should advertise her more. She's worth it."—M. J. Weil, Manager Castle Theater.—*Downtown house.*

The Yellow Pawn, with Wallace Reid and Cleo Ridgley, (Paramount)—"Hasn't very much of a story, and the stars are not well enough known to be box office attractions. I shortened its run in favor of 'Miss George Washington.' "—M. J. Weil, Castle Theater.—*Downtown house.*

His Last Scent, with Fred Mace, (Keystone)—"A comedy detective story. The name, Keystone, attached to a story of this type is sufficient to provoke a laugh. A winner. Vic Pottel, as Slippery Slim, gets away with some very clever comedy."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

Big Tremaine, with May Allison and Harold Lockwood, (Metro)—"This is a very good picture. The stars are well liked. As a matter of fact, they are both excellent box office attractions. The picture has considerable

beautiful scenery."—George Madison, Logan Square Theater.—*Catering to the batter classes.*

The Sunbeam, with Mabel Taliaferro, (Metro)—"The star is essentially the attraction in this production. Story a fairly good offering, the picture as a whole makes a good attraction. In advertising it, the star's name can be used to good advantage."—George Madison, Logan Square Theater.—*Catering to the better classes.*

The Mediator, with George Walsh, (Fox)—"A kind of pleasing picture of a type a bit different than Fox usually offers. Picture was not liked by women. Well acted, supporting cast good, beautiful scenery, nice western story. Fair box office attraction."—Ed. Dlouhy, Vitagraph Theater.—*Catering to the middle classes.*

Bought and Paid For, with Alice Brady, (World)—"This picture played to excellent houses and pleased our patrons. Alice Brady's acting, very good, linked with a very good story, well done. This is the best Brady production I have seen in a long while."—Ed. Dlouhy, Vitagraph Theater.—*Catering to the middle classes.*

The Black Butterfly, with Olga Petrova, (Metro)—"A very good picture. The star of course is the drawing card. Photography is very good, picture right up to the Metro standard of quality and there is nothing too good that I might say about this particular picture."—George Madison, Logan Square Theater.—*Catering to the better classes.*

The Jockey of Death, (International)—"A circus story truly wonderful in its class. It, however, is not of a type which is popular with the public. The only redeeming fact that I can see is the daring work of the star. It, however, proved to be a fair box office attraction."—George Madison, Logan Square Theater.—*Catering to the better classes.*

The Men She Married, with Gail Kane and an all-star cast, (World)—"Acting good, with the exception of the work of Muriel Ostriche. The work of Arthur Ashley might have been brought up a bit. The direction is fine, photography great, settings beautiful, story illogical. It however got by with the audience."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

The Son of Erin, with Dustin Farnum, (Paramount)—"Direction fair, star good, cast good, photography good. Settings are not much to brag about, story fair. As a whole, fair. Not a very good drawing card. This, however, may be due to the bad weather we had on the day it was shown at this house."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

A Corner in Colleens, (Triangle)—Starring Bessie Barriscale, a local favorite. This proved to be an exceptionally strong Sunday show. Miss Barriscale's acting is above par and the supporting cast is good. The picture is well detailed and the photography and subtitles are great. A show which should get any exhibitor good money."—Frank W. Burke, Strand Theater, Cedar Rapids, Iowa.

Twenty Thousand Leagues Under the Sea, (Universal)—"Viewing this picture from a technical standpoint it is simply unsurpassable. The photography is absolutely wonderful. The acting is far below par. The story is lacking in story value and continuity. A wonderful box office attraction, well liked by audience."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

The Sins Ye Do, with Frank Keenan, (Triangle)—"Great picture. The star is really wonderful; the supporting cast excellent; story grabs hold and retains interest to the very finish; very good settings. This picture is right up to the standard of photoplays Triangle in most cases offers. This picture is just plain good all the way through."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Gamble in Souls, with Dorothy Dalton and William Desmond, (Triangle)—"As a whole good, well received by the audience, story good, the stars are both good, the scenery is beautiful. The story is introduced in a very novel way. There are a number of strong subtitles. The name undoubtedly hurt the picture as a Sunday attraction."—Marton Saxe, Knickerbocker Theater.—*Catering to the better classes.*

The Matrimaniac, with Douglas Fairbanks, (Triangle)—"A positive knockout, absolutely great. Words will not express mine or my patrons opinion of this actor. He undoubtedly is the best in pictures. My house seats 2,800 people and I had them standing four deep in the lobby. As a box office attraction his pictures surpass anything we have ever had."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

A Sister of Six, (Triangle)—"Owing to the fact that little Bessie Love has not yet attained enough popularity, 'A Sister of Six' did only a fair business with me. The production as a whole is great but the print wished on to me was in poor condition. This picture makes a good children's show as the Triangle kiddies appear in it. An exhibitor advertising this fact will get good children business."—Frank W. Burke, Strand Theater, Cedar Rapids, Iowa.

All Man, with Robert Warwick, (World)—"The star is good, the picture as a whole is fairly good, the supporting cast is good, photography is good. For some unaccountable reason this offering lacked in drawing power as compared with his recent pictures. The only explanation I can offer is the fact that it is built around a story which is semi-western. This star is usually a pretty fair drawing card."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

The Cossack Whip, with Viola Dana. "The picture is very good with wonderful photography throughout. The subject did not prove to be a very strong box office attraction though. I think that is due to the fact that it deals with bloody Russia and contains some scenes that play upon the heartstrings of female patrons too strong. A production that should do a wonderful business in a Jewish or Russian community."—Frank W. Burke, Strand Theater, Cedar Rapids, Iowa.

The Gamble in Souls, with Dorothy Dalton and William Desmond, (Triangle)—"The story around which this picture is built is rather old and has been done any number of times, this of course in a different way. The picture is not up to the high standard usually set by Triangle. The sub-titles in Triangle pictures as a rule put over an ordinary picture, they're missing in this one.

My audiences seemed to be satisfied."—S. Trinz, Covent Garden Theater.—*Catering to the better classes.*

Children of the Feud, with Dorothy Gish, (Triangle)—"Story runs along very nicely until the last reel when Major Funkhouser and his gang of reformers got busy with their shears and clipped the heart out of the picture. As it now stands, it will have a tendency to disappoint. That's what it did with my patrons. The star appears to advantage. The photography is good, direction good, drawing power fair."—Martin Saxe, Knickerbocker Theater.—*Catering to the better classes.*

A Message to Garcia, with Mabel Trunelle, (K. E. S. E.)—"The story in this picture is very good. The scene in which the blowing up of the Maine is reproduced is fine. The picture is built around a war story laid during the time of the Spanish war and is one of the best offerings in this class of picture I have seen in a long while. The audience seemed to like it very well. The name is somewhat of a hindrance. It is not specific enough."—George Madison, Logan Square Theater.—*Catering to the better classes.*

The Sign of the Poppy, (Blue Bird)—"This story is laid in the Chinatown of a large city. I can't understand why a picture of this sort gets by on a white permit. There are any number of scenes which I am inclined to think are not the proper things to be shown to children. The grotesque facial expressions of some of the Chinamen, together with the opium smoking scenes, are to my way of thinking wholly objectionable. The drawing power of this picture is exceptionally good."—George Madison, Logan Square Theater.—*Catering to the better classes.*

The Prince in a Pawn Shop, with Barney Bernard, (Vitagraph)—"I think this the most wonderful picture I have ever run in this house. I received more favorable comment from my patrons on it than I have ever got on anything else I have shown. The picture undoubtedly will go great in a Jewish community and I think will bear repetition in such a neighborhood. The story is a real drama and absolutely true to life. The work of the star is excellent and I think he himself is a considerable box office attraction."—George Madison, Logan Square Theater.—*Catering to the better classes.*

Praises "Reviews by Exhibitors"

Motography, Chicago:

We want to add our praise to your department run under the heading "What the Picture Did for Me." These brief notes tell in a few lines what pages fail to tell. Comparing the notes with shows that we have had we can truthfully say that your notes generally ring true. Being first-run theaters we cannot always get advance information, but whenever we can we feel sure that we can be guided by your department.

We believe every exhibitor, particularly those that do not get pictures immediately upon release, should read the department in question. The exhibitor who has had a photoplay knows better what is good and what it will do than books filled with reviews.

E. Wetskein, Queen and Majestic Theaters, Wilmington, Delaware.

"Vicar of Wakefield" Coming

Thanhouser for Pathe will in February release "A Modern Monte Cristo" and "The Girl Who Wanted to Live." In March "The Vicar of Wakefield," from Oliver Goldsmith's noted old story, will appear, and also "Her Beloved Enemy."

Director Jack Conway has commenced a five-reel feature production at Universal City, entitled "Polly-Ooley."

Screenshine

By Mel Ody

WE CONFESS THIS IS BIASED

THERE was a very exclusive and elite picture show in Chicago last week. Jesse L. Lasky was the exhibitor, Cecil B. de Mille, manager, and Geraldine Farrar and her lesser half, Lou-Tellegan, were the audience. The theater was the Universal projection parlor; the show was the Farrar-featured "Joan of Arc."

Regarding the merits of the show we might ask the union operator, that blazé character who is so severe a critic. For the first four minutes after the finale he went about his business and said nothing. A minute later he issued this statement: "Say, that sure was some show!"

An important fact has a bearing just here. Between the fourth and fifth minutes mentioned Miss Farrar, in a burst of enthusiasm, forced a twenty-dollar bill into the operator's reluctant hand.

In view also of the fact that the operator also got a dollar a reel for running the ten reels, we agree with him that it was "some show!"

DO YOUR CRISMUS COPPING EARLY

The season of festivities is an important one for picture houses. There is a lot of going and visiting and entertaining and, other things being equal, the houses with the finest mental menu will do the best business. Cop off some good films for Christmas week, and do it early.

"Spike" Kelly, former pugilist, is now usher, bouncer and fire guard at the College Theater, Chicago. The light of genius often hides itself in the dark.

Helen Green, who appears in Mutual's new "Perils of Our Girl Reporters," is said to possess beauty unlike that of any other girl in the world.

Ah, gwan, we know a lot of women who look likell in green.

Everybody likes to watch a press agent, just the same as they like to watch a geyser, or any other irrational phenomenon.

Richard Willis, the old faithful geyser of Los Angeles, is responsible for the latest story that touches the high water mark. And his conscience feels something like a man in his new winter woolens, too. For he admits that when the story first dawned on him he ejaculated, "Too much!"

You were right, Dick, so why did you go ahead?

Here's the insult:

"Agnes Vernon, Universal leading lady, has a trained goldfish. . . . When Miss Vernon approaches the globe the fish eagerly flaps its fins, which is fish for 'I'm glad to see you.'"

HE DIDN'T CAR

You know Harry Leonhardt, western Fox manager, is a pretty good-sized man. He recently returned to Chicago from a trip through the southwest. When he was on a trolley down in Texas he stepped across the car and the latter was thrown out of equilibrium and jumped the track. Everyone was hurt but Harry.

Otis Turner, the new Fox director on the Pacific Coast, needed a "type" for the photoplay starring George Walsh, and after a hard search found one. The "type" had a slouching gait and his chin was buried deep in a luxuriant growth of silken whiskers. Both the gait and the whiskers were necessary for the picture.

The man was told to report next day for work. He did. Gone were the whiskers and the mustachio. Instead of the meek, hairy little creature, there presented itself, or himslf, a sleek, well-groomed man. After Mr. Turner returned to his normal self, the man explained that whiskers were all right in their place, but not on an actor.

He did not make the cast.

TECHNICOLOR ENGAGES WILLAT

Colored Motion Pictures to be Manufactured in Accurate and Actual Natural Colors by New Process Discovered by This Company

The Technicolor Motion Picture Corporation was recently organized and financied by a small group of Boston capitalists for the purpose of producing motion pictures in accurate and actual natural colors to the full and widest known latitude of the motion picture as now employed in black and white photography. All three members of this concern are graduates of the Massachusetts Institute of Technology, Dr. Daniel F. Comstock being at present Professor of Physics in that institution, and Dr. Herbert T. Kalmus, formerly of the M. I. T. faculty. In addition, Dr. Kalmus has been professor at Queens University, Canada, and in charge of the technical research department for the Canadian government. As a result of this work of research the Technicolor Motion Picture Corporation is in possession of upwards of thirty patents, covering all phases of the process and the necessary equipment attendant thereto.

Searching for the best the motion picture field might offer the Technicolor Corporation engaged C. A. Willat ("Doc") as manager of productions and to serve in an advisory capacity. Mr. Willat needs no introduction—technical man par excellence, the motion picture industry has long looked upon him as an expert and authority. In succession he was with the Imp Company and New York Motion Picture Company as technical expert, serving the latter association to construct the Willat studios and laboratories at Fort Lee, N. J.

The Technicolor Corporation product differs radically from all other colored motion pictures which have heretofore been offered the public. This process of photographing scenes in their natural colors will permit the taking of any and all subjects at normal speed and under practically any condition now required in black and white photography, and the product will be at a cost little, if any, in advance of the black and white. The fringe of color, the blur, the severe strain to the eyes, have been eliminated by the new system, and the photo-play may be made and projected at the speed which is natural—in fact, such limitation as are to be met in the productions by the Technicolor method are only those limitations which are also exacted in the black and white.

New $22,000,000 Merger

PARAMOUNT BECOMES SUBSIDIARY OF FAMOUS PLAYERS-LASKY

THE first practical endeavor of photoplay producers to shorten the avenue between studio and theater was made when the Famous Players—Lasky Corporation, which includes among its subsidiaries the Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company and Pallas Pictures, acquired the controlling interest in the Paramount Pictures Corporation, the distributing medium of the photoplays of the aforementioned companies.

This alignment represents the greatest interlinking of producing and distributing interests ever undertaken in the motion picture business.

The reason for the taking over of control of Paramount by the producing combination lies in its determination to establish a closer relationship with the exhibitor, to unify the producing and distributing branches of the business, and to concentrate its activities upon a direct photoplay service from producer to exhibitor.

The array of stars under the management of the Famous Player-Lasky Corporation, the studios of its various companies in New York City, Los Angeles and Hollywood, and the chain of distributing offices controlled by Paramount form, through the consummation of this coalition, what is undoubtedly the greatest single motion picture organization since the advent of the photoplay.

The capital stock of the Famous Players-Lasky Corporation is $12,500,000 and that of Paramount $10,000,000, giving a total aggregate capitalization of $22,500,000. There will be no change of administration in either the parent or the new subsidiary company, Adolph Zukor remaining president of the former and Hiram Abrams continuing as the head of Paramount. The other officers of the Famous Players-Lasky Corporation are: Jesse L. Lasky, vice-president; Arthur S. Friend, treasurer; Elck Ludvigh, secretary; Cecil B DeMille, director-general, Emil E. Shauer, assistant treasurer, and Ralph A. Kohn, assistant secretary. The Paramount staff, which continues in office, is as follows: Hiram Abrams, president; William L. Sherry, vice-president, and James Steele, treasurer and secretary.

Under the new arrangement, there will be no change in the number of feature plays released on the Paramount Program, the producers continuing to make 104 photoplays a year.

Commenting upon the acquiring of control of Paramount, Mr. Zukor said:

"We consider this move to be the logical solution of many of the difficulties which at the present time beset the film business. So vast has become the industry in which we are engaged that every step which leads to the solidification of its component parts is inevitably a step in the right direction. The interests of the producer and those of the exhibitor have erroneously been considered to be at variance, and I have always believed this impression to be one of the greatest deterring factors in the art's development. It has therefore been the aim of the Famous Players-Lasky Corporation to establish direct contact with the exhibitors who will readily perceive the possibility of the economies that will automatically result from this combination of interests and which will become manifest to them in the form of better productions."

The Famous Players Film Company was organized in April, 1912, and was the first company to institute a program of feature photoplays. The Jesse L. Lasky Feature Play Company was formed in November, 1913, and Paramount was organized for the purpose of marketing their products, together with that of the Pallas and Morosco Companies, in September, 1914.

What Will You Do For the Children?

EXHIBITORS PLAN VARIOUS CHRISTMAS SURPRISES FOR THE LITTLE ONES

By B. F. Barrett

WHAT is Christmas without children? At this season of the year all thoughts are turned toward making the little ones happy. What are you going to do, Mr. Exhibitor, to help make this Christmas one long to be remembered by the children?

Here is a chance for the manager who does nothing special for the children during the year to make it up to them. There is yet time to show your true Christmas spirit and join the ranks of the many exhibitors who are planning special entertainments in honor of the children. Perhaps knowing what other managers are going to do for their small patrons will be an inspiration to you in arranging your surprise for them.

Probably the most extensive Christmas preparations are those made by Joseph Koppel, manager of the Calo Theater, Chicago, who although his theater seats one thousand people does not find this large enough to house his celebration, which will undoubtedly attract many thousands of people from all parts of the city. Therefore the vacant lot next door to the theater will be utilized for a real community Christmas.

The plan, which is undoubtedly more comprehensive than most exhibitors would venture to undertake, is for a wholesouled Christmas party which asks nothing from anyone but instead gives freely of entertainment and good cheer to all.

Co-operating with the Calo Theater, which is one of the Ascher houses, will be the three other tenants of the building in which the theater is located—a real estate dealer, a bank and a dry goods store. These four companies will shoulder the entire cost of the entertainment.

A gigantic Christmas tree will be erected and profusely decorated with electric lights and lights will be strung all around the lot. Special music will be rendered by a choir which has volunteered its services from one of the neighborhood churches, and a chorus of voices will also assist in the musical program as well as an orchestra. This will not only be a Christmas celebration but the tree will be lighted and the entertainment given every evening during the week from Christmas to New Year's so that every one will be enabled to enjoy it.

The special party for the children will be given on Saturday evening at six-thirty so they may have the pleasure of seeing the mammoth tree illuminated. There will be special music for them, and Santa Claus will be on hand to present each little one with a gift.

The Calo is distinctly a neighborhood house and this big celebration will not only advertise the theater all over the city and give widespread publicity to the companies interested in it but will also exploit the neighborhood. The huge tree and the entertainment with the names of the patrons will be extensively advertised in the newspapers, the local papers, the theater program and on the screen—but probably the word-of-mouth advertising will be of the greatest help in bringing out the people, and the four concerns interested should deservedly receive lasting benefit. The plan is very far reaching in its scope as well as in the amount of pleasure it will give, and will undoubtedly bring the pleasure seekers from all the surrounding community to partake of the Christmas cheer so freely expended.

The kiddies living in the neighborhood of the Cosmopolitan Theater, Chicago, of which Bruce Godshaw is manager, are promised a rare treat. Their "party" will be given on Friday afternoon, December 22. A prettily decorated Christmas tree will be placed at one side of the screen to help spread the true Christmas atmosphere. After the regular program of appropriate pictures has been run, on the screen will be shown a picture of Santa Claus and his reindeer scampering over the snow with a sleigh filled to overflowing with presents, his stopping at the chimney, shouldering his pack and descending, then stepping out into the room ready to fill the stockings hanging over the mantel. As Santa steps forward into the room the figure on the screen will fade away and leave a real live Saint Nicholas standing on the stage with his pack filled with gifts for the expectant children. This will be arranged by having a man dressed as Santa crouched behind the footlights shrouded in a black cape. At the proper moment he will step into position in front of the figure on the screen and as the picture fades out will throw off his cape and disclose the typical red suit trimmed with white fur. In his pack he will carry a toy for each child in the audience and also a half pound box of chocolates. The toys will be the gift of the management, the candy will be donated by a confectioner in the neighborhood who takes this means of advertising his products. In the announcement of this Christmas matinee special mention was made of the fact that this half pound of candy would be given to the children, as the confectioner had left a package with Santa for each one of them. Ten cents will be charged for this matinee instead of the usual five cents.

Mr. Godshaw has not lost sight of the true meaning of Christmas and has distributed among the principals of three schools in the neighborhood one hundred and fifty free tickets to be given as they see fit to the poor children who could not otherwise come to the Christmas party at the theater.

Arthur Bennett, manager of the Strand Theater, Muncie, Indiana, is going to help the children to realize the true pleasure of giving and encourage them to help others less fortunate than themselves, and at the same time assist in the good work of the Winter Relief Association of that city.

During the week commencing December 11 Mr. Bennett announced that pictures which would especially delight the little ones would be shown each afternoon between the hours of three and five. The admission price to these matinees for children under twelve years of age was announced as either three potatoes, three apples, three onions, three turnips, one egg, two oranges, one can of tomatoes, corn or peas, one glass of jelly or preserves. All of the foodstuffs offered for admission were placed on racks in the lobby of the theater each day and each night delivered to the

Winter Relief Association for distribution among the poor.

As each child entered bearing a foodstuff admission ticket their name and address was taken and just before Christmas the little folks who have sent their donation to the poor will receive an invitation to a surprise Christmas entertainment at the theater.

One exhibitor in a small town is announcing that Santa Claus will be waiting for the children at a special matinee on Saturday morning and will have a bag of popcorn for each one in his pack. As the morning's performance is completed the manager is going to announce that Santa is waiting out in the lobby to shake hands with all the kiddies. The bags of popcorn will be given to them by Santa at this time. Even though the child is old enough so that he has long since merged the mythical Santa Claus into the spirit of giving, there is always a fascination and feeling of reverence at seeing him impersonated, especially in a small town where the characterizations of old St. Nick are not so familiar as they are to the city children.

J. A. Shaffer, manager of the Frolic Theater, Chicago, will have his Christmas matinee on the Saturday afternoon before Christmas, as he believes he will be more sure of a record breaking attendance on that day than any other, not only because of the desire of the children for all things Christmasy, but also because the parents will be very glad to get rid of the children on this last Saturday before the holiday. There are always so many things to be done the last minute that they do not want the children to see, there are mysterious packages whose shape or general appearance might give away their contents to be smuggled into the house, or some final shopping to do which the kiddies must not see, and parents will be very glad to have some place to send the youngsters where they will be kept safely away for two hours.

Christmas will be mirrored in the subjects chosen to entertain the children, an especially long program given, and probably an entertainer engaged. Also each child will be presented with a little gift as they pass out.

The intrinsic value of the gift means little to the child, it is the idea of having a toy to take home. They do not expect dolls or doll carriages to be given them at a theater Christmas entertainment. Every exhibitor can afford to delight the children in this way for very pretty little toys can be purchased in bulk for two or three cents, or even for a penny.

In another neighborhood which is composed of a more needy class of people the children are to have a Christmas party long to be remembered. The Parent-Teachers' Association will co-operate with the theater manager. They have taken four hundred tickets and are going to sell these at fifteen cents apiece to anyone who is charitably inclined. This will pay the exhibitor for the use of his theater for the afternoon and every child of twelve years or younger who comes seeking entrance will be admitted free. All adults will be charged ten cents.

There will be pictures all about Christmas, and also some funny ones to make the children laugh, a Christmas tree prettily decorated, and a little gift for each one of the children. In this case the women have also interested the merchants in the neighborhood and the Christmas tree and decorations have been donated, as have also the gifts, whose value is about five cents, but whose joy giving value with the children will be unlimited. To compensate these kind hearted merchants the manager will run a slide advertising their stores on his screen for a week free of charge. This is a fine example of what can be accomplished through the co-operation of the exhibitor, the women of the neighborhod and the local merchants.

"PATRIA" READY JANUARY 1

International Film Service Serial in Which Mrs. Castle is Starred Promised for First of the Year

The International Film Service, Inc., has definitely fixed upon Monday, January 1, as the release date for the patriotic photoplay "Patria," in which Mrs. Vernon Castle is the star. Already this serial has been extensively booked, many exhibitors having contracted for the entire fifteen episodes before the completion of the picture.

The story of "Patria" opens in Newport amid scenes of its most exclusive society and wealth, centers in and around New York, and reaches its conclusion on the Mexican border. The location for the thousand or more scenes required by the plot were selected by Louis Joseph Vance, the author, who was assisted in this work by Mrs. Castle, whose intense interest in the production has never flagged for a moment. To select these locations and create the proper atmosphere for the picture was not always easy, and sometimes the locations were changed in order that a better effect might be obtained necessitating a retaking of the scenes. All of this consumed time and accounts for the postponement of the release date as already mentioned.

Mrs. Castle and her company are now in Los Angeles where some of the concluding scenes of "Patria" will be enacted.

For these scenes, the services of Jacques Jaccard, the celebrated director, have been secured. Probably no director living has had a wider experience in the character of work called for in the concluding portions of "Patria" than Mr. Jaccard. Under his able and energetic direction the final episodes will be finished for the release now definitely fixed for January 1st.

Two of the latest additions to the stage star fashion series incorporated in the Hearst International News Pictorial are Louise Rutter, star of "Turn to the Right," and Roberta Arnold, of "Upstairs and Down."

Miss Rutter appears in the fashion section of the Hearst International News Pictorial that is released on Tuesday, December 5th, while Miss Arnold is shown in the following release on Friday, December 8th.

Grace Darling, who with Harry Fox stars in the International's photoplay series, "Beatrice Fairfax," has left for Toronto, to appear at the opening of "Beatrice Fairfax" in that city.

The International has disposed of the Canadian rights to "Beatrice Fairfax" to the Famous Players Film Service, Ltd.

In each of the cities Miss Darling will be the guest of the newspaper publishing "Beatrice Fairfax" in serial form and will also appear in person at the leading theaters.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

Picture Exhibiting in Chicago

IN summing up the situation in the motion picture world that is bounded by the Chicago suburbs, Samuel I. Levin, general manager for Jones, Linick and Schaefer, the prominent trio who have dominated the Chicago theatrical field with their activities as exhibitors and exchange operators as well, makes some interesting statements.



Samuel I. Levin, general manager, Jones, Linick & Schaefer, prominent Chicago theater men.

"In every nook and corner of the extensive area comprising Chicago and suburbs may be found fine palaces dedicated to the exhibition of motion pictures," said Mr. Levin to MOTOGRAPHY. "Theaters of large seating capacity, up to twenty-five hundred, many with but a main floor containing as high as fifteen hundred seats, are decorated lavishly and equipped with apparatus for the exhibition of pictures that could be called the last word in flickerless projection.

"Time was, back in the pioneer days, when we opened our Orpheum Theater on State street and gave a forty-minute show for ten cents. In those days about a dozen picture houses were scattered throughout the city, except for a small number of store shows of mediocre appearance and atmosphere. The Orpheum was a pretentious theater, having been built for vaudeville, but catching the trend of the times, was turned to the exhibition of motion pictures.

"We would line up waiting patrons along State street to Monroe, a distance of approximately 150 feet, and they would feast their eyes upon productions which were of European make principally, the French and Italian films predominating. We did occasionally receive some good American made pictures but the foreign ones were mostly in evidence. Two and one-half reels constituted a long show at that time, for previously we permitted the generous public to gaze at one reel of one thousand feet or less for five cents; that being projected by a rickety machine, causing considerable flicker to the picture.

"Time went on; two and three-reel American made subjects came into being, machines and personal service improved and theaters with more imposing architecture were constructed. Again and again the motion picture business improved so that five to twelve-reel pictures were made, serial stories began to interest the public, new style screens began to loom up and the business again moved forward by leaps and bounds.

"All this progress was immensely beneficial to those engaged in every angle of the picture business, with the exception of the exhibitor, who paid more for everything, but still charged the same old admission. Within the last year and up to the present time, and foreseeing a little of the future, the trend is for specializing in screen and stage stars, which apparently is the right idea for the moment, inasmuch as it will permit exhibitors to trade in the open market and thereby secure favorites for their patrons who are not averse to paying a slightly increased admission fee.

"To review the period of time during which the motion picture theater first appeared upon the horizon up to the present time, would be to see the store show, the five-cent theater specially constructed, the ten-cent theater of five or six hundred-seat capacity, the fifteen-cent theater of today of eight hundred to fifteen hundred seats, and the twenty-five-cent palace that will prevail in all parts of this great city.

"The improvement in pictures, the exceedingly high cost of production, the engaging of the finest of brain material in bringing to the door of the theater patrons such works of art, as are now to be seen, has caused and forced the necessity of constructing the newer type of exhibition houses, with perfect appointments in every particular, so that the general public will visit these picture palaces as they have in the past visited the legitimate theaters.

"All this with the most recent and completed detail in picture projection will make this gigantic industry everlasting.

"Along with the increase and growth of the picture industry has come the direct opposition for that industry with the spoken drama. As the price of admission and length of performance increases, also the opposition to the standard theater that gives a full evening's entertainment at a fair price of admission, grows.

"The day of the butcher, baker and candle stick maker operating playhouses has become a thing of the past. Shrewd theatrical management has become necessary. The picture theater of today must be operated by a man born and bred in the show business, who understands the angles of the amusement game thoroughly, and whose hand resting on the rudder must be efficient to pilot his venture to success. Look upon the success of the modern picture house and you will find at its helm a man trained in the art of catering to the public and one who knows the a, b, c's of entertainment. And to those who claim that pictures have reached their pinnacle, I fling the gauntlet and prophesy that pictures have much greater heights to attain and will grow to still greater triumphs as the years roll on."

A High Class Editorial

That splendid house, the Stillman of Cleveland, in its splendidly written program a short time ago printed the following. Such writing pulls pictures and picture houses up to higher and better planes:

CREDEMUS

We believe that the picture-play will take its place as a recognized art-form—because:

We believe that any medium which can interpret truth and beauty in terms of universal experience and understanding will never lack worthy interpreters and staunch supporters.

We believe that an art-form which grows out of the daily life of all the people cannot be stifled by any class of people.

We believe that the limitations of writing for the screen are no greater than the limitations of writing for the stage.

We believe that the new art-form is recruiting and educating its interpreters from more classes of people than has the stage, and that the portrayals of the screen of the future will show the beneficial results of this wider consciousness.

The PaintedWall

A number of fans in Chicago have mentioned that the pictures at the Castle Theater on State street always look very clear and fine. Bob McKnight of the Chicago *Examiner* asked M. J. Weil, the manager, about it.

"Simple," said Weil. "It's my screen. Every month I pay a man $5 to paint it—the wall, for the wall's the screen. I use a white paint with a little black mixed. Most folks think it's a mirror screen I have. Some showmen laugh at me. They say a screen does not need painting so often. But it does; it gathers dust and things. I am the original monthly screen painter."

So far as we know, he is, but after many an exhibitor reads this trade secret he shouldn't remain lonesome. The plan is worth trying at any rate. Other theater men have expressed themselves as agreeing with Manager Weil in the matter of the painted screen.

Good Program Arguments

The two following quotations are taken from the program of the live Victoria Theater of Buffalo. They are original and worthy of study:

THE MEANEST FEELING IN THE WORLD.

It isn't the time you waste in sitting through a poor picture, vilely acted and tawdily mounted—that makes your dander rise.

It isn't the knowledge of knowing you have been "bunked" out of a perfectly good ten-cent piece—that causes you to glare at the manager when you pass out.

But—it is that meanest feeling in the world, the feeling that you have been imposed upon, your faith trampled upon and your good nature transgressed, that causes you to cut out the theater that "trims" you.

The personality behind the Victoria gets a whole mountain of satisfaction out of knowing that the legion of friends who come every evening to enjoy the biggest and best in motion pictures and music, rely entirely upon the management to provide them with on-the-square service.

"Always a good show at the Victoria," is a statement often made by Victoria patrons. The very fact that the Victoria patronage is steady and consistent, is the greatest proof of this.

If the Victoria could meet you in real life every night as you leave the theater, it could grasp your hand and look you straight in the eyes. It has no bleeding conscience. It never "trimmed" you! It will never trim you!

MOVING ALONG WITH THE TIMES!

Human nature and all things are moving swiftly. The person or institution that lags now-a-days, get lost.

Most photoplay theaters haven't moved with the times. Performance after performance it is the same old thing, until you pass it up as a back number and a bore.

Not so the Victoria.

It sets the pace.

It gets the good things and the novelties first.

It entertains differently.

It has retained the ten cent admission, and has been able to do so because it is so far ahead of the rest. A steady patronage keeps the price down.

It gets for you the pictures that you see advertised downtown. Merely tell the manager you want to see a play that is commanding high prices downtown.

The Victoria will show it! Just ask for it.

Of course the play or player you want must be up to the regular Victoria standard of cleanliness and class—nothing trashy or vulgar.

These are a few of the players the Victoria will book for you, at your solicitation: Mary Pickford, Marguerite Clark, Norma Talmadge, Wallace Reid, Cleo Ridgley, Pauline Frederick, Douglas Fairbanks, William S. Hart, E. H. Sothern, Robert Warwick, Clara Kimball Young, Earl Williams, Anita Stewart, Antonio Moreno, Edith Storey, Peggy Hyland, Alice Joyce, Lillian Walker, and a multitude of others.

Laemmle Buys Interest in Playhouse

Pending negotiations which hung fire for several weeks between Alfred Hamburger, prominent theater manager and owner of this city, and Carl Laemmle, president of the Universal Film Manufacturing Company, to operate the Playhouse jointly during its photo play season, have been terminated and papers signed by the interested parties. The agreement takes effect immediately and will be put in force during the forthcoming summer months or sooner if the theater becomes available.

No definite plans are ready for publication though it is vaguely suggested by the partners that the theater will be devoted to plays of highest caliber in quality and merit only. Productions of magnanimous size and of exceptional artistic discernment will have exclusive showing, suitably adorned, musically and atmospherically, at the Playhouse when Messrs. Hamburger and Laemmle formally take possession of it.

By joining Mr. Hamburger to conduct the affairs of the Playhouse Mr. Laemmle has acquired a theater in Chicago for the bigger productions of the Universal Film Company. In New York the producer is affiliated with Lewis J. Selznick and Herbert Brenon in the management of the Broadway Theater. It is not the aim of Messrs. Hamburger and Laemmle, however, to conduct the Playhouse for the exclusive use of Universal pictures. The market will be combed for better grade productions to be presented there with pretentious Universal plays.

Exhibitor Writes Verse

Following is the versified show card placed in the windows of local merchants by J. G. Maxwell, an English exhibitor of Dumbarton:

COMFORT.

When the day is growing weary,
And the resting hours are come,
And you're feeling rather peckish,
And you're looking rather glum,
There's a way to shift the worries
Stealing round you unawares;
There is music and there's laughter
That will drive away your cares,
Breezy fun that blows the furrows
From your palpitating brows,
Photo-plays that will enrapture
And your finest feelings rouse.
Come along and see the pictures,
Settle down without a fuss,
Say good-bye to all your troubles,
And—leave the rest to us.

THE PICTURE HOUSE, HIGH STREET, DUMBARTON.

One of the new arrivals among the scenario writers at Universal City is Karl R. Coolidge, who was the first scenario editor for the Keystone, and at one time editor of the Western Lubin.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

THE Rex Theater, of Seattle, following the lead of three of the larger downtown houses, has raised its admission price to fifteen cents.

Glencoe, Minnesota, has been a one theater town but recently a new theater has been opened to make things more interesting.

J. M. Schwartz of the Reliable Film Company of Chicago, has opened a branch office in the Film Exchange Building, Minneapolis.

Some of the theaters in the poorer sections of Detroit are reported to have raised their admission prices from five to six cents. That's splitting it fine.

The Monitor Film Company of New York will locate its studio in Grand Haven, Michigan, and every picture will bear the imprint, "Made in Grand Haven, Michigan."

New Orleans exchange men are waiting for the opening of three new theaters there. "There'll be a wild scramble for films with the exhibitors paying dear prices," says the *New Orleans American.*

Ned Holmes, the manager who made "20,000 Leagues Under the Sea" a go at the Studebaker Theater, Chicago, is now in the employ of William Fox and is busy exploiting "The Honor System."

The Twin City Screen Club has decided to close its doors. A lunch club will be organized to meet every noon at which all visiting exhibitors and exchangemen and roadmen can gather and discuss trade topics.

A "Go-to-the-Movies" week for Chicago has been instigated by "Rob Reel" of the Chicago *American.* People are being urged to "see more pictures" during the period between Christmas and New Year's Day.

The New Center Theater, with 1,600 seating capacity, was opened at Kansas City, Missouri, on December 2. The new theater is said to be the largest photoplay house in Kansas City. A $7,000 organ has been installed.

Nazimova in "War Brides" opened at the Studebaker Theater, Chicago, a Jones, Linick and Shaefer house, with an augmented orchestra of forty pieces, two performances daily at 2:30 and 8:30, and regular theater prices.

Mrs. Inez Carstens, manager of the Fremont Theater, Fremont, one of Seattle's suburbs, has installed a Hope-Jones Wurlitzer Unit orchestra and is plotting with that and Paramount pictures to keep Fremontites near home at night.

Seven express wagon drivers and several shipping clerks working in film exchanges in Minneapolis lost their jobs when it was found that they had formed a ring and were working to defraud the exhibitors. It is hoped the gang is all cleaned out.

The hero of "The Country God Forgot" held the villain at bay with a big revolver in the poster displayed by the Atlas Theater, Milwaukee, Wisconsin, and a police officer arrested Jacob S. Grauman, the proprietor, for violating the billboard ordinance.

"The Witching Hour," Augustus Thomas' celebrated drama, was seen in picture form at the Rialto in New York last week. The screen version of the play was produced by the Frohman Amusement Corporation and features C. Aubrey Smith and Marie Shotwell.

Educational motion picture films will in the future be a feature of the work of the Department of Education in New York State. Commissioner John H. Finley has accepted from Thomas A. Edison the gift of a superkinetscope, the latest model for the projection of motion pictures.

Jones, Linick and Shaefer have posted bulletins in their various theaters announcing that beginning Christmas day they will increase the salary of every one of their employees, excepting musicians, stage employees and operators, as these are working under a union scale better than any other city in America.

The Court of Appeals of Albany, N. Y., has decided that the law which excludes children under sixteen years old from motion picture theaters unless accompanied by parent or guardian is constitutional, and the law also excludes exhibitions for the benefit of a school, church or other educational or religious institution.

W. P. Tearse, Jr., and Ben Huntley, for the past two years associated in the B. & B. Film Producing Company of Winona, Minnesota, have dissolved partnership. Mr. Tearse will engage in an exclusive film rental business and Mr. Huntley will continue his business at the old stand under the old firm name of "The Huntleys."

At a special referendum election held in Sioux Falls, S. D., the voters approved an ordinance which placed a license of $150 per year upon motion picture theaters. Promptly following the announcement that the license fee has been approved the manager of the motion picture houses raised the price of admission for adults to fifteen cents.

Harry A. Sherman, president of the Sherman-Elliott, Inc., of Minneapolis, announces that the western premiere of "The Crisis," in both Chicago and the Twin Cities will be an event of the near future. This company is planning to open a Chicago office in charge of J. A. Brehany. J. C. Bulliet has been engaged as general publicity director for the western campaign.

Exhibitors of Chicago and the trade and press saw three important advance screenings last week. Tuesday, K. E. S. E. showed the new Walthall feature, "The Truant Soul," at the Studebaker; Wednesday at the same house the first Fox films (comedies) were displayed, and on Thursday John Bowman presented International's Mrs. Vernon Castle serial "Patria," at the Colonial.

"The Unborn" has been passed by the Kansas Board of Censors, but was condemned by the Kansas City Board of Censors, and will not be allowed to be shown in Kansas City. The picture was shown at the Busby Theater at McAlester, Oklahoma, on December 5 without objection or criticism. The Kansas City Board of Appeals has sustained the city censor in rejecting "Purity" and "Protect Your Daughters."

There was not a single feature opening in Chicago's loop house last week, with the exception of the Castle, devoted to the semi-weekly change policy and the daily change houses. "Intolerance" is still doing a land office business at the Colonial, Nazimova in "War Brides" at the Studebaker, "Idle Wives" at the La Salle, Sothern in "An Enemy to the King" at the Ziegfeld and "The Unborn" at the Band Box. No one can doubt success when pictures stay on the same screen more than a week.

By an act of diplomcy the motion picture operators of Vancouver, B. C., will receive a raise in wages to $20.00 a week in the downtown houses and $16.00 a week in the suburban theaters. The exhibitors had a heart to heart talk with the managers at which Robert Foster, chief operator at the Dominion Theater, acted as chief spokesman for the union men. He showed that with the prevalent high cost of living $15.00 per week in a downtown house and $12.00 a week in the suburban theaters, was not sufficient. The resultant raise was obtained.

If you like the idea you might try it as it is not copyrighted. The Denver branch of the K. E. S. E. service has just issued a black bordered mourning letter announcing the death of "Old Man Grouchy Gloom," and it is stated that the Happiness sisters, "Miss Great Prosperity" and "Miss Better Business" now dwell in Mr. Gloom's house. You could name the sisters to suit your own particular appeals to patrons.

Terry Ramsaye, director of publicity for the Mutual Film Corporation, is inaugurating a campaign to put over a word as a substitute for the term, "movies." Mr. Raysaye recommends "Pix" and says that this is the derivative of the ordinary piece of newspaper parlance in which the editor in discussing pictures always says "pic." The Mutual is conducting a post card campaign among the exhibitors, requesting them to vote yes or no.

The Forty Club held its annual harvest dinner at the studio of the Rothacker Film Manufacturing Company. This club is composed of literary men such as George Ade, Wilbur Nesbit, S. E. Kiser, and includes in its membership many in the theatrical profession, such as Otis Skinner, Wilton Lackaye and others. During the course of the dinner motion pictures were taken of the event and these will be kept by the Forty Club as a matter of historical record of their membership.

Chicago is still being treated to frequent bomb explosions in the hostilities between the two rival motion picture operators' unions. The latest excitement was caused by the explosion of a dynamite bomb in the hallway leading to the apartment of James Armstrong, president of the International Alliance of Theatrical Stage Employees and Motion Picture Operators. On the same day a fight took place in front of the Alcazar Theater between members of the International Brotherhood of Electrical Workers and Armstrong's organization.

Nell Shipman appeared in person at the Orpheum Theater, Cleveland, Ohio, four times during the showing of the film "God's Country and the Woman." Miss Shipman entertained the audience with interesting stories of their experiences while camping at Bear Valley, where the snow and mountain scenes were taken. F. P. Woda, manager of the Orpheum, says her pleasing personality made a great hit and drew capacity business every night.

The Strand Theater of New York last week presented Marie Doro in the photo-dramatic version of Charles Dickens' famous story, "Oliver Twist." "Our American Boys in the European War," was also shown. This is a picture taken on the Somme sector and brought to this country through the instigation of Mrs. W. K. Vanderbilt. A new comedy, another chapter of Ditmar's "Living Book of Nature," The Strand Topical Review, were also shown.

Beginning this week with its presentation of "The Witching Hour," the Rialto Theater, New York, will enter definitely into the open market in selecting the feature pictures for its future programs. S. L. Rothapfel, managing director of the Rialto, believes this policy will give him a greater variety of screen stars to choose from and insure a higher general average of quality in the plays. The other pictorial attractions on the program will be selected independently in the same manner and interspersed with musical numbers of the sort which have given this institution its distinction.

As the result of a fire in the Family Theater at Tamaqua, Pennsylvania, entailing a loss of $5,000, Chris Peterson, the manager, aged 43, was burned to death. The fire started in a room in the rear of the asbestos booth, where the films were stored and where Peterson had gone on a business mission. What caused the fire is a mystery, but owing to the inflammable condition of the stock the room was soon a roaring furnace and all attempts to rescue the manager were futile. A large audience reached safety without any injuries being reported.

Films showing safe crackers at work, tramps stealing watches and people taking drugs are to be eliminated from moving picture exhibitions in Pennsylvania, according to a bulletin issued by the State Board of Censors at Pittsburg, December 2. A long list of film plays, some of them thrillers, with heroines tied to tracks, is forbidden. Scores of films in series are enumerated as condemned, including about sixty on the subject of white slavery and twenty-five on Mexican scenes, whose manufacturers the censors have been unable to locate. Prize fighting films have also been put under the ban.

Following are recent bills at leading New Orleans houses: Empire—"The Mischief Maker," also "Hypocrisy" (Fox). Dreamworld—J. Warren Kerrigan and Louise Lovely in "The Measure of a Man." Plaza—"The Last Man," with William Duncan and Mary Anderson (Vitagraph). Portola—Bryant Washburn and Marguerite Clayton in "The Prince of Graustark" (Essanay). Triangle—William S. Hart's last day in "The Devil's Double" (Triangle). Trianon—"The Martyrdom of Philip Strong," with Robert Conness and Mabel Trunnelle (Paramount). Tudor—"Cupid and Contraband," exploiting home industry.

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A Little Optimism

A GOOD many film men have fallen lately into an unfortunate habit of speech, and possibly of thought. Its keynote is pessimism. They speak of too many producers and too many films and too many theaters. They protest that there is "no money in the business" for anybody.

It may be that these pessimists are fewer than we think. A noisy minority always makes more disturbance than a silent and satisfied majority.

We hope that is true. We hope—and believe—that the motion picture industry is served by men who are convinced of its greatness and who know that its highest development is yet to come. That is the way MOTOGRAPHY, for one, feels about it.

It is true that the motion picture business deals with big figures. The number of films released every week would astound anyone who had not grown callous through familiarity. The number of theaters in successful operation is a constant source of amazement to the public, and a common topic of conversation.

Even the number of trade papers and semi-trade papers that serve the industry in great or small degree is considerable. There are now four weekly journals that concentrate their entire force upon the direct field, devoting all their effort to co-operation with the best there is in the business. And then there is a host of journalistic hangers-on that base their plea for help upon more or less pretentious "film departments."

But numbers at best are only relative. Figures that sound big are sometimes dwarfed by the superior bigness of the very thing to which they are applied. People unaccustomed to the handling of big things are overawed by the magnitude of the details laid before them, and fail to grasp the tremendousness of the industry of which the details are but a significant part.

There are a few (and very few) industries that can show bigger figures than the motion picture business, when it comes to annual reports. But when we consider the vast fields for its activities which still lie uncultivated; when we think of the good it has accomplished for humanity and the even greater good that it will accomplish; when we see the opportunities it offers to the brainiest and biggest men to be found, we realize that there is nothing else in the world so big as the motion picture business.

MOTOGRAPHY, as a humble, but we trust useful, member of this great society, wants to go on record here and now, in this season of happy thoughts and good resolutions.

We want to give voice to our belief that the motion picture business is the best business in the world, because of the good it can do and the happiness it can make, and because everybody loves it.

We want to make the prediction that next year will be the best year the industry has ever known, because the obstacles to its advance are vanishing and the divided clans have been united into a powerful army of progress.

We want to emphasize our opinion that the field of the motion picture is big enough for

all of its producers, and all of its films, and all of its theaters, so long as they conscientiously work for the people and continue the keen enthusiasm and the tireless energy and the high competence that is so characteristic of all those who truly serve the art.

And lastly, we want to promise for 1917 a better MOTOGRAPHY, if that be possible to our small powers. We want to do all we can for the producer, the distributor, the exhibitor and the operator. We want them all to feel that this is their book; that its only purpose is to do its bit in carrying on the great work of this mighty industry.

To those who make pictures, as well as to our ten thousand readers whose business it is to present those same pictures to the public, we pledge our heartiest co-operation. And to all of them, and to everybody else, we convey our wish for the heartiest and most prosperous of Christmases, and for a New Year as successful and happy as we anticipate for ourselves.

The White Slave Film

A BULLETIN just issued by the National Board of Review states that "No picture hereafter will be passed by the National Board which is concerned wholly with the commercialized theme of 'white slavery' or which is so advertised as to give the impression that it is a lurid 'white slave' picture." So far as concerns the producers who subscribe to the rules of the board, that settles it, with everybody agreeing. But there are a number of feature producers who have not placed themselves under the jurisdiction of the Board of Review, and so may not be influenced by its bulletin. Those who fall under the classification will be interested in knowing just how the board arrived at its decision.

That small portion of the industry which is still inclined to view the white slave film as a money getter will probably jump to the conclusion that its opponents are proceeding along lines of reform and morality, and have not considered the business side of the question. Such a conclusion may be excusable in view of the familiar celerity with which reformers are wont to attack problems of this kind without waiting for facts. But the National Board of Review is not a reform organization, and it placed an embargo upon its approval only after an investigation whose results are quite significant.

The investigation consisted, of course, of questions directed to a large number of representative exhibitors in all parts of the country. We are not in possession of definite figures on this test, but it is stated by the board that approximately eighty-three per cent of the replies were positively unfavorable to white slave pictures under all circumstances. Not only were all the owners of neighborhood houses strong in their disapproval of such films (as was to be expected) but about three-fourths of the total number of replies came from downtown theaters, who might be expected to view the slavery picture with a less critical eye, but on the contrary condemned it.

From all this testimony the National Board gathers that "the white slave film is only a passing incident in the development of the motion picture industry and will gradually disappear from the general repertory of producers." The evidence indicates that the conclusion is sound. The straight out-and-out slave picture is not wanted by discriminating exhibitors or by the public; therefore it is a poor investment for the producer.

A careful reading of the National Board's bulletin reveals the fact that it denounces only those films having white slavery as their principal theme and so advertised. Plainly exempted from its disapproval are films intended for social betterment and displayed with a proper regard for that purpose. Nor can the social evil as an incidental theme be eliminated from pictures any more than it can from literature. Some of the greatest works ever written have dealt frankly with that problem, and the picture unquestionably is entitled to the same material; but it must be placed in competent hands.

The danger to the motion picture art that lies in these subjects comes not from their character but from the character of those who produce and exhibit them. It should not even have needed the test of the National Board to assure the industry that the typical white slave film is undesirable. The thing ought to be self-evident. And it should be equally plain that the so-called white slave subject is perfectly safe in the hands of high-minded, conscientious producers and exhibitors who select their themes from true life and not from distorted and unwholesome phases of existence.

Vitagraph-V. L. S. E. Holiday Features

ALICE JOYCE RETURNS IN FILM—SOTHERN'S THIRD FEATURE COMPLETED



She is trying to reform him and we believe she is playing "In the Sweet Bye and Bye."—Lucille Lee Stewart and William Courtleigh in Vitagraph's "The Ninety and Nine." A forest fire scene is shown below.

THE feature releases of Vitagraph-V. L. S. E. before and during the holiday season are of more than usual merit, particularly because there usually has been a let-down in the film industry at this time of the year.

In Vitagraph's five-reel drama, "Whom the Gods Destroy," Alice Joyce will make her debut after a year's absence from both the stage and screen. This film is scheduled for release through Vitagraph-V. L. S. E. on December 18. This drama was written for Miss Joyce by Cyrus Townsend Brady and J. Stuart Blackton and staged by Commodore Blackton himself. Co-starred with Miss Joyce are Marc MacDermott and Harry Morey.

On December 11 "The Enemy" is scheduled for release. This was written by George Randolph Chester and Lillian Chester and directed by Paul Scardon under the personal supervision of Commodore Blackton. Peggy Hyland is featured in this seven-part film and with her are Julia Swayne Gordon, Billie Billings, Evart Overton, Charles Kent and James Morrison. It is whiskey which is "The Enemy," and yet this drama is neither a temperance tract nor a prohibition treatise. It is the ever-interesting problem of the one weakness of a man stronger than the man himself.

"The Ninety and Nine," the famous old play of the spoken stage, has been transferred to the screen by Greater Vitagraph under the personal supervision of J. Stuart Blackton, and will be released through Vitagraph-V. L. S. E. exchanges on December 25. William Courtleigh takes the principal role in this film and Lucille Lee Stewart plays opposite him.

Many of the scenes of this famous play are more than dramatic. The story itself is admirably suited to the screen for it is full of photoplay acting values and permits of highly spectacular stunts, an opportunity which Commodore Blackton was quick to utilize.

Scheduled for release on January 1, another big holiday offering, is "The Man of Mystery," the third Vitagraph feature played by E. H. Sothern. It is in five-reel length and provides a different role for Mr. Sothern than either "The Chattel" or "An Enemy to the King." There is in "The Man of Mystery" a sort of psychological composite of several stage roles in which Mr. Sothern created for himself the proud title of America's greatest romantic actor.

"The Secret Kindom," the new Vitagraph adventure serial in which Charles Richman and Miss Dorothy Kelly are starred, is also released on Christmas day. As the first two episodes of this stirring serial are each in three-reel lengths, many exhibitors are booking them together as a six-reel feature.

Sothern Sees Himself in Film

At the Cameraphone Theater, East Liberty, Pennsylvania, sometime between midnight and the next



The popular Alice Joyce re-debuts in Vitagraph's "Whom the Gods Destroy," released December 18.



The populace flee from the forest fire in "The Ninety and Nine," a Vitalized old stage success. Above is a locomotive scene a-filming.

morning a private showing of Vitagraph's production of "An Enemy to the King," in which E. H. Sothern and Edith Storey are starred, was given to a specially invited audience which included Mr. Sothern, Virginia Hammond, Margaret Dale, and several other members of Mr. Sothern's "If I Were King" company, with which he is touring the United States.

"An Enemy to the King" is Mr. Sothern's second Vitagraph photoplay and he was highly enthusiastic to the local newspaper men who were among the guests.

"It is so peculiar to see yourself talking back to yourself, said Mr. Sothern after one of the tense moments of the picture. At another, when a crowd of vagabonds were seen drinking rare old "Burgundy"—the rich, dark liquid could be seen flowing from the landlord's jug into their cups—Mr. Sothern remarked, "My, but that was good coffee!"

The Cameraphone Theater is the fifth Pittsburg theater to book "An Enemy to the King" for a long run. It started its public showing only a few hours after the stage Mr. Sothern had called on the screen Mr. Sothern.

Mr. Sothern's road tour will take him to Buffalo, Cleveland, Cincinnati, Detroit, and Cleveland before January 10; already he is making arrangements to invite personal friends in those cities to see him in his screen performance in "An Enemy to the King" at the numerous picture theaters in those cities which already have booked this big Vitagraph feature.

Twenty-Four Sheets for Sothern Feature

Unusual opportunity to advertise "The Man of Mystery," E. H. Sothern's third Vitagraph-V. L. S. E. photodrama, will be afforded exhibitors. Manager W. W. Irwin of Vitagraph-V. L. S. E. has arranged for a special and very handsome twenty-four sheet paper on "The Man of Mystery." These large billboard sheets are in addition, of course, to the usual half-sheet cards, ones, threes and sixes.

As an example of the care which Vitagraph-V. L. S. E. exercises for the exhibitors' interests it may be cited that all of this paper was shipped to the various exchanges more than a month in advance of the release of "The Man of Mystery." Thus an exhibitor was enabled not only to see the picture itself but also to see all the available paper and arrange his advertising campaign accordingly.

The release date of "The Man of Mystery" has been advanced one week. The new date is January 1. Originally it had been planned to release this Sothrn feature on January 8. "The Man of Mystery," featuring Mr. Sothern and a more than notable supporting cast, is thus made unusually attractive New Year's offering to both exhibitor and patron.

Frank Daniels and Earl Williams in New Ones

The release date of the Frank Daniels-Vitagraph comedy of January 22 has been postponed and in its place Commodore Blackton has put "Captain Jinks' Baby," which of course is also one of the famous Jinks series in which Mr. Daniels has delighted America. The original release for January 22, "Captain Jinks' Nephew's Wife," will be seen a little later than had been expected.

The leading character in "Apartment No. 29," a new Vitagraph feature in which Earl Williams will be starred, is a dramatic critic. E. J. Montagne, author of the story, and Williams both say that the part is drawn from life. Who the guilty man is neither will divulge. The guessing contest, therefore, will start in a short time, when "Apartment No. 29" is released through the Vitagraph-V. L. S. E. exchanges.

"The Secret Kingdom" Completed

"The Secret Kingdom," the new fifteen-episode Vitagraph adventure serial in which Charles Richman and Dorothy Kelly are starred, is the first photoplay serial to have its first two episodes in three-reel length. The remaining thirteen chapters are each two reels long. Another record was broken by "The Secret Kingdom." It is the first serial ever ready for screen examination, for its entire length of fifteen installments, a whole month prior to the release of its first episode on Christmas day. Commodore Blackton and W. W. Irwin, general manager of Vitagraph-V. L. S. E., made this possible.

Clever Subtitles in Robinson Crusoe

Henry W. Savage in his five part film version of the familiar story "Robinson Crusoe," has paid careful attention to the subtitles and has arranged them so that they will continue instead of interrupting the story. Instead of breaking up the scene and showing blank spaces on which the subtitles are written they will appear simultàneously with the scene.

"Whether we should have more subtitles or no subtitles is a matter to which every photodramatist of the day has given serious thought," said Mr. Savage, "for now that the photoplay is nearing perfection, those who take the art seriously are beginning to pay attention to every detail in its construction. Without subtitles the story is not always clear and with them it is often interrupted. The striking of the happy medium is the big factor.

"In Robinson Crusoe I think the subtitle arrangement will be particularly pleasing. We have given the matter serious attention and have experimented before deciding upon the method we now use. I am anxious to know how it will be received by the public for, after all, it is not our own idea of art but the public taste that we must aim to please."

The fact that Robinson Crusoe has been brought to life on the screen by such an experienced producer as Mr. Savage is receiving favorable comment upon all sides. The assurance that it is a film that will appeal equally to old and young has given many exhibitors the idea of making it a special Christmas week feature.

Exhibitors See New Essanay

"The Truant Soul," the Essanay picture announced as a "super-feature," with Henry B. Walthall and Mary Charleson in the leading roles, was given a private advance showing at the Studebaker Theater, Chicago, Tuesday morning, December 12. This production, which requires two hours screen time, is a release through the Klein-Edison-Selig-Essanay service. A large number of exhibitors were present, among them several from out of town. These included Manager Zorn of the Temple, Alhambra and other houses in Toledo, showmen from Milwaukee, South Bend, and other cities. Mr. Walthall and Miss Charleson were present at the review. Mr. Walthall made a short speech.

The play, which is an especially meritorious one, will be described at length in the next issue of Motography. The film will be released on Christmas day.

First Aid to Theater Men

BY S. L. ROTHAPFEL

HERE'S wishing you each and all a very Merry Christmas! May the holiday season be one of joy to you both personally and financially. At this time of year when everyone radiates good cheer and brotherly love be sure you catch the spirit which is afloat and allow it to be reflected not only in your manner toward the patrons of your theater but in the theater itself by paying even stricter attention to the desires and comforts of your audience. Let your house take on the aspect of the holiday season in the decorations and in the special parts of your program. Here is a good time to allow your originality full play, the red of the holly berry and the green of the evergreen lend themselves readily to pleasing color decorations. Try to make these harmonious, do not choose the garish and gaudy but look rather to artistic effectiveness to gain the desired result. There is liable to be too much sameness in Christmas decorations, cannot you make yours different enough so that people will remark about them and say that yours is the prettiest theater they have seen and it is worth going there just to see the decorations.

The holiday week is always a very poor business week and you should try in every way to make your theater just as attractive as possible so as to tempt the people to come—you will need something different to gain their attendance during that week.

110—I should think you would become tired to death hearing nothing but kicks and complaints and tales of woe from exhibitors all over the country, but I must say you seem to be almighty good natured about it. And I am going to presume further on that good nature and join the army of problem perplexed exhibitors coming to you for help and inspiration. I regularly charge five and ten cents admission to my house except when I have some big feature and then I charge ten and fifteen cents. I have to do this because of the exorbitant price I am charged for these first-run features. There are a great many people in my house who are loud in their protests because of this raise in prices, and no argument that I can give them about the high cost of the service I receive will satisfy them.

There are some people who will never become reconciled to the fact that the old nickel theaters are an almost extinct animal. They would be disgusted if we gave them the same programs that we used to give for five cents, but nevertheless they do not seem to realize that there must be a raise in price to pay for the much better pictures, longer programs and better service which they are now receiving. The houses which do not charge ten and fifteen cents on nights when they are showing expensive first run pictures are beginning to become rather the exception than the rule. I suppose to the person who does not understand the circumstances it may appear as though the manager simply raised and lowered the price to suit his fancy. A manager of a neighborhood house told me not long ago of a clever little scheme he devised for convincing the patrons of his house that such an advance was absolutely necessary for him and I will pass it along in hopes it may be equally useful to some of the rest of you. He received so many kicks on this subject, and the people showed so plainly, even if they were polite enough not to say that they did not believe him—and some of them were not that polite—that the prices he said he had to pay for the films were simply out of all boundaries of truth, that to convince them he tried the plan of tacking his receipted bills up in a conspicuous place in the lobby and showing the people who were interested in cold figures just exactly what he had to contend with along this line. He kept this up for over a month, each week tacking up the receipted bills showing just what he paid for each feature, and he has had no trouble since. The people felt that he was doing the fair thing by them in taking them into his confidence, they could not dispute the receipted bills, and he received lots of sympathy for the high rate he had to pay for his service.

111—I am ready to open my new house January 1 and have everything planned except a name for the theater. I am tired of seeing the "Gem," "Bijou," "Elite," "De Luxe," etc., over and over again in electric lights above the entrance to motion picture theaters and would like to find something different—a name which will be appropriate to a house of this kind and yet one which will be distinctive. I thought that as a healer of all motion picture theater ills you might be able to help me out in this matetr.

I would be very glad indeed to help you out if I had some brilliant idea, but why overlook a good advertising bet of this kind? If you want a distinctive name for your theater, here is your chance to widely advertise the house before it is opened by running a contest to secure this name. Take a good sized advertisement in your local newspaper, saying that you want some unusual name for your theater and will give a prize to the person who suggests the best one. You can give a cash prize if you so desire, or a season pass to your house, or anything you want, and see the widespread advertising you will receive in this way. People always like to compete for a prize, especially when it takes some brain work, and by choosing the best name they feel that they have been smarter than the host of other competitors. Make capital of this—put your theater on the map. Let everyone in town know that there is a new theater nearing completion and arouse their interest in the house before it is opened, and you will find that this will go a long way toward gaining their patronage after it is opened. Do not announce the winner through the papers but on the screen on the opening night of the show and make quite an event of the presentation. This will ensure you a packed house on the opening night and you will know that at least the people will come once—and it is up to you to make them come back.

In planning this contest be careful that you arrange it so that everyone will be sure that it is run perfectly fair and so that no ill feeling will be aroused against you. If you give a cash prize advertise that if more than one person sends in the name which is chosen the prize will be divided among them, or if you give passes a pass will be given to each person sending in the chosen name. You can be the only judge yourself, or you might get some well known men or influential club women of the town to serve as judges also.

Remember that it always "pays to advertise," and every time you can get your theater before the public

in a manner to arouse their interest you have thereby increased the box office receipts.

112—I have had a very good offer of a first-class theater which has been running most successfully for three years. The manager said the reason he wanted to sell was because he was going to retire from business because he had made enough in those three years so he did not have to be in regular business any longer. Of course this was very good selling talk, but I began to inquire around among other men who know the game pretty well. They inform me that the theater has been a great money maker, it is in a city and in a very good neighborhood, but that the real reason the owner wants to get rid of it is because this last year his profits were many thousand dollars below what they had been the three years before. In other words, he had got cold feet and wanted to get rid of it before he fell even below that profit. I asked these other men if they could account for the loss, and they laid it partly to rather inefficient management and partly to the high price of everything and the high rate of film rental. They claim that they also feel the difference in their profits from this high rental price. They also rather laugh at the owner because he is afraid that the motion picture industry is on the decline and that about two years more will see the end of the business. They do not agree with him on this point. I thought I would ask you whether you thought it was a safe investment or not. I haven't very much money saved up but I could make a part payment on the house and then give notes for the rest, the owner is willing I should do this. If I should not make good at this it would mean that I would have to start at the bottom some place else, for this money is all I have and it has taken me a good many years to save it.

I am afraid I will have to decline to advise you as to the safeness of the investment you are contemplating, for when a man is staking his last dollar it is rather too serious a matter to be treated lightly and advice given from an outsider who knows neither the caliber of the man, his executive powers, his mental ability, nor has very little definite information regarding the theater, the conditions to be met in its management, the competition to be overcome, the class of people to which you are catering, and so forth.

Before I came to any definite conclusion I would look much deeper into this matter and make many inquiries as to just why this exhibitor, who you say has been making money for three years, has suddenly decided to sell his theater. There may be more to this than there appears on the outside, or it may simply be true that he has come to the point where he is ready to retire and take things easy for the rest of his life and allow other men to carry on the work of the world.

I will say, however, that I cannot agree with him that the motion picture industry has reached its height and is on the decline, and descending at such a rapid rate that it will reach the bottom in two years. The motion picture industry is just beginning to ascend, and the height to which it will climb has not yet even been estimated. The motion picture industry is yet in its infancy and has not had the time to develop as other industries which have years of experiment and sound business basis behind them.

I do agree with him to this extent, and that is, the end is near for the man who is in the motion picture business with an any-old-thing-will-do attitude, for he is going to find himself so far behind in the race that he will never be able to catch up. There has been a decided jump in expenses in the last two years, or I might say the last year, and this does make it hard for the struggling small exhibitor, or the large one either if he is not an efficient manager. This increase in all expenses will have at least one good result—it will clean out the field—it will show immediately the managers who are efficient and those who are not, and the inefficient ones will have to give way and leave the field free for the man who is big enough to grow and expand as the industry is going to climb. And this does not necessarily mean that the smaller exhibitors are going to be crowded out by the larger ones; it will be based simply on the merit of the man. I know of one instance where this is being demonstrated. In a high-class neighborhood there has been running for two years a handsomely equipped house with a seating capacity of twelve hundred and every facility to meet the demands of the people to which it is catering. This house has been doing a good business for the last two years but recently there has come another theater into the neighborhood. It is not imposing and beautiful in architecture and design; it is simply a store built over into a theater. It is an attractive looking house in a small way but shows that not very much money was put into the remodeling, and it only seats six hundred people. But the service rendered is superb, the manager is a "live wire," he has found out what this intelligent class of people want in a motion picture theater and he is giving it to them, and the consequence is that this six hundred seat, second class house you would call it as far as architecture and design is concerned, is running that big beautiful house right out of business. It is not so much the theater as it is the man behind the theater that counts. The day of the any-old-thing-will-do exhibitor has passed. Now the manager whose slogan is nothing but the best and everything better than the other man, has come into his own, and the exhibitor of this spirit and ability is going to win and is keeping apace with the upward climb of the motion picture industry.

Special Christmas Release

Henry B. Walthall's superfeature, "The Truant Soul," will be released by Essanay on Christmas Day. It is a special, the screen time being approximately two hours. The film will be handled by the Kleine-Edison-Selig-Essanay Service. Arrangements have been made for exhibitors' displays of the picture at all of the branch offices of this service throughout the United States and Canada.

The story is from the pen of Victor Rousseau, the noted novelist. It affords an unlimited field for that type of marvelous emotional acting which has made Henry B. Walthall the great screen star that he is.

The plot hinges on humanity's great hidden menace. Mr. Walthall is depicted as a famous surgeon who is stricken with a craving for drugs. In his portrayals of the victim's struggles against his malady, the noted actor has eclipsed his past reputation for tensely dramatic acting. This is exactly the type of drama in which Henry B. Walthall appears at his best. The great actor's declaration that "The Truant Soul" is his masterpiece is ample guarantee to exhibitors of the drawing power of the production.

Mary Charleson appears in support of Mr. Walthall in the leading feminine role. Miss Charleson is a well known star, having made a nation-wide reputation in her past picture-dramas.

Fourteen companies are engaged on the three big open air stages and in the mammoth interior, or "light," studio, at Mack Sennett's Keystone studios. Each company has its own director, but Mr. Sennett personally supervises each production that is made at the comedy studio.

Mutual Feature Written by Convict

ALICE DOVEY AMONG RELEASES FOR WEEK OF DECEMBER 18

MUTUAL is about to release the filmed version of a story created by a convict at Sing Sing.

He is Henry Leverage, better known to his associates as No. 65368. He has written a strong and unusual story of prison life and the life of a crook after he has been freed from the gray walls. William Russell, the Mutual star, has been given a great opportunity to prove his histrionic ability in the title role of the production. "The Twinkler" is the title given to the story by Mr. Leverage and it will be released as a five-reel Mutual Star production the week of December 18.

Mr. Leverage is serving a sentence in Sing Sing under an assumed name. He is a writer of no little repute and while he has been in prison has gathered material for many interesting stories. His story of "The Twinkler" is one of highly dramatic character and Russell's portrayal of "The Twinkler" is one of the best bits of work he has ever done.

In "The Twinkler" Leverage, who is the editor-in-chief of *The Star of Hope*, a monthly prison magazine, has told the true story of one of Sing Sing's former inmates. The production was filmed at the American Mutual studios under the direction of Edward Sloman.

We are introduced to Russell in the character of Bob Stephany, alias "The Twinkler," who is completing a stretch in prison, saving the life of old Doc, who promises him that some day he will repay the favor.

Rose Burke, alias "The Rose," calls on Bob and tells him that she is still dreaming of a vine-clad cottage and she and Bob leading a straight career. When he is freed from prison Bob gets a good position and because he is bound to keep his promise to Rose, he has to submit to blackmail.

Bob Corrigan forces his attentions on Rose at a political ball and when Bob comes to her rescue a whirlwind fight ensues. Corrigan has Bob send for Rose and then has "The Twinkler" jailed on a false charge. Rose, suspecting trouble, brings a gun to Corrigan's office. Here she is seen by Daddy Burke who is a witness to a struggle in which a gun is fired. Daddy escapes and when the police arrive they find Corrigan dead and Rose in a faint on the floor.

Rose is held for murder and sentenced to execution. On the day before the girl is to be electrocuted Bob meets Daddy Burke, who tells him that he had fired the gun that killed Corrigan. Bob takes the old man's statement to the governor, who writes a pardon for Rose. That night there is a terrible storm and the telephone and telegraph wires are blown down.

Bob takes a train for the prison and seeing a well-groomed man display a wallet, he cannot resist the temptation to get funds for the vine-clad cottage Rose wishes for. Bob escapes from the train and when he comes to an old deserted cabin he opens the wallet. He is horror stricken upon discovering that he has robbed the man who was on the way to the prison with Rose's pardon and the pardon is in his possession.

Bob realizes that he cannot get word to the prison on account of all communication being cut off, and so he takes the first train to the prison. He arrives at the prison the day set for Rose's execution.

Old Doc, who has learned the identity of Rose, has been instrumental in saving her life. Remembering that Bob had saved his life, he places a file into the dynamo and when the switch is thrown the armature is burned out. It is necessary to send to another city for a new one and during this time Bob arrives with the pardon. He explains why he had taken the wallet and the officials agree to forget the incident and Bob and Rose leave the prison together.

"Buddy's Christmas" December 18

On Monday, December 18, E. K. Lincoln will be shown in a two-reel drama, entitled "Buddy's Christmas." This is a tale of how a poor little mountain youth was responsible for the settling of a mountain feud and the marriage of the daughter of one of the clans to the only remaining member of the other clan. This production is apropos at this season of the year.

"Mutual Tours Around the World," a one-reel Gaumont scenic, picturing Morocco, Chantilly and scenes along the Mediterranean, is scheduled for release Tuesday, December 19.

On Wednesday, December 20, "Mutual Weekly" No. 103, in which important events of national interest are filmed, and "See America First," a split-reel on same reel with "Kartoon Komics," by Harry Palmer, will be shown.

"The Elopement," a one-reel comedy, is scheduled for release on Thursday, December 21.

The third of the "Uncle Sam's Defenders" one-reel series will be shown Friday, December 22. This chapter deals with the graduating of the sailor lads from the landlubber class into seasoned salts before they are assigned to warships. Some extensive views of Newport and Annapolis Naval Academy are also shown in this reel, which is entitled "A Jack Tar in the Maikng."

Alice Dovey Appears December 23

The fourth single-reel Star Comedy, entitled "Every Lassie Has a Lover," and featuring Alice Dovey, is scheduled for release on Saturday, December 23. This is a cleverly constructed comedy written around a little country girl, who longs for a beau. Her kindhearted landlady hits upon a little scheme, which worked fine and in the end brings the girl a husband.

Rube Miller, the awkward, lanky Vogue comedian, is starred in a two-reel Vogue comedy, entitled "Fickle All Around." In this production Rube is what they call "a lover of all the ladies" and loves them all regardless of size or looks. This gets him in to no end of trouble. "Reel Life" is a one-reel magazine from the Gaumont studios. These two productions will be released on Sunday, December 24.

The fourth and last chapter of the "$10,000 photo novel"—a sequel to "The Diamond from the Sky"—will be released on December 18. At the time this chapter is shown an announcement and picture of the winner for the idea for the "Sequel" will be given. During this week Chapter X of the thrilling story of "A Lass of the Lumberlands," featuring Helen Holmes, and chapter five of "The Vampires" will be released.

Work is progressing rapidly at the Thanhouser studios on the "Vicar of Wakefield," which will be Frederick Warde's next starring vehicle following Shakespeare's "King Lear." Mr. Warde's son, Ernest Warde, is directing.

Masterpiece Opens New York Office

Sol Lesser in association with Leon D. Netter, has just opened up the Home Office of the Masterpiece Film Attractions, Inc., in the Longacre Building, New York City. The primary purpose of this company is to buy and distribute features of quality and merit from independent producers and companies selling state rights.

With branch exchanges now established in Chicago, Cincinnati, Cleveland, Pittsburgh, Philadelphia and New York, the Masterpiece is already exploiting several big productions among which are "Purity," featuring Audrey Munson, and "The Libertine," featuring John Mason and Anna Hanlon.

With the efficient organization of The All Star Features, Inc., of San Francisco as the back bone, and with the record of success of that office as the animating force, the policy of this newer sister corporation will closely parallel the workings of the coast office, and will operate in harmony with them for maximum distribution efficiency.

The aim and ideals of the Masterpiece, Inc., will be to lay the foundation for permanency and stability, and to so permeate the rank and file of their organization with this idea that the exhibitor will receive benefits in increased efficiency and service at all points which touch his interest.

The New York offices will be the headquarters in the eastern territory, and act also as buying office for the states of California, Nevada, Arizona, Washington, Idaho, Montana, Colorado, Utah, Wyoming and New Mexico, the territory handled by the All Star Features, Inc., of San Francisco.

Big Special Fox Plays for 1917

THEDA BARA AND WILLIAM FARNUM TO APPEAR IN EIGHT OR TEN PRODUCTIONS

THEDA BARA and William Farnum are to make only eight or ten special super de luxe productions each during the year 1917, all of which are to be released on the regular William Fox program.

The sixteen or twenty productions in which these two internationally known stars are to appear during the coming year are to be on a magnificent scale. Production costs will be tripled and each of the new film masterpieces will require an outlay of $100,000 or more.

The world's literature is being drawn upon for its greatest and strongest stories, while the supporting casts of Miss Bara and Mr. Farnum will be unsurpassed. The best known actors of the legitimate stage have been secured for these productions. In limiting the number of productions for Miss Bara and William Farnum, Mr. Fox believes he will be able to raise the high standard he has already fixed, and produce features of unexcelled quality. Greater time will be allowed the directors in the making of these special super de luxe productions while the settings will be more gorgeous and expensive.

These features extraordinary in which Miss Bara and William Farnum appear will be released on the regular Fox program to Fox exhibitors. Despite every inducement made to Mr. Fox to withdraw these two stars from his regular program, and send them out as so-called specials at higher rentals, he has steadfastly refused. He refused even to consider such a proposal.

The first special released will be that of William Farnum in "The Price of Silence" on January 8, 1917. This marvelous photo play has been aptly termed the "Uncle Tom's Cabin of Today." It is the emancipation proclamation for the child slaves of factories and mills and will undoubtedly do much toward saving the nation's children from the scrap heap of humanity.

So vital has the question of child labor become that out of the great membership of the national House of Representatives only 46 men were found with hardihood enough to vote against the passage of the bill which was signed by President Wilson on September 1, 1916.

Of the 46, many voted against the bill not through opposition, but because they believed it to be an encroachment on state's rights.

Miss Bara's first release in a special super de luxe production will be on January 22, 1917, in "The Darling of Paris," an exceptionally brilliant achievement, suggested by Victor Hugo's masterpiece, "The Hunchback of Notre Dame."

Releases of the special super de luxe productions will be on the regular program to the regular Fox exhibitors.



Theda Bara and William Farnum, dramatic dynamite which will be used by Fox next year for big productions only.

"The exhibitor who made Miss Bara and Mr. Farnum popular," declared Mr. Fox, "is entitled to these stars when they attain the heights of success at a price which he can pay and at which he can live."

That has been his position from the beginning.

"I shall keep the faith with those exhibitors who have stood by me," declared Mr. Fox. "When a star becomes popular, and only the exhibitor can popularize a star by giving the public an opportunity to judge, I believe the exhibitor is entitled to share in the success and profit to be derived from that star. I want exhibitors who show William Fox pictures throughout the world to prosper and to make money."

Mr. Fox realized that in Miss Bara and William Farnum he had two stars at least who could be taken from the regular program and exploited as specials and that he could derive three or four times the revenue from them. He has insisted, however, or maintaining a fair policy.

Selznick Stars Seek Local Color

NORMA TALMADGE AND JOSEPH SCHENCK HAVE DELAYED HONEYMOON

IN search of local color and the proper atmosphere three of the four Selznick-Pictures stars with their directors and supporting companies have departed for distant points. The first organization to leave New York was the Herbert Brenon company, now engaged in preparing its second big feature offering under the Selznick banner, a presentation of Florence Reed in "The Eternal Sin," an adaptation of Victor Hugo's drama, "Lucretia Borgia." Mr. Brenon, Miss Reed and the entire company boarded a special train for St. Augustine, Florida, where they will remain for nearly a month.

Many of the exterior scenes of "The Eternal Sin" require a semi-tropical landscape, and St. Augustine was selected by Mr. Brenon as an ideal spot for the purpose. Jacksonville, the southern headquarters for many motion picture producers, is only an hour distant and Mr. Brenon proposes to import from that city many hundreds of extra people for use in his big scenes

Clara Kimball Young in New Orleans

Clara Kimball Young, Director Charles Giblyn and supporting company producing Miss Young's third Selznick-Picture, an adaptation of David Graham Phillips' novel, "The Price She Paid," left New York for New Orleans soon after the Brenon company. Director Giblyn expects to complete the exterior scenes of "The Price She Paid" at his southern headquarters in two or three weeks. The director is familiar with the locations in and about New Orleans which he has selected as perfectly suited to the atmosphere required in his production of the Phillips story.

Albert Capellani, director general of the Clara Kimball Young Film Corporation, remained in New York to superintend the final touches on his second production, "The Foolish Virgin," a picturization of one of Thomas Dixon's novels. This feature will be given its New York opening next week and is expected to prove a worthy successor to "The Common Law," in which Miss Young scored such a triumph. Mr. Capellani is also making his own adaptation of Eugene Walter's drama, "The Easiest Way," for Miss Young's fourth Selznick-Picture, and will have everything in readiness to begin work immediately upon the star's return from the south.

Talmadge-Schenck Honeymoon Starts

The third Selznick star to desert her studio in New York, temporarily, was Norma Talmadge, who has just completed her first offering as the star of the Norma Talmadge Film Corporation, an adaptation of the drama, "Panthea," by Monckton Hoffe. Miss Talmadge, who recently married Joseph M. Schenck, well-known theatrical manager, and president of the new Talmadge corporation, was deprived of the customary wedding trip through the fact that at the time she was married she was too busily engaged upon the production of "Panthea" to leave the city. As soon as the picture was completed, however, the happy couple seized the opportunity to take a four weeks' vacation and departed for Los Angeles, where Miss Talmadge's mother and sister Constance, as well as hundreds of friends were eagerly waiting to greet her. Mr. and Mrs. Schenck will return east immediately after the New Year to begin work upon their second Selznick-Pictures offering and to attend the New York opening of "Panthea," which is scheduled for release about that time.

Robert Warwick Holds Fort at Studio

These departures leave Robert Warwick, the latest of the Selznick acquisitions, holding the fort alone at the Biograph studio, now known as the Louis J. Selznick studio. Mr. Warwick, under the direction of Ralph W. Ince, is well advanced on his production of the sensational detective play, "The Argyle Case," the first production of the Robert Warwick Film Corporation. This is the drama by Harvey J. O'Higgins, Harriet Ford and William J. Burns, in which Robert Hilliard starred with such a tremendous success several seasons ago and which was generally conceded to be the most realistic ever produced.

In producing this picture Mr. Ince has enlisted the services of Mr. Burns, the internationally noted detective, who has volunteered to supervise certain details of the production in order that they shall adhere to the realities of the science of detection.

Ralph W. Ince—Director

Lewis J. Selznick, adhering strictly to his belief that "only the best achieve the best," arranged with Ralph W. Ince, the former Vitagraph producer, to supervise the first appearance of Robert Warwick under the Selznick-Pictures banner.

Born in 1887, in Boston, his parents, John E. and Emma Brennan Ince, themselves well-known stage folk, young Ince soon gave evidence of inherited histrionic ability. Before the age of twenty-one he had played for a season in the company of the late Richard Mansfield, and achieved popularity and success in the productions of "Ben Hur" and "The College Widow." Then he joined what is now the Vitagraph company and began a singularly successful career in filmdom. In those days the average screen story was told in one reel and one person played from three to six parts in each production. Under the capable direction of Ralph W. Ince the first two, three and five-reel picture plays were produced.

In many of these—notably "The Man Who Knew Lincoln," "Gettysburg," "Lincoln the Lover," and "The Seventh Son"—he played the leading roles, besides writing or assisting in the writing of the scenarios and supervising the entire effort. His impersonations of Abraham Lincoln have been pronounced by men who knew the martyred chief executive to be almost supernatural in their accuracy.

The new Selznick acquisition is a tall, well-proportioned young giant, with a predilection for all sorts of strenuous athletics. His favorite sports are, perhaps, tennis, bowling and yachting—but his pastime is work. Give him a good script, a capable company of players and a succession of clear, sunlit days and Mr. Ince will give a startling impersonation of a perfectly happy man.

When not at work or enjoying himself in the open he can usually be found with his nose buried in a

volume of history or perchance one of the immortal Dumas tales of French heroes.

With such a personality at the head of the new Selznick-Warwick production it is not hard to figure out that the forthcoming picture will be worth saving one's pennies to see.

Motion Pictures on Sundays

By Hiram Abrams,
President of Paramount Pictures Corporation.

I believe in Sunday motion pictures for many reasons.

First, because I enjoy them myself; second, because others enjoy them; third, because they are a very good thing for the community, and then too, because they are safe and sane amusements demanded by society and human nature. There are precious few things in this life which weld all the elements of wholesome amusement, as the motion pictures do. Therefore, they possess the first virtue—that of being physiologically helpful. If motion pictures are permitted on Monday, they should also be permitted on Sunday. If it is wrong for Sunday, it is a thing to be avoided on other days. Under our present sociological and political systems, we live six days a week in the twentieth century, but on Sunday it would seem that we are thrown violently back into the sixteenth.

Safe and sane amusement is as necessary to a man in a large comuunity as his bread and butter. Society and human nature both demand that every person have a certain amount of wholesome amusement. It matters little whether or not it is in motion pictures or what, the demand for amusement remains the same.

The need for wholesome amusement, created the demand for the motion picture theater to be open on Sundays. The motion picture theater began in years past as a nickelodeon, and was the poor man's theater. Its advantages for a place of educational and wholesome amusement were soon recognized, and it passed from the "movie" theater to the motion picture play house. Men, women and children were benefitted by its improvement. This gave them recreation on a Sunday, and was beneficial to their minds. They rested on this, their day of rest, and they improved their intellect on this, their day of recreation. With rest and intellectual improvement, they turned to their work the next day, far better for having gone to the motion picture theaters.

That is the fundamental reason, why in all of the industrial centers of the world, the employers of labor, and leading sociologists are using every means in their power to influence local authorities towards keeping open theaters and concert halls on Sundays.

The motion picture theater is rapidly becoming an important social factor and educator for the masses. More and more, are the motion picture producers exacting of their scenario writers, the best of high class plots, the best of education material, the best of acting, the most perfect of details, whether historical or otherwise, the best in travels, the best in comedies, the best in photography, in fact the best in everything. These are the reasons why the motion picture theater has become the greatest rival to the lecturer and the concert halls. It has become so much so, that clergymen in this and other countries have consulted with producers in an effort to devise some special form of entertainment on the screen, which will in a sense, take the place of the Sunday and Wednesday night Young Peoples' meetings at the church.

There is no legitimate reason why a good story, well told in motion picture . . . a story with a clean wholesome effect upon its audience . . . well acted, prettily costumed and beautifully staged, should not have a most beneficial effect on any audience on any day of the week.

There is no reason why any person should be deprived of their enjoyment, their recreation, the very things that keep them happy and make them better men, women and children, when human nature and society demand it.

Everyone should be granted the privileges of Sunday amusement.

Exhibitors Furnished Free Posters

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., has prepared a surprise for exhibitors of "The Secret Kingdom," the new 15-episode Vitagraph serial which is released on December 25, in the form of free advance one-sheet posters and free special souvenirs touching on a vital phase of the plot.



Vitagraph's free advance one-sheet poster of good design on "The Secret Kingdom."

The free posters on "The Secret Kingdom" are five-color one-sheets showing Charles Richman, who is co-starred in this production with Dorothy Kelly and Arline Pretty in the romantic land of "The Secret Kingdom." It is the first time that free distribution of paper has been made in this way. To back up the advance sheets there are one-sheets, threes and sixes illustrative of each episode.

The free souvenir of "The Secret Kingdom," illustrating in shape, etc., the sealed packet, consists of rotagravure portraits in sepia of the principals in the plot, Mr. Richman, Miss Kelly and Miss Pretty; and there are also other Vitagraph stars, including Anita Stewart and Alice Joyce.

Suggestive Advertising Barred

About forty motion picture exhibitors of Milwaukee, Wisconsin, held a conference recently with the board of censors in the mayor's office. It was decided that in the future such signs as "women only" and "men only" and "children under 16 not admitted" will be barred from in front of the theater and from advertisements.

The exhibitors also promised not to resort to suggestive or misleading advertisements in the future. During the past few weeks, some of the exhibitors claim, some of the theater managers have been resorting to sensational advertising methods to attract patronage, and the majority of exhibitors were opposed to this plan.

Goldwyn a Theatrical Organization

MAE MARSH FIRST STAR—HER DIRECTOR TO BE NAMED SOON

THE formation of the Goldwyn Pictures Corporation, fathered by Samuel Goldfish, Archibald and Edgar Selwyn, Margaret Mayo, Arthur Hopkins and Crosby Gaige, marks the first entry of a complete organization of theatrical producers into the business of motion picture production. No producer heretofore has marshalled all of his forces in a successful producing organization and brought it intact into the world of films.

Recently when Samuel Goldfish retired as chairman of the board of the Famous Players-Lasky merger he at once saw the tremendous value of beckoning the Selwyns into the film field. Edgar Selwyn, successful playwright and with his brother Archibald, taking rank as the foremost of the younger and most successful theatrical producers, and Margaret Mayo (Mrs. Edgar Selwyn) had within themselves resources almost without parallel either in the business of the stage or screen. They own a score of remarkable plays that have made fortunes, they have encouraged and brought around them the most vital and successful group of young playwrights and authors in America—the men and women who have written the stage's "best sellers" for the last six or eight seasons. Also, they have a remarkable technical and scenic organization for the mounting of their plays and a basic knowledge of showmanship which cannot be duplicated in the land of films.



May Marsh, Goldwyn star.

Linking the shrewd business judgment of Samuel Goldfish and the Selwyns together the product of this intellectual and business partnership, Goldwyn Pictures, will have dramatic value, plus refinement and intelligence. Checking off the names of the many noted men and women stars who have appeared under the Selwyn management, it is fair to assume that a number of celebrities who have never yet made pictures are to become screen stars under the Goldwyn hallmark. And it is more than a good guess to venture that the men and women playwrights who have made fortunes both for themselves and the Selwyns will provide original works for this new picture company.

Goldwyn Pictures mean the very greatest stress and emphasis upon production quality. They mean direction of the most intelligent and costly type—and something more. Neither Mr. Goldfish nor the Selwyns will be content merely with good plays by good authors and made for the screen by the best of directors. They will at once introduce the author himself as a new working factor in the making of motion pictures. By doing this they intend to eliminate from their pictures all of the shoddy and cheap inconsistencies which have made hundreds of pictures a laughingstock.

The initial safeguard in this direction is to be found in the assumption of the duties of scenario editor by Margaret Mayo. Under her intelligent and discerning direction Goldwyn Pictures will be given a quality that so many of even the better type of pictures sorely lack.

Mae Marsh First Star

Oddly enough the first of the Goldwyn stars to be announced is not the product of the dramatic stage, but of the screen itself. This first star is Mae Marsh, trained for years by one of the greatest of screen masters, David Wark Griffith. Miss Marsh has more than the mere appeal of refinement, youth and sympathetic beauty. She is one of the most intelligent of all the screen artistes, a delicate, fragile little woman whose friends, numbered by millions, have not been made for her by skilled or unskilled press agentry, but by the sheer appeal of her remarkable work on the screen. In "The Birth of a Nation," "Intolerance," "The Escape," and other pictures she is an unforgetable figure.

Mae Marsh is to be given into the care of one of the most distinguished directors in America; a man whose work is of the most superior type. Her initial story will reveal the fine discretion of the minds that henceforth will direct this little woman's screen destinies.

Other stars and productions will be announced in rapid order by the Goldwyn Corporation, which will within a few days be established in its new quarters. The company will have its own studios both in New York and a little later on the Pacific Coast.

D. W. Griffith has constantly referred to Mae Marsh as his "inspiration." But when it came to leave-taking, when he realized that opportunity had knocked at Mae Marsh's door and taken her away for a career of still bigger things, Griffith revealed the same big broad traits that have characterized his screen achievements.

Upon her arrival in New York Miss Marsh found the following telegram:

"Mae Marsh, New York:

"I wish you every possible success in your new venture. While I feel that your loss to our company is one that can hardly be replaced I shall be as glad and proud as yourself for all the new successes which I know are sure to come to you.

"D. W. Griffith."

Farnum in Fox Super De Luxe Feature

The first of William Farnum's super de luxe features for William Fox will be "The Price of Silence," a deftly handled child labor theme into which is worked a story of love and renunciation. The release date is announced for January 8. Vivian Rich plays opposite Mr. Farnum.

It is the opinion of those who have watched the photoplay in work, or have seen the completed film, that there never has been made a more convincing

plea to humanity for the factory child's right to live.

Many unsolicited appreciations have been sent to Fox Film Corporation concerning "The Price of Silence."

Harry A. Chamberlin, California State Senator, writes: "Your film has made such an impression upon me that I am constrained to comment upon it and to congratulate the public upon having such a film offered to it."

Bessie D. Stoddart, of the Los Angeles Playground Department, writes to compliment Fox Film Corporation because "the child labor scenes are not overdone or too gruesome, but are so woven into the plot as to carry conviction."

SUB-COMMITTEE SELECTED

Fire Prevention Regulation and Insurance Committee of Association Selects Sub-Committees and Assigns Work

The Fire Prevention Regulation and Insurance Committee of the National Association of the Motion Picture Industry has taken hold with great enthusiasm of the work assigned to it. Already the first of the series of booklets to be sent out by the association is under way and will be on the presses this week.

Chairman Charles M. Biscay has announced the new sub-committees to all of which special work has been assigned. These are as follows:

Film exchanges, William Sistrom, Universal Film Manufacturing Company, J. F. Ancona, Eastman Kodak Company, J. F. Skerrett, Nicholas Power Company; Laboratories, Wm. Sistrom, Universal Film Manufacturing Company, J. F. Ancona, Eastman Kodak Company, J. E. Brulatour, Eastman Films; Studios, Wm. L. Sherrill, Frohman Amusement Corporation, J. F. Ancona, Eastman Kodak Company, A. A. Kaufman, Famous Players-Lasky Corporation; Theaters, Samuel H. Trigger, Tremont Theater, N. Y., J. F. Skerrett, Nicholas Power Company, Louis L. Levine, Regent Theater, Brooklyn, Judge A. P. Tugwell, Los Angeles, California, J. H. Hallberg, Motion Picture Equipments, New York; Transportation, John V. Ward, Universal Film Manufacturing Company, Judge A. P. Tugwell, Los Angeles, California, John C. Clark, Wm. L. Sherry, Feature Film Company.

The committee added four names to its membership at the last meeting:

Albert de Roodo, attorney, interested in the laboratory end of the business; A. A. Kaufman, studio manager of the Famous Players Studio; John V. Ward, of the Universal Film Manufacturing Company, and John C. Clark, of the William L. Sherry Feature Film Company.

Executive Secretary Frederick H. Elliott and General Counsel William M. Seabury attended the Second Annual Convention of the Safety First Federation at Baltimore as representatives of the National Association of the Motion Picture Industry.

Mr. Elliott spent part of his time at Baltimore in talking over the plans of the National association to follow safety rules in regard to fire hazards, and also the work the industry is doing to forward the Safety First movement by means of films and slides on the screen of motion picture theaters all over the country. He and Mr. Seabury, as usual on their trips, also got in touch with local exhibitors and supply manufacturers and dealers, in the interest of the association.

FEATURES FOR BIG HOUSE

S. L. Rothapfel, Managing Director of Rialto Theater in New York, Contracts for Vitagraph Features

Samuel L. Rothapfel, producing and managing director of the Rialto Theater, New York—one of the most, if not the most, magnificent homes of motion pictures in the world—has selected Vitagraph productions for the basis of his feature entertainment. Mr. Rothapfel has signed a contract with Walter W. Irwin, general manager of Vitagraph-V. L. S. E., for Vitagraph's regular program.

In addition, Mr. Rothapfel has already booked the special Anita Stewart feature, "The Girl Philippa," for the week beginning December 24.

Mr. Rothapfel determined, after examining the vehicles, casts, and direction of Vitagraph's feature program for next year, and after receiving assurances that Commodore J. Stuart Blackton will give his actual personal supervision to every production, to make Vitagraph features the foundation of his 1917 program.

"The Girl Philippa" is the newest Anita Stewart picture. It is from the feature serial story by Robert W. Chambers, published in the *Cosmopolitan* magazine with its million and a half circulation.

The new contract which Mr. Rothapfel has signed with Mr. Irwin followed, within three days, the close of the week's run at the Rialto of E. H. Sothern in "An Enemy to the King," in which Mr. Sothern made as distinct a screen hit on Broadway as he did with this play when first he used it on the speaking stage.

Commenting on the new Rialto-Vitagraph contract, Mr. Irwin, with whom Mr. Rothapfel conducted his negotiations for Vitagraph features, said:

It was a pleasure for us to have Mr. Rothapfel go over the Vitagraph scripts, casts, and direction for its next year's Blue Ribbon program, and compare them with the product of the entire field. Mr. Rothapfel's comparison and decision confirm our own estimate and that of other exhibitors using our program, of the value of Vitagraph's present and future product. Mr. Rothapfel, of course, primarily took into consideration the financial results to his theater.

Mr. Rothapfel recognizes that Vitagraph, while one of the founders of the industry, has always been in the van. It was Vitagraph which put out the first news reels in the year 1898; it was Vitagraph that first made pictures of more than one reel in length; and it was likewise Vitagraph which first made the present-day feature picture.

All those who know Commodore J. Stuart Blackton and Mr. Albert E. Smith know that Vitagraph will continue in the lead, and that Greater Vitagraph is destined to set new and higher standards for the whole industry.

Mr. Rothapfel is the pioneer of the modern theater, and a recognized leader in the public presentation of the motion picture art. It was but natural, therefore, that he should link his genius with that of the pioneers and present-day leaders in the production of motion pictures.

"Witching Hour" Goes Fast

Morris Tobias, booking manager of the corporation formed to handle the Frohman Amusement picture "The Witching Hour" in New York state and Northern New Jersey has filled so many orders even at this early date that instead of doing business with seven prints he finds need for a dozen. In the twenty-four hours after the closing of the contract with the Frohman Amusement Corporation, Mr. Tobias booked the picture for six houses for a week's run at prices ranging from $1,000 to $1,250, while no less than thirty-three bookings at $100 a day each were signed.

Caprice Company in South

WILLIAM FOX SUES VIRGINIA PEARSON TO PREVENT POSSIBLE HYDRO-AEROPLANE ACCIDENT



The intense and vibrant Valeska Suratt in a nerve-wringing scene from Fox's "The Victim."

JUNE CAPRICE, the Fox star who has already made four big hits, is now at work on her fifth production. Accompanied by Director John G. Adolfi and Assistant Director John Kellette, and her supporting cast composed of Frank Morgan, Betty Prendergast, Stanhope Wheatcroft, Tom Burrough, Elizabeth Kennedy, Richard Neill and Tom Cameron, she is sojourning near Jacksonville, Florida, where many of the exterior scenes are being filmed. The company will leave for Georgia in a day or two to begin still another feature.

"Johnny" Kellette has written the scenario for the piece.

Except for Frank Morgan, who will play opposite her again, Miss Caprice's supporting cast in the second of her semi-Southern films, will be entirely different from that in the first.

This is due simply to the difference in character of the two stories. Richard Neill will be the "heavy" and Tom Burrough is in a fair way to achieve the ambition of a lifetime in the role of the superintendent of schools.

Acting upon the advice of his attorneys, William Fox will undoubtedly bring suit this week in the Supreme Court of the state against Virginia Pearson, if Miss Pearson does not accede to the ultimatum which Mr. Fox personally delivered to her for the second time during the week. Unknown to anyone except her intimate friends Miss Pearson ordered several weeks ago a hydro-aeroplane for her personal use. Mr. Fox maintains that the continual use of a hydro-aeroplane by Miss Pearson is fundamentally dangerous not only to the actress' life, but to the life of her contract with the Fox Film Corporation.



Fox's "The Island of Desire" has some unique settings. George Walsh is the male centerpiece.

Mr. Fox and Miss Pearson are still on the very best of terms, and the suit will be somewhat in the nature of a "test" case to ascertain just how binding the contract actually is under which the motion picture star appears for Fox Film Corporation.

Previous to the time that she joined the William Fox photoplay forces, Miss Pearson always spent at least a fortnight of each winter season on the fast toboggan slides at Dufferin Terrace, in the province of Quebec.

"Since I began working in motion pictures for Mr. Fox," Miss Pearson says, "I have been so busy that almost the only outdoor recreation I had, came in running my automobile to the Fort Lee studios each day.

"When I was fortunate, and was not too tired at the end of the afternoon's work, I went for a short spin in the country.

"I have had to forego my usual trips to Canada for sledding and skating, and I felt the need for something more strenuous and exhilarating than motoring and I found it in hydro-aeroplaning with a friend not long ago.

"I think I can say that I am fairly adept at the sport and anyone who has seen me handle a toboggan will assure Mr. Fox that I am entirely capable of caring for myself.

"I have invested several thousand dollars in the machine and it is necessary to my health that I use it."

Censors Commend Fox Films

Every board of censors in the United States and Canada has now passed both the million-dollar Kellermann picture, "A Daughter of the Gods," and "The Honor System," William Fox's masterly screen drama.

The Kellermann film has been pronounced unanimously the most artistic photoplay in film history,

while "The Honor System" is a picturization of one of humanity's greatest causes.

Warden Thomas, of the Ohio State Penitentiary, who saw the screen masterpiece with the Ohio Board, said:

"'The Honor System' is one of the first films that portrayed to the majority of people what prison life really is. Many people think the average prisoner is a brute, and unfit to be at large.

"What he needs is a chance to prove himself, and the honor system gives him that chance."

Little Miriam Battista, who is now working in Virginia Pearson's supporting cast in a new William Fox photoplay, has been engaged for Maude Adam's next production at the Empire Theater. She will be the second member of William Fox's junior aggregation of film actresses to play with Miss Adams, as Elizabeth Kennedy was with Miss Adams the season before last.

W. W. Black Rejoins Fox

W. W. Black, who appeared in William Fox's photoplay, "Ambition," has rejoined the Fox forces.

He has been cast for a part in Valeska Suratt's new production.

FOXFILM COMEDIES DIFFERENT

William Fox Announces Foxfilm Comedies Will Not Be Released on Regular Program But Are for Exhibitors Everywhere

A new basis has been chosen for the release of the Foxfilm Comedies and William Fox announces that they will be independent of the regular program.

"Foxfilm Comedies will be released to any exhibitor who wants them," he said. "It is not necessary for an exhibitor to book the Fox program of dramatic productions in order to show the comedies. In other words, Foxfilm Comedies are released independently of the regular program. They are for all exhibitors everywhere and will not be bound up on a program."

The first two comedy releases, "Social Pirates" and "Chased Into Love," had their first private showing for exhibitors and newspaper men at William Fox's Academy of Music on December 8. Critics in the audience pronounced them unqualified successes.

"Social Pirates," the first release, features Charles Arling, whose comedy work received the highest praise of the critics. He is supported by Martin Kinney, Lee Morris, Bill Hauber and Frank Alexander. The feminine side of the cast includes Amy Jerome, Annette De Foe and Olive Bruce.

"Chased Into Love," the second release, is marked by unusual trick photography and effects. Hank Mann is the featured comedian.

Among other releases is "The Cloud Puncher," also featuring Hank Mann. This picture upholds the record for photography, startling effects and lavish settings.

The star of "Her Father's Station," another early release, is Anna Luther who appeared on the regular Fox program in "The Beast," with George Walsh. In the supporting cast of "Her Father's Station" are Charles Arling, Harry M. O'Connor, Bill Hauber, Lee Morris and Frank Alexander.

One of the most unusual pictures among the early Foxfilm Comedy releases is entitled "There's Many a Fool," a burlesque on the well-known Fox dramatic production, "A Fool There Was." The featured player is Hank Mann. The supporting cast includes Carmen Phillips, Elsie Greeson, Charles Arling and Joe Lee.

Big things are on the way to completion at the Foxfilm Comedy studios at Los Angeles. Releases are ready for many weeks ahead and six or more companies are now at work on productions.

It is the aim of Mr. Fox to produce comedies that are unquestionably better than any others on the market. Each comedy made by the Fox companies must pass a severe test before it is released and those who have seen the pictures announced thus far, declare the standard Mr. Fox has set for himself has been attained.

Chicago Reel Fellows Active

The Reel Fellows Club of Chicago, on the evening of December 14, held their first meeting in their new headquarters in the Band Box Theater building on Madison street.

A big gathering of the clans was present and there was a lot of wholesome and jolly enthusiasm displayed in connection with the election of the new officers for the coming year. At the time of going to press the returns from the various precincts were not all in—but the various candidates were, and also some of their supporters. It is said that the race for president between O'Toole, Flaherty and Proctor was neck and neck. Necks were used a great deal, in fact, during the entire campaign. Art Dramas Proctor had the edge on his competitors a bit because of his genial campaign letter. But, as the reader may have gathered, Candidate Proctor was not the only one who had an edge.

The big "Days of '49" stag affair, held on December 16 was an immense success. All the Reel Fellows and other film men turned out and a great old time was had by all. Much credit for the event is due to Chairman Lockwood and M. G. Watkins, former efficient secretary of the club.

Arrests Made in Operators' Fight

As the latest move in the bomb and slugging war being waged between picture operators and the Brotherhood of Electrical Workers in Chicago, the police answering an anonymous telephone call from a woman raided the offices of the International Alliance of Theatrical Employes and Moving Picture Operators in Chicago and arrested thirty-five members.

They also seized five sticks of dynamite, nine fulminating caps, six time fuses, a loaded revolver and seventy-five feet of electric wire. Nine officials of the local were held on charges of keeping explosives. They were:

Joseph P. Armstrong, president of the local; Arthur E. Allison, business agent; Edward W. Collier, secretary and treasurer; Hal L. Johnstone, financial secretary; Frank R. Connelley, trustee, and Arthur Hollins, Herman Goldberg, Fred E. Havill, and Harold R. Swimming, members of the executive committee.

The men claim the arrest was a "frame up"; that the explosives were "planted."

"The Cruise of the Alden Besse" is the title of the current five-reel production being filmed by Director Lynn Reynolds at Universal City, featuring Myrtle Gonzales, with Val Paul, George Hernandez and other well-known players of his company.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

One Subscriber's Viewpoint

IN the November 25 issue of MOTOGRAPHY I read with interest an article under the caption "Old Darkey Featured in Ince Play," and also one in the The Photoplay Scenario Department, "Types Which Are Not Typical." More articles like the latter will do much good for it is time some of the depictions cease as they strike too hard the intelligent woman who is not only making an honest livelihood but one upon whom men of affairs in all walks of life are very dependable. Imagine all of the stenographers going on a strike!!! If, as a class, they were of the "gum-chewing, frivolous, bepowdered, gaudily bedecked" specimen we so often see on the screen, business men would be at a great disadvantage indeed, and how many, many men are paying salaries to their women secretaries that would keep a man with a family? So glad the article appeared and may it be of some value to aspirants to fame in the photoplay line.

Regarding the first-named article, is it necessary in order to insure the success of the "gripping Triangle play in which Frank Keenan (in Culver City) is working as a star" to have the old slave show the "marks of violence on his back from floggings received over fifty years ago?"

"Cape Cod Folks" was suppressed by certain classes of the New England people. Why not things which are objectionable to people in the Southland and let us forget? It is not necessary to show scars—even if they are there. There are two old slaves in our family as old as Frank Keenan's old darkey and they show no scars but are given the best of care in their declining years and love us all dearly. Can you not show—or write of—a few of the "before the war" negroes who were treated right and loved their masters and their families?

Those Ever Convenient Hearts

THE *Dramatic Mirror* is to be thanked for the following satirical little treatise on the great convenience, to the lazy writer, of the weak heart as a means of getting rid of characters no longer wanted in the play.

"What a loss it would be to our scenario writers if heart disease were to be eliminated from the ills to which human flesh is heir. It comes in so conveniently when a quick finish to the career of some character is required. And it's such a complete, neat, and altogether satisfactory form of relegating a party to the regions of the defunct. No nasty mess, no spilling of gore, just a few gasps, a sinking back or falling over—and all's at an end.

"Also, it gives a chance for some of the swiftest diagnosis-making that could be desired. The screen physician outclasses his confrere in real life by many blocks when it comes to reaching a verdict as to the cause of decease in such cases. He just claps a twitching ear over the vest or gown of the collapsed subject, as the case may be, straightens up like a flash, and announces heart failure. No indecision, not a bit of it; nothing further to do save notify those interested that the patient has departed hence.

"Scarcely a week passes without a photoplay being exhibited in which a weak heart carries off some unfortunate. In one we recently witnessed there were two deaths from this cause. Sort of a screen epidemic, you might call it. Surely of all afflictions that of the overstrained heart is the greatest aid to the scenario maker."

Not True to Life

WILL some author please vouchsafe the reason why he writes into his photoplay "the mother leads the child away by the ear." Or is the director to blame for this everlasting grasping of the child by the ears to indicate that well deserved punishment is to be meted out? And it is not always a child. We see the grown daughter who has attempted to elope torn away from her fond lover by the irate parent and led away by the ear.

This means of disciplining children and young people seems to be consecrated to the motion pictures for where have you seen the deed performed in real life?

I have heard of such treatment in the old days of the schoolmaster and the ever present birch rod, but not in the present age and generation. I have observed children jerked by the arm, grasped by the shoulder, pushed along, pulled by their clothes, grabbed by the collar—but never can I remember seeing an angry parent take hold of the ear of his offspring as a means of locomotion.

Will some writer, or director, or whoever started this fad on the screen please explain the why and wherefore.

What the Director Wants

BY JAMES KIRKWOOD.

Director, American Film Corporation

In talking about the production of motion picture material, it would be easy enough to assume, out of a prolonged experience, that nobody can write acceptable script for studio uses unless the writer has some knowledge of the technic of production.

I am not inclined to take that attitude. The great thing is the idea. An idea may be worth a million dollars. Many ideas have been worth as much as that. The great idea is just as good in the brain of a shoe clerk as in the cranium of a professional litterateur, and for that matter, since the brain of the latter is constantly exercised in the search for ideas, the shoe clerk may beat him to the thought.

Nobody knows better than I do that some of the biggest ideas in the world are lost because the men and

women who have them don't happen to know just where or how they may market their wares.

It is with recognition of the universality of dramatic instinct that I am moved to discuss the subject of "writing for the movies," as preparation of scenarios is commonly called.

There are some queer aspects of the conditions that confronts me and my brother directors which I think may well be emphasized.

To begin with, if a writer happens to live in a particular atmosphere—say a small town atmosphere—and is thoroughly familiar with the idiosyncracies of his community life, let that writer build his or her story for the screen about these familiar scenes.

It is an odd circumstance that nearly fifty per cent of the scripts that moving picture concerns pay many thousands of dollars a year to have read and returned, are the efforts of persons living in small communities to build stories based on life in New York or London, places of which they know nothing except what they may have read, and of which they cannot possibly have the atmosphere. Now there is an intangible something called atmosphere that goes to the making of a spoken play or a picture play, and if the words are there and the atmosphere is missing, the play is a miserable effort.

What I mean to emphasize is that the thing to write of is the thing one knows about. If you are living in a lumbering community and want to write a scenario, write one about the places and characters whose virtues and vices are firmly fixed in your memory.

Do not try to write about Count this or Lord that, because it is dollars to doughnuts that you will perpetrate unmistakable errors from the point of view of the director who has handled scores of manuscripts dealing with lords, ladies and counts, written by persons who know all about them.

I think it is impossible to overemphasize the necessity for familiarity with the subject before writing of it. If you don't know what you are going to write about, do not write with authority.

And another thing—do not suppose that intricacy is the soul of plot. Quite the contrary. The simplest plot and story is the best picture provided that there are involved those invariable essentials, human interest, sympathetic treatment, a sense of dramatic values, and ability to tell a story.

Given these elements you need not be a technician. You need not be able to dress your script in professional fashion. You need not write a script at all. You may just write a simple little straightaway story of what is in your mind. If the stuff is there it will be recognized instanter. Moreover, it will be received with acclaim. Good plots and good stories are scarce.

But of course it is necessary to emphasize the idea that few human beings have the necessary qualifications to become successful scenario writers for the silent stage.

I'll tell you why. It is not easier to write for the movies than for the speaking stage as some folks imagine. In fact it is more difficult. Moreover, it is entirely different.

In the silent play one must be able to produce all the effects of conversation through the exercise of facial expression and gesture. The caption in the moving picture production is merely the chapter heading. It leaves you confronted with a chapter pantomime.

If you make your characters gesticulate like clowns to convey your ideas you are a failure. You must so construct your story that the characters tell that story without the spoken word. When you come to think of it, the success with which this difficult form of dramatic construction is being pursued today is a greater marvel than anything else connected with the moving picture business.

Costume Play and Exhibitor

By S. L. Rothapfel

Producing director, the Rialto Theater, New York.

The Rialto Theater of New York has just finished its week's run of "An Enemy to the King," a costume photoplay in which E. H. Sothern is starred. And it occurred to me that this is a good time to refute the apparently general opinion among exhibitors that the costume drama is undesirable.

Here is a costume picture of the most pronounced type, in a program catering perhaps to the most fastidious and most critical audience in America. It proved a splendid success.

To say that the public does not want the costume drama is the same as to say that the public does not want the masterpieces of literature. In the case of "An Enemy to the King," a costume picture was loved and applauded just as much as any modern drama in our house ever has been. It lent itself splendidly to public presentation and diffused its charm through the entire theater at every showing.

If "An Enemy to the King" had done nothing else than this it would have repaid me for having run it. But in addition it did over $13,700 gross, one of the biggest weeks in the history of the Rialto, and made many new patrons for the theater.

I should like to see many more pictures done in costume—but they must be well done. They must be handled by men who know their subjects. Every detail must be watched carefully. Such a picture brings to us the costumes and the customs of other days; it shows us the etiquette, the chivalry, the ideas of another era. Its appeal is not only to the imagination but to the spectacular.

The dramatic possibilities of the costume play, properly handled, are just as great as, if not greater than, the modern production. The costume play is a more than decided relief from the eternal triangle, the underworld, and the problem plays, from propaganda, and productions of this nature which fill entirely too much space on present-day programs.

I, for one, most heartily welcome the costume play, more especially if it is well done and well acted.

"Billy West" in Western Houses

Sam Werner, manager of the St. Louis exchange of the Unicorn Film Service Corporation, has succeeded in landing the "Billy West" comedies in some of the best theaters in his territory. Among these is the Kings, playing to ten, twenty and twenty-five cent audiences, and has a seating capacity of more than two thousand. The Kings Theater is known to be one of the most pretentious picture palaces west of the Mississippi. Mr. Werner also states that the Shenandoah Theater in St. Louis, another beautiful picture house; the Lindell Theater on North Grand avenue, the Cherokee, the Montgomery and the Gravois Theaters have also booked the series of "Billy West" comedies.

Ruth Ann Baldwin has completed "Retribution" Universal two-reeler, featuring Cleo Madison.

De Mille Joins Artcraft Directorate

GEORGE M. COHAN AND DE MILLE WILL COLLABORATE ON "BROADWAY JONES"

THE Artcraft Pictures Corporation has engaged Cecil B. De Mille to supervise the production of "Broadway Jones," in which George M. Cohan will make his debut on the screen.

Mr. De Mille left Los Angeles for the east recently to be present at the New York premier of his new Farrar production, "Joan of Arc" on Christmas day. At Chicago he stopped over to show this film to the star and it was during his stay in the Windy City that his engagement in connection with the production of the Cohan subject, was effected.

It is planned to have "Broadway Jones" ready for release some time in February and work will be commenced on the production immediately in the New York studios. "Broadway Jones" is undoubtedly the most prominent of Mr. Cohan's many New York successes. Written and staged by himself he also appeared in the title role at the Cohan Theater three years ago. In the production of the screen version, Mr. Cohan will collaborate with Mr. De Mille, whose wide experience as a director of both stage and film plays will greatly enhance the Broadway favorite's debut in the silent drama.

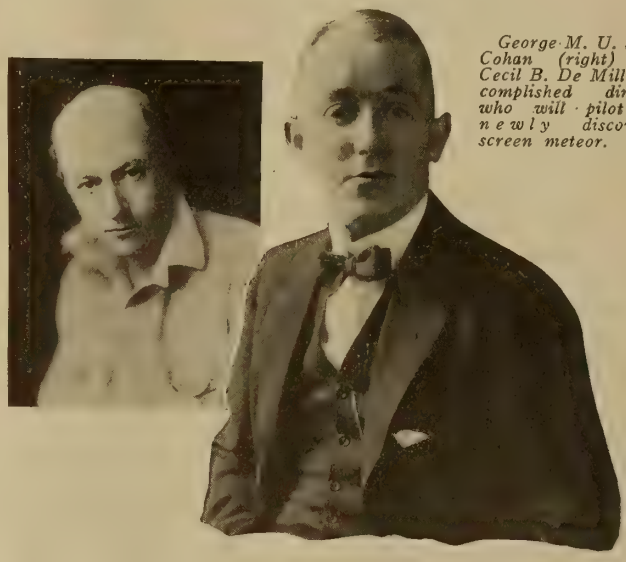
"The acquisition of Cecil B. De Mille's services under the Artcraft banner offers further proof of our policy to enlist the best talent and brains in the industry in order to give the exhibitor and his patrons attractions that are entirely in keeping with the highest standard as evidenced by such stars as Mary Pickford and George M. Cohan," said Walter E. Greene, president of the Artcraft Pictures Corporation. George M. Cohan, in "Broadway Jones," produced by Cecil B. De Mille, offers a combination of rare merit. Mr. Cohan's photoplay will be the third release of Artcraft, following the two Mary Pickford productions, "Less Than the Dust" and "The Pride of the Clan," the latter now nearing completion for January release.

Cecil B. De Mille was one of the four organizers of the Jesse L. Lasky Feature Play Company and as director-general had charge of all producing at the Hollywood studios since the inception of the company. The work he has evidenced on the screen during this time has established him throughout the world as a master of photoplay production. Prior to his connection with filmdom, Mr. De Mille was highly successful as a dramatist, actor and stage director, having made his debut as a thespian in "Hearts and Trumps" in February, 1900. He continued acting for about a decade, subsequently devoting his time to the management and production of many well known stage successes.

Caledonians Hail "Little Mary"

The news that Mary Pickford will be seen on the screen in the character of a highland lass in "The Pride of the Clan," to be released in the near future by Artcraft Pictures, has created considerable interest among officers and members of Scottish societies throughout the country.

"It is indeed gratifying to learn that the world's most popular girl will visualize for all time the charms of the highland lass," said Robert T. Ferguson of the Caledonian Society. "For a long time I, as well as many of my friends have longed to see 'Little Mary' in a Scotch role and it is with great delight that we hear she will shortly be seen in 'The Pride of the Clan,' which, I understand, concerns the daughter of the chief of a well known Scottish clan. I am sure that Miss Pickford, who is of Celtic extraction and a native of Canada, will



George M. U. S. A. Cohan (right) and Cecil B. De Mille, accomplished director who will pilot the newly discovered screen meteor.

prove mose effective in her characterization in the new photoplay and we are planning to make her appearance as a lass of Scotland a gala occasion."

Although the numerous requests for special exhibitions of "The Pride of the Clan" will have to be refused in view of the booking arrangements with theaters, various plans are being formulated by officers of Scottish organizations and exhibitors for "Scotch Nights" in conjunction with their showing of the Pickford film which will be given in honor of local associations such as the Scottish Society, the Seventy-ninth Highlanders' Veteran Association, the White Heather Lodge, the Daughters of Scotland, etc.

Special advertising boosters and suggestions are now being prepared by the Artcraft publicity office to aid exhibitors in their presentation of the next Pickford offering and special attention is being given to co-operation with Scottish societies who are desirous of giving the photoplay an offical review.

Chicago Likes "Intolerance"

That D. W. Griffith's "Intolerance," which had its premiere in Chicago, at the Colonial Theater, on Tuesday evening, November 28, has registered an emphatic hit in that city is evidenced by the never ending line of would-be patrons as well as by the fact that the first week's receipts went far in excess of what "The Birth of a Nation" took in there on its initial week.

The most enthusiastic praise featured the reviews of the big spectacle. Ashton Stevens in the Sunday *Examiner* called it "the world's greatest show." O. L. Hall wrote in the *Journal* that "it discounts all else the theater has known." "Are there any adjectives that can describe its magnificence and its splendor?" queried Orna Lawrence, the *Post* critic. To clothe in suitable language a word description of 'Intolerance' seems almost a superhuman task," said the *Herald*.

"DUG'S" LATEST STUNT

Douglas Fairbanks Has Plenty of Action in Latest Triangle-Fine Arts Feature "Pet of Paragonia." Trains "Break-Neck-Squad."

Douglas Fairbanks, the athletic star of the Triangle-Fine Arts productions in the "Pet of Paragonia," has a part that gives him full opportunity to display his athletic prowess. The play is fairly saturated with action. In it Fairbanks scales a wall, climbs trees, whips a whole company of South American soldiers in a subterranean passage, figures in a bull fight and then comes up smiling.

Owing to the strenuous plot of "The Pet of Paragonia," Mr. Fairbanks was compelled to gather about him a cast of athletic and dare-devil individuals who could keep pace with him through a series of thrilling feats which required extraordinary hardiness. When more than a score of the fittest had been selected, Fairbanks proceeded to pick the best of the lot by a process of elimination. He put the candidates through a course of gymnastics that would tax the agility of a trained acrobat. Those who most nearly measured up to the requirements he engaged at double pay.

The ball room scene in the Triangle Fine Arts production, "The House Built Upon Sands," featuring Lillian Gish, will be one of the most artistic of its kind ever filmed at the Fine Arts Studio. Twenty-four of the most beautiful girls that could be found, wearing the very latest modes in ball room gowns, appear in the scene. Ray Stuart plays opposite Miss Gish. The supporting cast includes Wm. H. Brown, Bessie Buskirk, Jack Brammall, Josephine Crowell and Kate Bruce. Edward Morrisey is directing the production, the scenario of which was written by Mary H. O'Connor, the scenario editor of the Fine Arts Company.

Tod Browning and his entire producing company putting on "Jim Bludso," the Triangle Fine Arts feature which is a picturization of the drama based upon the "Pike County Ballads" by John Hay, are working on the Sacramento River between San Francisco and Sacramento. Wilfred Lucas, who plays the title role of Jim Bludso, is co-directing with Tod Browning. Among those who are working in the picture at Sacramento are Olga Grey, George Stone, Charles Lee, Winifred Westover, Sam de Grasse, James O'Shea and Monte Blue.

When W. S. Hart's latest Western "thriller" by J. G. Hawks is released on the Triangle program some time next month, it will introduce an entirely new leading woman to the screen in the person of Mary MacIvor. Miss MacIvor is of medium height, with a glowing color, due to years of outdoor life, and clear blue eyes. She has golden hair which curls readily. "I think I am the luckiest girl in the pictures to be able to make my debut under the direction of Mr. Hart," she declares.

"Humanity" is the title of a five-reel photoplay being made at Universal City under the direction of Rex Ingram.

To Film Under-Sea Dramas

WILLIAMSON BROTHERS COMPLETE SUBMARINE FILM CORPORATION

THE Williamson Brothers and the Submarine Film Corporation have now completed their organization for the making and marketing of submarine photo-dramas, of which definite announcements will be made in the near future.

With no failures, and two most pronounced successes to their credit, the Williamson Brothers hold a unique and firmly established position in the motion picture industry.

Their first picture—the first submarine motion picture ever made, and known throughout the world as the Williamson Submarine Expedition picture—has already cleared over a quarter of a million dollars.

Their second picture, "Twenty Thousand Leagues Under the Sea," made in partnership with the Universal Film Manufacturing Company, and the first photo drama ever made under the sea, is destined to make two separate fortunes for its joint owners.

The vista for submarine photo-drama is limitless. Varieties of theme and thrilling situations are much more numerous below the surface of the water than above. This fact will be amply demonstrated when the Williamson Brothers' new photoplays, which have just been completed, are thrown upon the screen.

The money power back of the Williamson Brothers, known as the Submarine Film Corporation, is composed of some of the most prominent business men of the south.

Southern Capitalists Interested

T. S. Southgate, president, is a millionaire broker of Norfolk; A. F. Cathey, vice-president, is a power in the Coca Cola industry. C. R. Capps, one of the directors, is vice-president of the Seaboard Air Line Railway. Nathaniel Beaman, treasurer, is the president of the First National Bank of Norfolk. George and Ernest Williamson are respectively secretary and general manager.

This is the company that has expended half a million dollars in perfecting deep sea photography, and made possible the filming of pictures which will be among the greatest money makers in the motion picture industry.

Ernest Shipman Business Manager

Due to his long experience in the theatrical and motion picture business, Ernest Shipman has been selected to act in the responsible capacity of business manager.

A friendship started June, 1913, when the Williamson Brothers were exhibiting the possibilities of submarine photography at the First International moving picture convention at the Palace. At that time Ernest Shipman realized the import of their inventions, and later, when in charge of the feature booking department of the Universal, demonstrated the accuracy of his earlier judgment, by doing over $141,000 worth of business inside of ninety days with their first submarine picture.

Ernest Shipman has had nearly twenty years' experience as theatrical manager, advertising expert, and moving picture exploiter. He has been twice around the world with attractions, knows the amusement conditions in all foreign countries and has a host of friends and prominent business associates everywhere. He is emphatic in stating that the greatest motion picture of "tomorrow" will be filmed on the bottom of the ocean.

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is now a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and formerly associated with the Central Film Service Company of Indianapolis. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Mr. Editor: You are here to answer our questions but if you don't object I wish to ask a question and also give my version of an answer which has come to my mind in a few short lines of poetry which I have hereto attached. The question is: Why don't we get better projection? My answer is the few lines below. Hoping you may see fit to publish this in your Projection Department of MOTOGRAPHY, I am, Yours fraternally, *—E. C. Latta, operator Palms Theater, Indianapolis, Ind.*

MORE TRUTH THAN POETRY

If you'll stop and take close notice,
When they build a picture show,
The thing that should be thought of first
They always let it go.

The walls are highly decorated,
And the seats are all the rage.
Then away back in one corner
Sits a little sheet iron cage.

Next they buy a piece of cheese cloth,
For a moving picture screen.
Then they write and get the prices
On a second hand machine.

Now they book a bunch of features,
That's been put aside for junk;
Then they kick about projection—
Say the operator's punk.

While working on an extra job,
It was sad—but still I laughed—
When I found the monkey motion
In the intermittent shaft.

I couldn't see why an operator
Could ever be so green.
But finally it all came out:
The boss ran his own machine.

We hope some day they'll all wake up
And realize the truth;
And spend a little money
In the moving picture booth.

Brother Latta, you have hit the nail on the head in your lines and I also believe that the day is here right now when the managers of the country realize that they are selling but one article at their show shop and that is the picture on the screen and that any time that the picture is not up to standard they are going to lose patronage.

The time was when the average manager was satisfied to have a few angels painted on the walls, a few fine draperies hung at the doors, a pipe organ or piano—and the insane idea that his house was bound to make money.

That day is over. Managers realize that through their own competition they have educated the public to the point where they (the public) will have nothing but the best and when they get that, the man in the booth must have the best of equipment to give it to them. And last, but not least, he must know how to handle it after he does get it.

I can cite any number of cases where the manager will buy the best of equipment and then hire some schoolboy to ruin it for him. But I believe the day is here when the manager will loosen his purse strings and buy the best, and the operator has to come to his senses and will refuse to work under anything but first class conditions, and then be able to deliver the goods after he gets those conditions. Many thanks for your contribution to the department and don't let this be your last effort.

I am working with two Power's machines, 110-volt, direct current, using rheostats. I am having trouble holding an arc. The arc wants to travel on my top carbon. Will you please tell me of a way to remedy this?

I believe that your trouble is caused by the way you set your carbons and the kind that you are using. If you will refer to page 1293 of MOTOGRAPHY, issued December 9, you will find an article on the setting of carbons that will cover your case. Try it out and advise me whether it helped you or not.

Is it possible to use a two-wing shutter on direct current?

Yes, it is possible, but under average conditions you will get considerable more flicker from a two-wing shutter than you will get from a three-wing on direct current. There are exceptions to all rules and I will cite you one in the case of the projection at the new Circle Theater at Indianapolis. The operators had trouble with their projection when the house first opened and after they had worked on the job without the best of results the manager sent for one of the machine company's experts. On his invitation I accompanied him to the theater and we were shown the booth by the manager. I was much surprised to see the machines equipped with two-wing shutters, but on making tests with two- and three-wing shutters we found that the two-wing gave the best results. Just what is the cause for this I am unable to say, but I lay it to the conditions the machines are working under.

My manager is going to install a new transverter. Is there any difference between it and a generator set? If there is please explain it to me.

There is quite a difference in the construction of a transverter and a motor generator set or converter, but to explain all the differences would take considerable time and space so I would advise you to write the Hertner Electric and Manufacturing Company, 1907 West One Hundred and Fourteenth street, Cleveland, Ohio, and they can furnish you all the information you will need on the transverter and the General Electric, Westinghouse or Wagner Company can give you information on generator sets or converters.

I am having trouble with my generator set. It heats up at the bearings after it runs about thirty minutes and runs

slower as if the bearings were burning out. I have been using it two weeks and have had trouble with it ever since I started it. Can you suggest anything?

Open the drain cock at the bearings and let all the oil out. Then wash out bearings with coal oil. Then close drain cock and fill oil well with fresh, clean oil, and be sure that the oil rings are running perfectly free. In buying oil, get first quality dynamo oil. Never run your generator when it shows the least signs of heating at the bearings, as this is a sure sign that either the oil rings are not working right or else there is dirt in the bearings.

When you change connections on a mercury arc rectifier to increase the amperage, what is it that really occurs that causes the change?

When you change the connection on the regulating reactance on a mercury arc rectifier, you either raise or lower the amperage on the D. C. side. Changing these connections acts the same on a mercury arc as changing the points on an adjustable rheostat. The regulating reactance is nothing more than a choke coil with taps taken off at certain points in the winding.

What advantage has the three-wire system, if any, over the two-wire system? Which would you recommend in wiring a booth?

If possible, I would wire the booth with the two-wire system. The electric light companies object very seriously to connecting a projection machine on a three-wire system, as it is next to impossible to balance the load on a three-wire system. Where they have only the three-wire system they generally connect the projection machine on the neutral and one outside wire and put the rest of the house lights on the neutral and the other side of the circuit. In some cases they connect the projection machine on the two outside wires, making a 220-volt circuit out of it. This causes you to use a 220-volt rheostat or two 110-volt rheostats in series.

H. B. McFarling, Tokio Theater, Morehouse, Missouri, writes as follows: I have an Edison model D machine, Edison Economy transformer, use 5/8 Speer cored carbons both top and bottom and have the transformer connected to give from 105 to 120 volts. We are not getting good projection. What would you suggest outside of direct current?

I take it from the way your question reads that you are getting poor projection on account of your light and if that is the cause, I would suggest that you take a volt reading on the line at the transformer and see whether you are getting the proper voltage to start with. If you are getting 110 volts at the transformer, then take an ampere reading at the lamp to see if the transformer is giving the proper amperage. To get good results on the screen, your transformer should show 60 amps. at the lamp. Your trouble could come from a loose connection, ground on the lamp, low voltage to transformer, or not sufficient amperage at the lamp. Try a 3/4 cored carbon in the top and a 5/8 cored in the bottom and see if that don't help you. If the above suggestions don't help you, then write me again, giving me the chief faults with your projection, and I will be glad to help you out.

B. E. Jacobs of the Lyceum Theater, Findlay, Ohio, has booked the "Billy West Series" of comedy pictures. He is also booking the Unicorn Serial, "Jimmie Dale."

"THE WITCHING HOUR" HONORED

Rialto Theater Changes Program to Show Frohman Production for Week—Bookings Increasing Rapidly

"The Witching Hour," the screen version of Augustus Thomas' famous play produced by the Frohman Amusement Corporation, received a high honor when Samuel L. Rothapfel, manager of the Rialto Theater, New York, in line with his established policy to show only the greatest and finest productions the markets afford, booked this production for the week beginning December 10.

Mr. Rothapfel immediately upon hearing of and reading the criticisms of this special release got in touch with Julius Lichtenstein, who purchased the New York state rights to this release and arranged for a screening.

At its conclusion Mr. Rothapfel stated it was one of the most, if not the most, interesting screen versions of a stage play it has ever been his privilege to view, and that it was strong and big enough to justify him in changing his program for the week of December 10 so as to run "The Witching Hour."

Arrangements have been made for a specially prepared musical program to be played in conjunction with this production. In order to give a presentation commensurate with the worth of the production, the management of the Rialto Theater have arranged the balance of their program so as to present special features.

Since the opening of the Rialto Theater it has been committed to a policy of running the attractions of one program with but three other instances where outside attractions have replaced the regular program, and "The Witching Hour" is the fourth special attraction to be played at that theater, conceded to be the finest playhouse devoted to motion pictures in the United States.

William L. Sherrill, president and general manager of The Frohman Amusement Corporation, reports an almost unprecedented demand from both exhibitors and state rights buyers for the special release, "The Witching Hour." Mr. Sherrill states he has 500 inquiries from exhibitors throughout the country, requesting open dates on "The Witching Hour," and most of them contain statements to the effect that they are prepared to pay unusual prices for the privilege of running this attraction. The state right buyer, evidently impressed by the various reviews on this release, and the fact that it is adapted from a famous stage drama, have all expressed a willingness to pay for a production according to its merits, realizing that higher prices must be paid for extraordinary releases. "I am particularly happy in these statement of facts," said Mr. Sherrill, "because it substantiates my judgment to release 'The Witching Hour' on a state rights basis rather than accept one of the many flattering offers from program or special production releasing concerns. All of this proves that the state right method of distributing photoplays of extraordinary merit is not alone profitable but a healthy indication of the conditions of the state right field."

Carpenters and painters for miles around, were busy last week at the William Fox studios in Fort Lee, New Jersey, making a replica of an entire village for Stuart Holmes' new photoplay.

ANNA NILSSON IN ART DRAMA

Film Star Will Appear in Erbograph Features. Sherill Feature Company's "The Rainbow" Proving Very Popular

Art Dramas will present another well-known film star on its program in the person of Anna Q. Nilsson, who has been engaged by the Erbograph Company to play the leading parts in its feature pictures which are released on the Art Dramas program. Miss Nilsson had a long stage career before coming to the screen and has made photodramatic successes with Kalem, Fox, Kleine, and Pathe.



Anita Q. Nilsson, ravishing blonde to appear in Art Dramas productions.

William L. Sherrill, the president of the William L. Sherrill Feature Corporation, one of the producers of the Art Dramas program, expressed himself as being highly satisfied by the picturization of "The Rainbow," which is to be the Art Drama release of January 4, 1917.

Dorothy Bernard, who plays the leading role in "The Rainbow" is especially well adapted for the part. Indeed, she played the same part on the legitimate stage, when she was the leading lady in Belasco's stock company in Washington. In her support are seen Robert Conness, who is also being starred on another program, and Jack Sherrill.

The story of the "The Lash of Destiny" calls for a cabaret setting, with Gertrude McCoy, the star, working as a performer. George Terwilliger, the director of the production, desired a larger and more elaborate setting for these scenes than could be obtained in a studio. After considerable difficulty, he obtained permission from the management of the Ansonia Hotel to take the necessary scenes in the tea room of that hostelry. A number of lights were set up in the room, carefully concealed behind banks of flowers and cameras placed so that they would not be seen by the diners. No mention was made to the guests of the picture that was to be made there, and the camera men caught all of the dancing and jollification. Needless to say, the action was more natural and unaffected than could possibly have been the case if a number of "extras" had been utilized.

New Powell-Mutual Studio

A heavy enlargement of the studio facilities of the Frank Powell Producing Corporation to conform with the enlarged scope of the organization since John R. Freuler, president of the Mutual Film Corporation, has become its presiding head and Mr. Powell, vice-president and director general, is announced by Mr. Freuler.

"The principal studio of the Powell corporation will be at College Point, Long Island. Mr. Powell has leased for a long term with a purchase option, the fourteen acres of ground formerly comprised in Donnelly's Grove and Pavilions. The ground and buildings are on the waterfront. The studio building proper has a working floor space of 16,000 square feet and it will be the largest building devoted exclusively to picture making anywhere in the vicinity of New York. There are twenty or more smaller buildings on the place which will be used as printing and developing plants.

Nance O'Neill and Marjorie Rambeau are rehearsing at Long Island in Mrs. Gertrude Atherton's "Mrs. Balfame" and Algernon Boysesen's "The Greater Woman" respectively.

Alabama Exhibitors Up in Arms

The exhibitors of Birmingham, Alabama, have arisen as one man, together with proprietors and managers of the other theatrical houses of the city, against an ordinance which has been drawn up for consideration.

This ordinance, if it is not headed off and killed, will practically put out of business the various theatrical enterprises of the city, according to the managers.

The bill would mean that big and spectacular films, such as "The Birth of a Nation," "Romeo and Juliet," "Carmen," and others of the like cannot be shown in the city. Every musical comedy and all Shakespearean pieces would be barred. Any fairy tales in stage story could not be shown. Many of the news films would not be able to show. Short skirts on stage or screen would be tabooed. In other words Birmingham would have to go without pictures or theatrical entertainment.

Some of the managers have voiced their intention of selling their houses and getting out of the city if the ordinance passes. The papers have broken forth in a storm of protest again the proposed bill.

Critic Lauds "War Brides"

Among other things, Alan Dale, noted dramatic critic, has made the following statement regarding "War Brides":

"Of course I went to see 'War Brides,' Madam Nazimova's first Brenon-Selznick picture.

"Let me say at once, without beating about the bush, that it aroused my extreme enthusiasm. It is certainly the very finest picture that I have ever seen, and I make no exceptions. You can have all the 'big' films, and the million-dollar productions, and the terrific things that are announced with the flourish of trumpets, but you can leave me 'War Brides.' "

Jenner Chicago Manager

Through an error it has been reported that C. C. Whelan had accepted the position as manager of the Chicago Kleine, Edison, Selig, Essanay office. William H. Jenner is, however, still the efficient manager of that office and will be indefinitely. Mr. Whelan is a city K. E. S. E. salesman and "a very good one," Jenner says.

Victor Moore's second single-reel Klever Komedy, "In Society—And Out," released on December 18 by Paramount Pictures Corporation, is one of the most hilarious funny comedies that has ever been given to the public, filled with unique situations.

"JIMMIE" STIRS CHICAGO

Monmouth Unicorn Serial, "Jimmie Dale, Alias the Grey Seal," Brought Before Court to Permit Exhibition in Chicago.

"Jimmie Dale, Alias the Grey Seal," the sixteen-episode serial, starring E. K. Lincoln, Edna Hunter, Paul Panzer and Doris Mitchell, which is being distributed throughout the United States by the Unicorn Film Service Corporation, is responsible for a very vital and interesting situation to the film industry at large. The serial which was produced by the Monmouth Film Corporation and is founded on the stories in the *People's Magazine* by Frank L. Packard, author of the "Miracle Man," has become a bone of contention in Chicago.

If a rich man steals from the rich to aid the poor and starving, is he justified in committing such breaches of the social law?

This is the problem which Judge Dennis E. Sullivan has been asked to decide in the superior court of the windy city. The questions involved were brought up by Major Funkhouser, second deputy superintendent of the police and the municipal censor board. Immediately the Monmouth Film Corporation in conjunction with the Unicorn Film Service Corporation, commenced mandatory proceedings to compel Chief of Police Healy to issue a permit for the exhibition of the films.

J. E. Willis, western representative of the Unicorn Film Service Corporation, acting in concert with Jules Burnstein, vice-president and general manager of the Monmouth Film Corporation, through his attorney, Elijah N. Zoline, is waging a vigorous campaign for the freedom of the screen. Mr. Zoline's contention that Jimmie Dale is in no way deliterious to the public weal, raises a question of vast interest to the moving picture industry as a whole.

Major Funkhouser, Corporation Counsel Ettelson and Chester E. Cleveland, his first assistant, contend that in the Jimmie Dale Series, Jimmie Dale, in search of excitement, imperils the morals of the community by his benevolent misdeeds.

"On the contrary," asserts Mr. Zoline's petition, filed with the court, "the picture demonstrates the evil effect of crime, and shows that no matter how clever a criminal is, in the end he is detected and brought to justice. Instead of being injurious to the people, Jimmie Dale is a mighty sermon for the maintenance of the law and order, and shows that there is nothing profitable in crime."

President Ike Schlank of the Unicorn, in speaking of the situation, said:

The Jimmie Dale Series was printed in the *People's Magazine*, published by Street & Smith, New York City, which has a wide circulation. They were written by Frank L. Packard, author of the "Miracle Man," George M. Cohan's greatest success. While the series created a sensation and were eagerly devoured, no objection was raised as to their publication in magazine form. It is therefore difficult to realize why they should prove a menace to morality when produced upon the screen. If anything, the Jimmie Dale Series is an incentive to upright and clean living. It is true that Jimmie Dale does commit some acts, which on the surface, might appear as violations of the social code. But in every instance Jimmie is proven to be a force for good. The people whom he despoils are rascals of the lowest type and Jimmie, far from being a burglar or criminal, is what might be termed a practical reformer in that, instead of talking about the benefits that might aid the unfortunate and the wronged of humanity, he takes immediate and swift action to right their wrongs.

The matter has been referred to Sidney J. Pollack, master of chancery in Chicago, for the taking of evidence. It is the intention of both the Monmouth Film Corporation and the Unicorn Film Service Corporation to wage a vigorous battle on the questions at issue.

Just before press time the Chicago Unicorn office reported to MOTOGRAPHY that there were no new developments in the case.

Jersey Exhibitors to Dance

Arrangements for the coming ball of the Motion Picture Exhibitors' League of New Jersey are progressing rapidly. At the meeting held on December 8 at league headquarters in answer to the letter call sent out earlier in the week, forty-seven members responded and a very spirited meeting was the result.

Enthusiasm was evident and every member present was more than desirous of tackling the work ahead of him.

The president of the New Jersey League, Dr. H. Chas. Hespe, presided, and the following joint chairmen of committees were appointed:

Printing, Philip Bornstein, F. E. Samuels, J. G. Crawford. Publicity, Stephen Bush, Harry Reinchenbach, Leon J. Rubenstein, Jacob J. Kalter. Music, H. Austerman, chairman. Program, F. E. Samuels, chairman. Ticket, David J. Hennessy, chairman. Badge, Arnold Davis, chairman. Lighting, committee, W. C. Smith, H. F. Porter, L. E. Atwater. Reception, F. C. Cross, chairman. Floor, R. H. Mertens, chairman, H. J. Rockefeller, R. C. Cross, J. G. Crawford, Martin Singer, Philip Bornstein, David J. Hennessey, Arnold Davis. Entertainment, F. E. Samuels, chairman. Invitation, J. G. Crawford, Dr. Hespe, Philip Bornstein. Finance, J. G. Crawford, Philip Bornstein.

A number of applications have already been received for space in the souvenir program and all indications point to a big success. The ball will be held at Newark on February 1.

Exchange Men to Convene

It is probable that there will be an important gathering of exchange men in Chicago early in 1917.

A motion was unanimously passed at the last meeting of the F. I. L. M. Club of Chicago to send out a call to film exchanges in the different cities of the United States asking them to meet in a convention to be held in the Windy City about the 15th of February. The idea in mind is to demonstrate the value of film clubs and the great benefits that can be derived from organizations of this character. It is believed that by having an organization in a national way, the F. I. L. M. Club can secure greater benefits. It is the intention to have three delegates from each city.

"Sunday Pictures Aid Thrift"

"There is the financial side to the question," says William N. Selig, speaking of Sunday pictures. "It costs money to play pool or indulge in Sunday excursions. When the motion picture theaters became numerous all this was changed. Young America and his best girl discussed the pictures, the players, and read all there was to read on motion picture topics. Then it was found that ten cents admission for a Sunday afternoon matinee was much better than spending money all day on more costly and less worthy things. This holds true of every member of the family."

PARAMOUNT OFFERS FAIRY TALE

Marguerite Clark Appears in Famous Players' Adaptation of "Snow White." Kathlyn Williams Makes First Paramount Appearance

In accordance with its custom for many years to present a distinct Yule-tide picture for Christmas week, the Famous Players this year is offering through the Paramount Program an adaptation of "Snow White," written by Borthers Grimm, in which Marguerite Clark plays the leading role. The week of December 25 will also mark the debut of Kathlyn Williams on the Paramount Program in "The Redeeming Love," in which she co-stars with Thomas Holding.

"Snow White" will mark the first time that Miss Clark has appeared on the screen in an adaptation of one of her previous stage successes. She played in this production for two years at Winthrop Ames' Little Theater in New York City. Mr. Ames placed himself at the disposal of the producing company in so far as his experience with the stage production was concerned and loaned the producers all the costumes which were used in the stage presentation of the story. Miss Clark is supported by an unusually large cast, the principals of which are Creighton Hale, Dorothy G. Cumming, Lionel Graham and Alice Washburn.

"The Redeeming Love," in which Kathlyn Williams makes her debut, is from an original scenario by Gardner Hunter and L. V. Jefferson. The production was made under the direction of William D. Taylor and Thomas Holding co-starring with Miss Williams, being supported by Herbert Standing and Helen Eddy.

Surrounding the program for this weak is the 46th edition of the Paramount Pictographs, the magazine-on-the-screen, in which there is contained four unusually interesting subjects, "The Toll Gate of the Atlantic," "How to be a Champion Billiardist," "Fifty-Fifty," a Plastique Comedy, and "An American Vesuvius;" the 47th of the series of "Weekly Trips Around the World," personally conducted by Burton Holmes, the world's greatest traveler, in which he takes his journeyers to "The Land of Evangeline;" the Paramount-Bray cartoon drawn by L. M. Glacken's "Jack the Giant Killer," and another screamingly funny Paramount Black Diamond comedy entitled "Their Week End."

Four very interesting subjects are featured in the Paramount Pictographs, the magazine-on-the-screen for this week, the first of which shows "The Toll Gate of the Atlantic." The enormous revenue which is required by this country and the tariff regulations which have been the basis of prosperity, is the subject upon which this picture is based.

Of unique interest is the picturing of "How to Become a Champion Billardist," for which picture Maurice Daily, the winner of three world championships and the acknowledged American authority on this indoor sport, posed.

The Vesuvius of fire, which recently occurred in the vast oil fields of Texas while the promoters were drilling for oil and struck a natural gas main, which caught fire and burst into a pillar of flame 150 feet high and which has been known as the American Vesuvius, is beautifully shown in a series of pictures, some of which were taken during the night, and present a most awe-inspiring and spectacular sight.

A great deal of comedy is injected into this release by the plastique comedy arrangement of Mr. Ashley Miller, entitled "Fifty-Fifty," in which he tells in sculpture the dilemma of a young man who marries an apparently charming girl and quite by accident discovers that all of her charms are not what they seem.

In the Burton Holmes Travel Pictures the fellow-journeyers are taken to the "Land of Evangeline" and shown not only the lovely land in which Evangeline first lived, but also a re-incarnated Evangeline who lived, as the original Evangeline must have lived among the lovely apple blossoms.

Thanhouser Film Corporation has engaged Grace Henderson for grande dame parts. Miss Henderson is an actress of national reputation, having played with the Frohmans and other leading producers. She is the widow of David Henderson, the late producer of Chicago, who established Eddie Foy in the starry firmament and also brought out many huge extravaganzas.

E. J. O'Donnell of New York, who for some time past has been publicity manager for the Sherman-Elliott Company in their exploitation of the state rights for "The Crisis," has resigned to enter new fields of endeavor.

Three scenes from the big new Fox problem play, "The Honor System." Miriam Cooper, who appears in Griffith's "Intolerance," is playing the "organ" here and in the circle is Gladys Brockwell, who also glimmers in "The Honor System." The drama opened at the beautiful Pitt Theater, Pittsburgh, on December 5.



"The Perils of Our Girl Reporters"



When this girl heard she was to play "The Perils of Our Girl Reporters," she went and got a job reporting so she would know whereof she acted. Her name is Helen Greene but she isn't.

It was hardly three years ago that dimpled little Helen Greene, who plays the role of the girl, in the forthcoming big fifteen-story series, "The Perils of Our Girl Reporters," wearing a huge pink sash, appeared with a Cleveland stock company as ingenue. Today she stands to the fore as one of the most competent, intelligent and yet beautiful young stars of the realm of the photo-drama.

She did not remain long upon the speaking stage, for soon the opportunity came to become a part of the great land of the shadow stage, with which her father, Clay M. Greene, the playwright, was already connected. When the Niagara Film Studios decided to gather some of the thrilling adventures which throng the life of every newspaper girl into a series of two-reel stories, all complete in themselves, Helen Greene was the first actress to enter their minds for the role of the attractive young reporter.

And what do you think Helen Greene did when first she was invited to play this unusual port?

She went straight to the editor of an eastern newspaper and asked him for a job so that she could understand her role the better.

The editor, trying to discourage her, sent her out to cover a baseball game. What was more important than the baseball game was the fact that a prominent and wealthy citizen was shot at twice at the game. Helen dived right in ahead of everybody else, and got a story, with an interview from the citizen, as well as his picture.

When she had served for two months on the paper, the editor was very loathe to let her go back to her acting.

Miss Greene's first picture experience was with the Lubin Company. With them she appeared in "Heartaches," "Beyond All Is Love," "Her Wayward Sister," "The Uplift" and many others.

The Mutual series in which Miss Greene appears begins December 28.

ALICE BRADY DANCES

Appears as Russian "Pavlowa" in Coming World Release, "The Snow Bird"—Given Ovation in Cincinnati Theater.

The World Film play upon which Alice Brady is working at present is called "The Snowbird," and its heroine is a Russian dancer. In this drama Miss Brady is to execute two ambitious Russian dances with Alexis Kosloff, and for the past month she has been devoting two hours of each day to taking strenuous lessons in the art of Terpsichore a la Russe.

The title of the World-Brady picture play, "A Law Unto Herself," has been changed to "The Bondage of Fear." This is the drama in which Ethel Clayton is starred, with Rockliffe Fellowes, Arthur Ashley and John Bowers playing the important men roles.

On her recent trip to Cincinnati to appear in person at the Alhambra Theater where the World film "Bought and Paid For" is being run, Alice Brady was surprised at the ovation she received. Upon her arrival at the Pennsylvania station hundreds of people were waiting to greet her. Nine automobiles filled with members of the Cincinnati Screen Club accompanied the star to the Hotel Sinton, where the ladies of the club entertained her at luncheon. Her trip from the hotel to the Alhambra was in the nature of a pagent. Her limousine was preceded by the brass band of the Cincinnati Rotary Club and was followed by a long procession of motor cars bearing members of the Screen Club, the Motion Picture Exhibitors' League and the Associated Film Exchanges (made up of the Cincinnati exchange managers and forces of the other manufacturing corporations) and a large number of individual admirers of Miss Brady.

The Alhambra Theater was packed and jammed all day long and throughout the evening and a crowd filled the streets so densely as to require the attention of the police in order to maintain traffic.

After Miss Brady's song in the afternoon, a little blonde headed child of four or five, a son of Manager Charles Weigel, rushed up the steps to the rostrum bearing a big bunch of flowers with so much spontaneous enthusiasm that the audience caught the spirit of the thing and applauded heartily.

FIRST McCLURE JANUARY 8

Ann Murdock in "Envy" to Be Followed by Six Other Five-Reel Features, Each With Different Star

McClure Pictures announce that the first of "The Seven Deadly Sins," a series of five-reel features, will be



released by Superpictures, Inc., through the Triangle exchanges on Monday, January 8.

Ann Murdock in "Envy," supported by Shirley Mason and George Le Guere, will be the first release. The other six will follow at weekly intervals.

Each drama in the series will be a complete photo-

play. The seven sins will be connected by the love story of Eve Leslie (Shirley Mason) and Adam Moore (George Le Guere). In each Eve is tempted by one of the seven sins. In each she triumphs.

No series before ever presented such an exceptional list of stars. They include Ann Murdock, Holbrook Blinn, Charlotte Walker, Nance O'Neill, H. B. Warner, Miss Mason and Mr. Le Guere. No series before ever was backed by such a phenomenal advertising campaign as McClure Pictures is launching.

The fiction story of "The Seven Deadly Sins," by Florence Morse Kingsley, author of "Titus—A Comrade of the Cross," is now appearing in *The Ladies' World*, which has a circulation of more than a million copies each month. The campaign of advertising in national magazines already has started and news of "The Seven Deadly Sins" will be carried to moving picture fans throughout the United States in more than twenty-five national magazines.

Special campaigns will be carried on in the cities by display advertising in the largest daily newspapers, reaching at least ten million readers.

"The Seven Deadly Sins" is not a serial. It is a group of seven splendid five-reel features, a moving picture proposition entirely new.

Each of "The Seven Deadly Sins" is widely different from the other. The stories in the telling carry the characters through absorbing experiences in cities, in the country, back-stage at a theater, behind the scenes in the working of the Russian secret service into all sorts of situations among all sorts of people. The sweethearts have adventures in high society and in opium dens, on the battlefields of Europe and in a rural "swimming hole."

Following Ann Murdock in "Envy," Holbrook Blinn in "Pride" will be released on Monday, January 15; Shirley Mason in "Passion" on January 22; H. B. Warner in "Wrath" on January 29; Nance O'Neill in "Greed" on February 5; Charlotte Walker in "Sloth" on February 12; George Le Guere in "The Seventh Sin" on February 19.

"Daughter of the Gods" Travelling

The Chicago engagement of the William Fox spectacle, "A Daughter of the Gods," will open at the Studebaker Theater January 1. This will be of equal importance with the Lyric Theater, New York, presentation which has been playing to crowded houses since early in October. Again John Zanft—that clever, artistic lieutenant of Mr. Fox—will look after the stage setting and the art paintings for the adornment of the lobby. The Robert Hood Bowers music will be played by a large orchestra. Jack Lait will attend to the publicity, and the production will be managed by Ben Stern, with "Jim" Decker expertly promoting the outdoor advertising.

Mr. Fox's aim has been to arrange the bookings in the various cities so that as many women and children as possible may enjoy during the holiday season the fairy-like wonders of the Anette Kellermann pantomime. Companies will open at the Belasco, Washington, and the Wieting, Syracuse, the week preceding Christmas. There will follow a Christmas Day opening at the Washington Theater, Detroit; an end-of-the-year premier at the Mary Anderson Theater, Louisville; soon thereafter, the initial presentation in Boston at a Tremont street playhouse and the equally big St. Louis production scheduled for the Shubert Theater. Meantime, following up the current successes of the play in New York City, Philadelphia and Pittsburgh, there will be separate companies touring New York state and Pennsylvania. The far west will be opened up by a run at the Savoy Theater, San Francisco.

As fast as "time" is secured, other organizations will be formed and sent out. Publicity units, entirely independent of the regular Fox exchanges, will be established in all the leading cities until ultimately forty great organizations, covering the entire country, are achieved.

William Fox's second de luxe attraction, "The Honor System," had an auspicious opening at the Pitt Theater, Pittsburgh, December 5. The tributes of praise in the Smoky City press have been backed up by splendid public patronage. The leading parts in the drama are sustained by Milton Sills, Miriam Cooper and Gladys Brockwell, the last named being a recent accession, by the way, to the roster of Fox stars. The New York and Chicago dates for "The Honor System" are yet to be announced.

In her newest Artcraft picture, "The Pride of the Clan," Mary Pickford has the novelty of having her brother-in-law as a stage lover. In other words, the popular Matt Moore, brother of the equally popular Owen Moore, the husband of Mary Pickford, has this part to play.



Exhibitors will watch their own shows when "A Daughter of the Gods" blossoms on their screens.

Current Releases Reviewed



Scenes from Vitagraph's powerful new serial, "The Secret Kingdom"

"The Secret Kingdom"

Vitagraph's "The Secret Kingdom." Reviewed by George W. Graves

JUDGING from the first two episodes, in three reels each, (the subsequent episodes will be in two reels) the new Vitagraph serial, "The Secret Kingdom," written by Louis Joseph Vance, is freer from the fault of being overdrawn than any serial we have witnessed. These first two episodes have more of the consistency of a feature picture than episodes of a serial, the action being smooth, the production costly and elegant, and the acting uniformly good. We do not find a superabundance of thrills introduced merely for the thrills' sake, regardless of logic or fitness. Of course, we do not say the picture is absolutely perfect in this regard—it is not necessary as popular entertainment that it should be—but we do affirm that "The Secret Kingdom" is delightful because of the elimination of much of the regulation serial stuff.

Charles Richman and Dorothy Kelly, the stars, form a weighty portion of the picture's attraction. Both are widely known, and this is of no little value in roping the people in for the first showing. It is up to the production itself, however to convince them whether or not it is worth while to come back. It is no wild bit of mental caprice to prophesy that the crowds will come back to see what happens in the second and third episode of this serial. We fervently hope that it will not slide back into the mediocre, or worse, in the following episodes Arline Pretty appears in the story as the hero's sweetheart (Dorothy Kelly is the villainess sans conscience and sans the other qualities of good people) and other players having important parts are Joseph Kilgour, Ned Finley, William Dunn and De Jalma West.

The first episode is aptly entitled "The Land of Intrigue." Prime Minister Simond, of the mythological kingdom of Alania, who will stop at nothing to gain his selfish ends, first causes his king to be hated by the people and then manages to have both the king and queen assassinated. Captain Barreto, of the Alanian palace guard, a staunch friend of the sovereign's and patriot of his country, escapes with the little Crown Prince, the only obstacle in Simond's path to the throne, to America, arranging means of communication with Lieutenant Barreto, his brother, also faithful to king and country.

The second episode, "Royalty at Red Wing," finds the rightful heir to the Alanian throne on a ranch in Western United States. Twenty years has elapsed. The only thing preventing Simond from announcing himself king is that there is no proof of the death of Prince Phillip. But Simond later learns of Phillip's whereabouts and immediate sends his agents, Mme. and M. Savatz to Arizona to put the young man out of the way. The latter's protector learns of the plot through his brother. There is a violent fight which, after the smoke clears, reveals the dead bodies of the faithful Captain Barreto and M. Savatz. Juan, the man sent from Alania with the message of warning, now watches over Phillip with the same care exercised by the dead Barreto. An important part of this episode, too, is the coming to America, incognito, of Princess, Julia, daughter of the usurping prime minister, her chance meeting with Phillip, and the love interest which springs up between the two.

"The Enemy"

Vitagraph Blue Ribbon Feature in Seven Parts. Released Dec. 11. Reviewed by George W. Graves

GOOD acting is this picture's chief point of strength, and the acting is so good that it tends to offset the effect of a story which has been dragged out and is in want of suspense—that is, in its seven reel form. Things would present a much different aspect if the picture was in five reels, for there are strong situations, even if anticlimactic conditions are present now and then to bring a slump into the interest. The close of the sixth reel is the story's logical ending, the seventh reel being an obvious appendage.

Charles Kent, in the role of a great engineer, Stuart, who, utterly ruined through drink, is helped back onto his feet by a young architect in love with his daughter, carries away the acting honors of the picture. His wife and daughter, as well as the world, believe Stuart dead, and the man is bound to keep himself dead until he can "look on the decanter without fear." One of Mr. Kent's especially strong scenes occurs when he meets his grown-up daughter for the first time, but is unable to reveal his identity. Mr. Kent has many scenes calling for the interpretation of the sufferings undergone by a man obsessed with a consuming desire for liquor, all of which



he handles with unerring realism. We could not help but wish, however, for the sake of making the poor old man's affliction lighter, that someone would hide the decanter that was always on the library table. If a man attempts to over-

come the drink habit a very sane move is to get the offending fluid out of sight.

The story goes on to show how both men (the younger fellow also being one of the Enemy's victims) finally become masters of themselves to a certain extent, old Stuart rejoining his family and Lane becoming engaged to his friend's daughter. But Lane is betrayed into drinking again by a jealous woman, and Stuart, at a banquet, also succumbs to temptation, so at the beinning of the seventh reel both men have fallen again harder than ever. Stuart goes down to the gutter from whence he was rescued and kills himself in a delirium. The shock of his death so affects Lane that the final scene finds him flinging the decanter from him, and it finally appears that the younger man is saved from his destroyer. But as the picture has represented drink as an almost unconquerable power, some spectators may speculate on how long it will be before the tempter will become a stronger power in his mind than the memory of his friend's untimely end.

Evart Overton is splendid as the young engineer, and Peggy Hyland, as his sweetheart, the embodiment of sweetness and purity, is a bright and charming spot in the story. Reflecting again on Lane and his adversary, the Enemy, we feel that the influence of such a girl should be far more efficacious than the memory of Stuart's fate, so perhaps Lane will be able to stand after all. The effect which the pure minded girl should have had on him was not greatly utilized in the story, however. Julia Swanye Gordon gave a very finished portrayal of Stuart's wife. Others in the cast were James Morrison, Billy Billings, Edward Elkas and Charles Wellesley.

One phase of Paul Scardon's direction—that of tastefully lavish sets, is very pronounced. Mr. Scardon handled the purely mechanical part of his work excellently. In the producing of the story there were a few slips. All in all, whatever shortcomings the picture may have will not seriously affect the approval of the public in general, who will acclaim it as a good picture.

"The Black Butterfly"

Mme. Petrova in Five Reel Metro Offering. Reviewed by Genevieve Harris

THERE is something about a story of this sort which appeals to that liking for romance most people possess. With its scenes laid in Paris, its beautiful, ill-starred Russian heroine, the background of the great war, this play is sure to make a very definite appeal to all patrons who like plays which take them far away from their own sphere of life. Mme. Petrova fits well into this poetic emotional atmosphere. She seems a romantic figure, and holds the interest throughout.

The production is satisfactory in its technical points. The settings and photography are beautiful. Very clever trick photography is used in the scenes in which Petrova plays a dual role. At this point, the camera work is better than the acting, for Petrova differentiates very little between the roles of mother and daughter.

The play is directed by Burton L. King, from a story by L. Case Russell. It was photographed by Andre Barlatier. Members of the supporting cast include Mahlon Hamilton, well fitted for the leading man's role, of Alan Hall, Anthony Hamilton, Violet Reed, Edward Brennan, and others. There are a number of interesting scenes to give local color to the story, the best being the dancing exhibition in a Parisian cafe.

The Story: Sonia Smirnov, called "The Black Butterfly," is a Russian singer who has Paris at her feet. She is the cause of a suicide and of wrecked homes, but is herself unmoved until she meets Alan Hale. Then for the first time since her girlhood she falls in love and she wins Hall away from the young peasant girl he had formerly loved. Sonia herself had been a peasant girl and had loved an officer. She married him, to be told later that the marriage was illegal. With her baby, she had gone away and after leaving the child with friends in the country, had come to Paris and won fame. Thus it happens that the girl Hall loved was really Sonia's daughter.

When "The Black Butterfly" learns of the situation, she sends Hall away and he marries his first love, the daughter. Sonia becomes a Red Cross nurse. When the life of one of the officers can be saved only by blood transfusion, Sonia volunteers. When she learns that the man she is to save is the man who had wronged her, she tries to draw back, but makes the sacrifice for the sake of France. And then, when the man recovers, she learns that the marriage was a real one and that her husband had tried in vain to find her. The story ends with their reconciliation.

"King Lear"

Pathe Gold Rooster Play Features Frederick Warde. Reviewed by George W. Graves

A PRODUCER is always safe in putting out a Shakespearian play as far as his picture's popularity is concerned, provided he gives it the best production within his power, and has everything in the picture commensurate with the dignity and imperishable quality of Shakespeare's works. "King Lear" is admirably produced, ably acted by a cast at the head of which is Frederick Warde, and it reflects credit on all concerned in its making, notably the scenarioist and director. The picture is a thing of scienic and photographic beauty. Detail was carefully watched, and the mob and fighting scenes were handled with skill.

The parts of Goneril, the king's eldest daughter; Regan, his second daughter; and Cordelia, his youngest and most worthy daughter are taken by Ina Hammer, Edith Diestal and Lorraine Huling, respectively. Ernest Warde was the king's fool, and Wayne Arey and Charles Brooks were the Duke of Albany and the Duke of Cornwall, J. H. Gilmour was cast as the Earl of Kent, while Boyd Marshall was the King of France. Every one of these people did effective work, but high and above all is the excellent portrayal of Lear done by Mr. Warde, a portrayal which the exhibitor can afford to get out a lot of advance talk on, for it is equal to this recognition. From the point where the old king goes mad to the final scene of the tragedy, one is held especially under the spell of his profound emotionalism.



King Lear invoked to life in Pathe's drama by that title.

When the exhibitor sees "King Lear" coming his way he needs to "lay for it," because the picture will give his audience at least one evening's clean, enjoyable entertainment. It is to be equally enjoyed by those who have read the book and those who have not.

"The Victoria Cross"

Five Part Lasky Drama Featuring Lou-Tellegen. Reviewed by George W. Graves

THIS photodramatic version of Paul Potter's play of the same name, based on the massacre of the English at Cawnpore during the uprising of the Sepoys in 1857, is not up to the Lasky standard in story interest, although it is excellent in all the infinite detail which is necessary to give an exact, realistic East Indian atmosphere. The members of the cast certainly had the physical appearance of being what they were supposed to be—they suggested India as much as did the names given to them. These unwieldy names, by the way, were very much of a stumbling-block to one desirous of keeping the plot clearly before his mind.

Lou-Tellegen makes a regulation hero, but we have seen him in better roles. His part is that of a hero of the conventional type, and he has to do some things which people are apt to take in a humorous way because of their conventionality.

Cleo Ridgely is cast as his sweetheart, the girl whom he nearly loses because of degeneracy, but whom he finally wins in the end through his bravery in her defense as well as in the defense of the interests of England. Sessue Hayakawa, another prominent member of the cast, is excellent as the native conspirator. The others in the cast are Ernest Joy, Mabel Van Buren, Frank Lanning and Harold Skinner.

The picture depicts with faithfulness the extreme cruelty and barbarism that ran rampant during this historical uprising. It is easy to see that a large amount of money was expended in the making of the picture real. This tone of foreign realism, including desert scenes, interiors of Indian palaces, etc., is the thing which will imprint itself on the mind of the spectators, to last longer than any other memory of the picture.

"A Lass of the Lumberlands"

Chapters 8 and 9 of the Signal Serial with Helen Holmes. Reviewed by Genevieve Harris.

THE plot of the story continues to hold the interest in this serial, and there are a number of dramatic situations apart from the spectacular thrills which the theme allows. The struggle between Holmes and the timber owners and between Helen



The struggle in the woods.

and her father is worked out in a fashion which keeps the viewer in suspense as to its next phase.

In chapter eight, Holmes learns that his first wife still lives and that his second marriage is illegal. In keeping with his fiendish nature, he plans her death. He orders a huge tree felled across the cabin where she lives, and she is killed in the wreck.

Chapter nine shows Helen called home by the death of her mother, who had left a letter telling the true story and revealing the fact that Helen is the daughter of "Dollar" Holmes. When Dawson takes this message to Holmes, the man destroys it. Then he orders his men to destroy the legal record of his first marriage. But Helen's friends learn of his intention and also go to the court-house, where where they demand a copy of the marriage record. They are tricked out of this, and there follows a most exciting struggle between the rival factions. Helen Holmes' leap from a train crossing a bridge to the river below is perhaps the most startling of the many thrills.

The acting and photography are very satisfactory.

"Oliver Twist"

Jesse L. Lasky Photoplay in Five Reels Features Marie Doro. Reviewed by George W. Graves

AN examination of this production from all angles reveals only the most satisfying facts as to its finished workmanship. James Young's direction is a great feature of the picture, and those who had the pleasure of being thrilled by Marie Doro's interpretation of Oliver on the stage four years ago need have no misgivings about the efficacy and strength of her portrayal on the screen. Marie Doro is the picture of the "weak and pitiful" Oliver. A cast in which many notables appear supported the star. Some of the people in the cast required make-up, which was applied with infinite skill, the result being in fine accord with Cruikshank's characters. The faithfulness with which the physical peculiarities of Dickens' characters, including the whole cast, have been reproduced, through make-up and careful selection of players will cause much comment among the spectators. This, with accurate costuming and quaint, appropriate settings, goes to make up the most conspicuously good thing about this screen version—atmosphere.

Hobart Bosworth as Bill Sikes is brutality personified. Some may think his scenes were overdone, more vivid than need be, but the paramount fact is that they were forceful. Tully Marshall as Fagin, Raymond Hatton in the role of the Artful Dodger, and Elsie Jane Wilson as Nancy are all excellent in their parts. In fact, this is true of the complete cast. James Neill, Harry Rattenbury and Carl Stockdale have the remaining parts.

Perhaps the most tense scene is that in which Sikes tries to kill the helpless boy in his cellar prison, but is forcefully dissuaded from the act by his own men. Later on, the killing of Nancy by Sikes is done as delicately as it could be, without losing any realism.

For the assurance of the exhibitor who may have any doubts about the quality of this production, we will say that it has these four all-important elements—action, sympathetic power, grip and atmosphere. Add to this fine direction and the general excellency of interpretation by the cast, and the conclusion is that whatever faults the picture may have are pretty elusive—so illusive, indeed, that they cannot alter the verdict that the picture is a thoroughly seasoned one. It makes an exceptional offering.

"Whom the Gods Destroy"

Five-Part Vitagraph Blue Ribbon Feature. Released December 16. Reviewed by George W. Graves

THREE more popular or suitable players could hardly have been found to interpret the principal parts in this picture than Alice Joyce, Harry T. Morey and Marc MacDermott. In the story, by J. Stuart Blackton and Cyrus Townsend Brady, which is based on the recent rebellion in Ireland, Alice Joyce is a fascinating Irish maid whose sympathies are with the insurgents. Marc MacDermott, the rebel leader, and Harry Morey, a staunch patriot of England, are her lovers, although with her Ireland comes before love.

The story has many fine points which cannot possibly be included in a short synopsis. All through the story is a great depth of feeling, its psychology being excellent. The unwavering friendship of the two men, each succoring the other at the right time, though both are the champions of opposite principles, is its theme. There is, too, a large showing of originality in the story's development. The work of Wm. P. S. Earle, the director, was exceedingly good.

Others in the strong cast are Logan Paul, Charles Kent, and Mary Maurice. The latter's tearful petitioning of the king for the life of her boy was a stirring bit of emotional acting.

"Whom the Gods Destroy" is an exceptionally strong Vitagraph picture—one which the exhibitor cannot afford to overlook. It tells a good story and it tells it well.

A particularly strong scene is that in which the English



"Whom the Gods Destroy" with Alice Joyce

patriot, Leigh, whose sight will be lost if he removes the doctor's bandage before a specified time, lifts it, nevertheless, to enable him to see to shoot the insurgent leader, who, unknown to him, has been secreted in the house. And this in

face of the fact that the two men are friends. Mary's stepping within gun's range saves Esmond.

When the insurgents come to Mary's castle after Esmond, marines from an English battleship arrive and there is a general massacre, the dead and wounded demonstrating to Mary the price of her folly. Esmond is sentenced to a traitor's death, but through the persistent efforts of Mary and his aged mother, together with Leigh, the king is influenced and a pardon granted. Leigh voluntarily gives up the girl to Esmond, but Mary finally realizes it is the blind man she loves, and so she makes him the happy man.

"Nanette of the Wilds"

Pauline Frederick in Famous Players-Paramount Drama. Reviewed by Genevieve Harris

"NANETTE," daughter of a French Canadian smuggler, is a fascinating creature, as portrayed by Pauline Frederick. The role is very different from Miss Frederick's previous characterizations but she is as real and interesting as the spirited though lonely back-woods girl as in any of her society roles. While the situations do not allow any display of the star's well-known emotional ability, the play is interesting in its unusual locations and characters. There is a certain vigor and out of door spirit in the production, in spite of a plot lacking in complication and originality. One has the feeling that events more dramatic could have come about under the circumstances. From material so good, a drama even more thrilling could have been evolved.

As presented, the play will be enjoyed by any class of audience. The acting, the settings and photography, are first class. The supporting cast is headed by Willard Mack, who is the author of the story. He plays Constable Thomas O'Brien, of the Mounted Police.

The Story: Nanette is the daughter of the chief of a band of smugglers. Baptiste, a half-breed, a member of the gang, in a fit of rage kills a girl. When he is pursued, he kills an officer. Constable O'Brien takes charge of the case and tries to find the murderer and also the men who are smuggling liquor into Canada. He suspects Nanette's father and his friends. In reality, Nanette is aiding Baptiste, though she does not know that his crime is murder. In spite of their suspicions of each other, Nanette and the officer become friends. This friendship deepens to love, and then Nanette, after aiding her father and his men to escape, gives her assistance to the officer in capturing Baptiste, when she learns that the half-breed is guilty of murder. The officer takes Baptiste away a captive, but promises to come back to Nanette.

"The Female of the Species"

Triangle-Kay Bee Drama in Five Reels Released December 23. Reviewed by George W. Graves

THE latest Triangle-Kay Bee picture features Dorothy Dalton, Enid Markey and Howard Hickman in a story which tells about the futile attempts of a "queen of Bohemia" to win a man's wife away from him. In this unrighteous endeavor she is aided by fate, which throws the man across her path at an appropriate moment. They are both in a train wreck. Condon loses his memory and thus falls into the hands of the designing woman, who makes him think she is his wife. Back in the East Condon's wife learns that her husband is still alive, living with the other woman. She comes West to investigate, but to her dismay she finds that her husband has not the slightest idea who she is. Then comes a rather novel situation. She tells Gloria, the unprincipled woman, that she won her husband's love once and that she intends to do it again. Gloria consents to play fair and the battle begins. True to her word, Mrs. Condon has her husband in love with her in no time, and Gloria finally acknowledges her defeat. The story closes with Gloria's grief—for she really loved the man with as pure a love as she had—and Condon's return to a sound mind.



Dorothy Dalton, Howard Hickman, Enid Markey in "The Female of the Species."

As a whole the story is conventional. When the spectator sees the "lost memory stuff" being resorted to, he is apt to heave a protesting groan—that is, if he sees very many pictures. The direction is not particularly noteworthy as a whole, but there is one fine bit of realism which needs to be mentioned. That is the head-on collision scene between two trains. In spite of the fact that miniatures were used, the effect secured was marvelous—and miniature wrecks, etc., seldom amount to anything. They are usually insipid to the point of being disgusting.

Dorothy Dalton carries away the laurels for acting, with Enid Markey a close second. Several of Miss Dalton's scenes are very tense. Howard Hickman's part was rather a thankless affair. Others in the cast are Gertrude Claire, Roy Laidlaw and Aggie Herring.

The picture is lukewarm as far as grip is concerned. The acting of the three stars is its chief asset. Russell E. Smith was the author of the piece, and Raymond B. West directed.

"The Rise of Susan"

Clara Kimball Young in Brady-World Drama of December 18. Reviewed by Genevieve Harris

THE writer once remarked to a woman friend, who is a picture fan, "I have just seen a new Clara Kimball Young play." "Oh," said the friend, with interest, "What kind of gowns did she wear?" To that fan and to any theater manager whose clientele consists largely of women, this latest picture can be recommended with absolute confidence. Miss Young's role of a model and salesgirl, who is selected to impersonate a countess, gives her abundant opportunity to wear a series of striking costumes and to display them well. There are several scenes in the shop and at the various society functions, especially the wedding, which might have been taken from a fashion weekly.

This does not interfere with the story, which is quite as interesting and exciting as one could wish. With the popular Miss Young in a role well suited to her, a story interesting and emotional, beautiful settings and a capable, well selected supporting cast of players, this picture seems to contain all the elements of a popular success and should prove profitable from a box office standpoint.

S. V. Taylor is the director and has presented the story entertainingly. The cast of players includes Eugene O'Brien as Clavering Gordon, the leading man, Marguerite Skirwin as Ninon, both capable players, Jenny Dickerson who plays the society leader very well, and Warner Oland, excellent as the villain of the story.

The Story: When the countess whom Mrs. Luckett, social climber, had hired to appear at her reception, is unable to fulfill her part of the bargain, the would-be leader induces a shop girl to play the part. The false countess becomes very popular and Mrs. Luckett's social success is obtained. Only Sin Clair La Salle, Mrs. Luckett's adviser, knows of the deception.

So well does Susan play her role of aristocrat that she wins the rich young man Mrs. Luckett had intended for her daughter. Susan's conscience troubles her until she learns that Ninon Luckett in addicted to the drug habit. Then she decides that she is saving the young man from the unhappiness Ninon would bring him. Mrs. Luckett fears to tear down her success by revealing the plot and preparations are made for the wedding.

But before the ceremony, La Salle tries to blackmail Susan and, realizing what her future will be if she remains in his power, she runs away. Gordon, unable to find Susan, later marries Ninon. Susan becomes a nurse. Years later an accident brings Ninon, now a slave to drugs, under her care. Ninon goes insane and after overpowering Susan, kills herself. Gordon comes back into Susan's life, learns the true story, and is now free to marry her.

"Is Marriage Sacred?"

First of New Essanay Series Released December 16. Reviewed by Genevieve Harris

THIS picture, called "The Burning Band," is announced as number one of a series of short plays which Essanay will release under the general title, "Is Marriage Sacred?" Comment has been made, editorially and otherwise, in MOTOGRAPHY regarding the advertising value of titles of pictures. In many theaters, the title of this series will prove a drawing card. In a smaller number, where problem plays are not liked, it will detract. This comment is made because the



Conklin is interested in the new secretary.

title of the series it introduces is the only out-of-the-ordinary feature of the release. The story itself has been presented in many picture plays. The woman, whose first husband, believed dead, returns to jeopardize the happiness of a second marriage, is quite well known in pictures.

The production of the plot is good. Marguerite Clayton, Edward Arnold, Sydney Ainsworth and Thomas Commerford have the important roles. Miss Clayton is called on for acting of a more emotional nature than usual and proves equal to the role. Ainsworth is as always a convincing player of a heavy role, while Edward Arnold is a satisfactory hero.

The release, thirty-three minutes screen time, may be summed up as a well produced story of a very well known type.

The Story: Florence Martin, daughter of a village minister, elopes with Chester Randolph, who proves to be a crook. He is cruel to her and she leaves him. She becomes a secretary to a wealthy woman. Later, believing her husband dead, she marries a man she meets in her new environment. Then the first husband appears in her new home as a burglar. He demands a large sum of money as the price of his silence. Florence goes to her father for advice and he bids her tell her present husband the entire story. So when the blackmailer returns, he is told that Florence has no need of bribing him, that she herself will confess. But a member of the burglar's gang, with whom he had quarreled, has followed and kills him. Florence's father tells her husband that he shot the man in self-defense, and the true story is not known.

Harry L. Reichenbach—Exploiter

One of the best known names in publicity circles is that of Harry L. Reichenbach, and he is without a doubt one of the most successful promoters in the profession. After refusing several offers to align himself with various film concerns Mr. Reichenbach has opened a general exploitation office at 1600 Broadway, New York City, and will give his attention to the publicizing of various individuals and corporations.

Strangely enough, the first contract signed by Mr. Reichenbach, after opening his office, was with the World Film Corporation, for which he will syndicate a series of highly interesting articles in over four hundred newspapers.

Harry Reichenbach, during his five years in filmdom, has created a great many innovations.

His work with the Jesse L. Lasky Feature Play Company, the Metro Pictures Corporation, Bosworth, the Equitable Motion Pictures Corporation, and the World Film, firmly established him as a successful publicity agent. As his present work will give him a wider latitude, a greater opportunity, because of the diversity of his subjects, and because, as he says, he will be foot free to use his energies as he sees fit, big things can be looked for from him.

His first film affiliations will be the handling of a big serial, a special release from one of the big programme concerns, and the exploitation of the products of one of the big state rights producers.

Some of Harry Reichenbach's most notable achievements in the film field include the exploitation of the Lasky products during the first fourteen months of that concern's existence.

Arthur H. Battey, who was associated with Mr. Reichenbach in the Equitable and World Film offices, will be associated with him again as office manager of the new enterprise.

Van Dyke Gets Frohman Features

The Van Dyke Amusement Enterprises, distributors of Art Dramas service, has purchased exclusive rights in the states of Illinois, Indiana and Wisconsin for "The Witching Hour," and "The Conquest of Canaan." These productions were made by the Frohman Amusement Company under the personal direction of William L. Sherrill and George Irving.

"The Witching Hour" will be released first, to be followed by "The Conquest of Canaan." A trade showing will be given in Chicago in the near future.

R. O. Proctor, who is handling the distribution of this picture for the territory in Illinois, Indiana and Wisconsin, is putting it in charge of a special department at the Art Dramas Service Exchange. He said:

> We are not going to cease our efforts to make the production a success after we have accepted the exhibitors' bookings but intend to give personal attention to each booking and assist in directing the advertising along lines that will obtain the greatest results and this effort will only be discontinued after the picture has proved a success and a money maker. We feel that this picture has such merit that it will play in practically every house in the territory and it will establish us as a feature exchange in this locality, handling pictures of quality, and it will give us a reputation for fair and square dealings.

Chicago Association Committee Meets

The Chicago Advisory Committee of the National Association of the Motion Picture Industry continues its work of active organization.

At its last meeting complete rules and regulations for the conduct of the affairs of the Chicago branch of the national organization were adopted. An important change in the articles was made anent meetings. It has been decided that the regular meetings of the committee shall be held upon the call of the chairman, John R. Freuler, president of the Mutual Film Corporation, at least once every thirty days.

The Chicago Advisory Committee was recently organized for the purpose of representing in the National Association the interests in that great distributing center.

Metro Starts Year With "Vanity"

Ethel Barrymore Will Abandon Speaking Stage to Act for Pictures Under Management of Metro Pictures Corporation

METRO'S first wonderplay for the year 1917 will be "Vanity," a five-part drama in which Emmy Wehlen is starred. This was produced by the Popular Plays and Players Company and will be released on the Metro program January 1. Paul Gordon plays opposite Miss Wehlen. Others in the cast include Edward Martindell, Tom O'Keefe, W. W. Black, J. W. Hartman, Norman Kaiser, Esther Evans, Tom Cameron and Emile Agoust.

Following a conference between Ethel Barrymore and Richard A. Rowland, president of the Metro Pictures Corporation, B. A. Rolfe, general manager of the Rolfe Photoplays, Inc., and Maxwell Karger, general manager of the Rolfe and Columbia studios, announcement was made that Ethel Barrymore has abandoned the speaking stage to act in motion pictures under the management of the Metro Pictures Corporation.

Miss Barrymore has had the subject under consideration for some time, and her decision followed the completion of the picturization of Margaret Deland's novel, "The Awakening of Helena Richie," which John W. Noble directed, with Miss Barrymore as star. Miss Barrymore was given a free hand in this production to work out its artistic possibilities to the fullest extent, and was so pleased with the result that she is thoroughly content to devote her art to the making of high-grade motion pictures in the future, Metro wonderplays being the medium of her expression.

Miss Barrymore has told her friends that she will devote her work to motion pictures because in them she believes she has a larger field for her art than on the speaking stage. At no time will she be called upon to remain away from New York for any extended period, and this was an additional consideration in aiding her to come to a decision. Her devotion to her family and to her children is well known, and has increased the love and appreciation of the public for the star as nothing else could have done.

As is well known, Miss Barrymore belongs to the most distinguished theatrical family in this country. The Drews and Barrymores have upheld the best traditions of the stage and helped to make theatrical history for many generations, and it is distinctly in line with their progressive policies that Ethel Barrymore has cast her lot with the latest development of the art, and has signed her present contract with Metro. There are now five members of this family under the Metro banner, Miss Barrymore's brother, Lionel Barrymore, her uncle, Sidney Drew, with Mrs. Sidney Drew; her cousin, S. Rankin Drew, and the star herself.

Miss Barrymore, having completed the screen version of the Deland novel, already has begun work on a new feature photodrama, as yet unnamed, under the direction of George D. Baker.

Last of the Year Universals

The Christmas spirit is manifested in the Universal program of the week of December 18. Two releases on the program brim full of holiday atmosphere are the Victor one-act comedy, "It's Great to Be Married," released December 22, and "Fighting Joe," a two-act Bison Western Christmas drama, ready December 23.

The leading feature of the week is the Red Feather five-act drama, "Mixed Blood."

The Nestor one-act comedy, "It Sounded Like a Kiss," will be released December 18.

"The nineteenth episode of the Universal special feature serial, 'Liberty.'"

A special three-act drama, "Little Partner," and the Victor one-act comedy, "So This Is Paris?" are offered December 19.

The Universal Animated Weekly; the two-act L-Ko comedy, "Shooting His Art Out," and the Laemmle one-act drama, "Homeless," are scheduled for December 19.

December 21 brings "The Ivy and the Oak," a two-act society drama under the Rex brand.

Besides "It's Great to Be Married," the Imp two-act drama, "In the Dead o' Night," and the third issue of the Universal Screen Magazine will be released on December 22.

The Joker comedy, "Jags and Jealousy," will appear on Saturday, December 23, also "Fighting Joe," and a Rex single reeler.

On December 24 will appear "Mr. Vampire," a two-act drama under the Rex brand; the Powers split-reel, "Nervy Nat Has His Fortune Told"; an animated comedy cartoon, and "India as Seen by Dr. Dorsey," an educational; and an Imp one-act drama.

Chicago News

By L. J. Neiss.

MANAGER BLOOM has sold his theater, the Bell, on Armitage avenue, to an experienced show man named Penish, who will run the house.

Dymetro and Pryma have opened the Princess Theater, at 2318 Northwestern avenue. They will feature Polish vaudeville and pictures. A Pathe film is now being run.

Mrs. E. M. Free has sold the Easterly Theater on Lincoln avenue to L. Stevenson, a showman from the Pacific coast.

J. Carmen has bought the Montrose Theater, at 4408 Milwaukee avenue, from John Milton.

William Michaelopolis has purchased the Rose Theater, Milwaukee avenue and Drake street, from A. S. Swartz, who will take a trip east to study various houses with the idea of building a new theater later on.

Ernest Alvo, who formerly booked several acrobatic acts over the big time, has opened the Home Theater, 4425 Elston avenue.

Ralph Proctor, general manager of the Art Dramas Service, has just returned from a trip to New York and announces that he was successful in purchasing the right to "The Witching Hour" and "The Conquest of Canaan," as well as a weekly travelogue for the states of Illinois and Wisconsin. He will release these shortly after the first of the year.

Frank H. Christoff is now covering Indiana for the Pathe Chicago office. Mr. Christoff, formerly was connected with International, covering the two Carolinas for these people.

The Jackson Park Theater, seating 1,500, which was opened two weeks ago under the management of Mr. Clemmens, has been playing to capacity business ever since. Ascher Brothers are booking the house.

Bruce Godshaw, manager of the Cosmopolitan, Seventy-ninth and Halsted, on the evening before Thanksgiving, announced that he would give away a number of young pigs and a couple of dozen turkeys. The house was packed the entire evening.

New Thanhouser Press Director

Thanhouser Film Corporation has a new director of publicity in G. T. Bindbeutel, succeeding Jerome Beatty, who goes to McClure Pictures. Mr. Bindbeutel has been with the *New York Herald, Chicago Tribune, Kansas City Star,* and *Chicago Evening Post;* was editor-in-chief of *Motor Print* for several years, and has directed the publicity of some big enterprises.

Tom Kress, formerly with the World Film Company, Chicago and Kansas City, and for the past year handling state right features in Iowa and Minnesota, has been appointed road representative for the Mutual Film Corporation in the Minneapolis territory.

Louis Goldstein, long associated successfully with the Unicorn Film Service Corporation's Denver branch, has resigned to take a half interest in the Superior Features, Inc. The position left vacant by Mr. Goldstein's resignation has been assumed by R. Ehrensoft, who brings with him to his new post the experience of several years in the motion picture industry.

Fred B. Murphy, vice-president and general manager of the Unicorn Film Service Corporation, announces that George J. Trask has been appointed manager of the Cincinnati branch of the Unicorn concern. Mr. Trask is a pioneer in the film business, having been actively engaged in every branch of the industry for more than ten years. Mr. Trask, among other important positions which he has occupied, was the western representative for the Mutual Film Corporation and occupied the same post for the Metro Film Corporation with headquarters in Detroit. He resigned this latter position to enlist under the banner of the Unicorn Film Service Corporation.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D 12-11 Twisted Trails (Tom Mix, Bessie Eyton).....3, Selig 21514–15–16
C 12-11 Accident Is the Best Policy.....1, Vitagraph 21517
T 12-11 The Selig-Tribune, No. 99.....1, Selig 21518
D 12-11 Her Sacrifice (Vivian Prescott).....1, Biograph 21519

Tuesday.

C 12-12 In a Looking Glass (Nell Craig, Richard Travers).....2, Essanay 21520–21
C 12-12 The Icemen and the Artist (Ethel Teare, Henry Murdoch).....1, Kalem 21522

Wednesday.

T 12-13 Canimated News Pictorial, No. 20: Scenic.....1, Essanay 21523
D 12-13 The Girl from 'Frisco, No. 19 (Marin Sais, True Boardman).....2, Kalem 21525–26
D 12-13 The Honor of the Law (Irene Hawley)...2, Biograph 21527–28

Thursday.

T 12-14 The Selig-Tribune, No. 100.....1, Selig 21529
C 12-14 Title Not Reported.....1, Vim 21530

Friday.

D 12-15 Grant, Police Reporter, No. 9 (Ollie Kirkby, George Larkin).....1, Kalem 21531
C 12-15 Bears and Bullets.....1, Vitagraph 21532
C 12-15 What's the Use?.....1, Vim 21533

Saturday.

D 12-16 The Burning Band (Marguerite Clayton, Sydney Ainsworth).....2, Essanay 21534–35
D 12-16 Pep's Legacy (Mary Anderson).....3, Vitagraph 21536–37–38
D 12-16 The Midnight Express (Helen Gibson).....1, Kalem 21539
D 12-16 The Road to Fame (Robyn Adair, Virginia Kirtley).....1, Selig 21540

Monday.

D 12-18 The Five Franc Piece (Edith Johnson).....2, Selig 21541–42
C 12-18 A Lesson for Somebody.....1, Vitagraph 21543
T 12-18 The Selig-Tribune No. 101.....1, Selig 21544
D 12-18 The Conscience of Hassan Bey (Lillian Gish).....1, Biograph 21545

Tuesday.

C 12-19 The Little Brown Mole (Lillian Drew, Sydney Ainsworth).....2, Essanay 21546–47
C 12-19 The Fatal Violin (Ethel Teare, Henry Murdoch).....1, Kalem 21548
D 12-19 A Daughter of Earth (Gretchen Hartman, Jose Ruben).....2, Biograph 21549–50

Wednesday.

C 12-20 Taking the Count (Ben Turpin).....1, Essanay 21551
D 12-20 The Girl From Frisco, No. 20 (Marin Sais, True Boardman).....2, Kalem 21552–53
C 12-20 They Practiced Economy (Henry Meyers, Rosemary Theby).....1, Vim 21554

Thursday.

T 12-21 The Selig-Tribune, No. 102.....1, Selig 21555
C 12-21 Title Not Reported.....1, Vim 21556

Friday.

D 12-22 The Dawn of Wisdom (Frank Mayo).3, Knickerbocker 21557–58–59
D 12-22 Grant, Police Reporter, No. 10 (Ollie Kirkby, Geo. Larkin).....2, Kalem 21560–61
C 12-22 A Bit of Bent Wire (Mary Anderson)....1, Vitagraph 21562
C 12-22 Reckless Romeos.....1, Vim 21563

Saturday.

D 12-23 Dancing with Folly (Marguerite Clayton, Sidney Ainsworth).....2, Essanay 21564–65
D 12-23 The Vanishing Box Car (Helen Gibson).....1, Kalem 21566
D 12-23 The Man Who Might Have Been (Robyn Adair, Eugenie Ford).....1, Selig 21567

V. L. S. E. Program

12-18 Whom the Gods Destroy (Alice Joyce, Harry Morey).....Vitagraph 5,000
12-18 The Scarlet Runner, No. 12 (Edith Storey, Earl Williams).....Vitagraph 2,000
12-18 Help, Help, Help! (Hughie Mack).....Vitagraph 1,000
12-18 Captain Jinks' Sprained Ankle (Frank Daniels)..Vitagraph 1,000

Mutual Program

Monday.

D 12-11 The Turn of the Wheel (Dorothy Davenport).2, Mutual 05221–22
D 12-11 A Lass of the Lumberlands, No. 8 (Helen Holmes)..2, Signal

Tuesday.

T 12-12 Mutual World Tours.....1, Gaumont 05223

Wednesday.

T 12-13 Mutual Weekly, No. 102.....1, Mutual 05224
S 12-13 See America First, No. 65.....s, Gaumont 05225
C 12-13 Kartoon Komics, No. 65.....s, Gaumont

Thursday.

C 12-14 Beach Birds.....1, Mutual 05228
D 12-14 Vampires, No. 4.....3, Gaumont

Friday.

T 12-15 Uncle Sam's Defenders.....1, Mutual 05229

Saturday.

C 12-16 One Dollar, Please (George Derr).....1, Mutual 05231

Sunday.

T 12-17 Reel Life.....1, Gaumont 05234

Monday.

D 12-18 Buddy's Christmas (E. K. Lincoln).....2, Mutual 05235–36
D 12-18 A Lass of the Lumberlands, No. 9 (Helen Holmes).....2, Signal

Tuesday.

T 12-19 Mutual Tours Around the World.....1, Gaumont 05237

Wednesday.

T 12-20 Mutual Weekly, No. 103.....1, Mutual 05238
T 12-20 See America First, No. 66.....s, Gaumont 05239
C 12-20 Kartoon Komics, No. 66.....s, Gaumont

Thursday.

C 12-21 The Elopement.....1, Mutual 05240
D 12-21 Vampires, No. 5.....3, Gaumont

Friday.

T 12-22 Uncle Sam's Defenders, No. 3.....1, Mutual 05241

Saturday.

C 12-23 Every Lass Has a Lover (Alice Davies).....1, Star 05242

Sunday.

C 12-24 Fickle All Around (Rube Miller).....2, Vogue 05243–44
T 12-24 Reel Life.....1, Gaumont 05245

Universal Program

Monday.

C 12-11 Two Small Town Romeos (Eddie Lyons, Lee Moran).....1, Nestor 01992
D 12-11 Liberty, No. 18 (Marie Walcamp, Eddie Polo).....2, Universal 02009

Tuesday.

D 12-12 The Two Roads.....3, Gold Seal 01993
C 12-12 Billy, the Bandit (Billy Mason).....1, Victor 01994

Wednesday.

D 12-13 Green Eyes (Geo. Chesboro).....1, Laemmle 01995
C 12-13 Murdered by Mistake (Dan Russell).....1, L-Ko 01996
T 12-13 Animated Weekly, No. 50.....1, Universal 01997

Thursday.

C 12-14 It Didn't Work Out Right.....1, Victor 01998
D 12-14 The Lawyer's Secret (Jack Nelson, Molly Malone).....2, Rex 01999
E 12-14 In the Land of King Cotton.....1, Powers 02000

Friday.

D 12-15 Scratched (Irene Hunt, Earl Page).....2, Imp 02001
C 12-15 I'm Your Husband.....1, Nestor 02002
D 12-15 The Wrong Heart (Wallace Reid).....1, Big U 02003

Saturday.

D 12-16 The Taint of Fear (Allen Holubar, Jos. Girard).....2, Bison 02004
12-16 No Release This Week.....Laemmle
C 12-16 Their Dark Secret (Wm. Franey, Gale Henry).....1, Joker 02005
D 12-16 Mother's Guiding Hand (Jane Fearnley)....1, Laemmle S02006

Sunday.

12-17 No Release This Week.....Rex
12-17 No Release This Week.....Imp
C 12-17 Sammie Johnsin and the Wonderful Lamp...s, Powers 02007
S 12-17 Majestic Ceylon as Seen by Dr. Dorsey.....s, Powers
D 12-17 At Midnight (Wm. Shay and Leah Baird).....2, Rex S02008

Monday.

C 12-18 It Sounded Like a Kiss (Eddie Lyons, Lee Moran)..1, Nestor 02011
D 12-18 Liberty, No. 19 (Marie Walcamp, Eddie Polo).....2, Universal 02028

Tuesday.

D 12-19 Little Partner (Franklyn Farnum, Agnes Vernon)....3, Universal 02012
C 12-19 So This Is Paris? (King Baggott, Leah Baird).....1, Victor 02013

Wednesday.

C 12-20 Shooting His 'Art Out (Phil Dunham).....1, L-Ko 02014
T 12-20 Animated Weekly, No. 51.....1, Universal 02015
D 12-20 Homeless.....1, Laemmle 02016

Thursday.

D 12-21 The Toy and the Oak (Dorothy Davenport, Lee Hill)..2, Rex 02017
D 12-21 Moonshine Blood.....1, Big U 02018

Friday.

D 12-22 In the Dead o'Night (Douglas Girrard, Ruth Clifford)..2, Imp 02019
T 12-22 Universal Screen Magazine, No. 3.....1, Universal 02020
C 12-22 It's Great To Be Married (Eileen Sedgwick)..1, Victor 02021

Saturday.

D 12-23 Fighting Joe (Wm. V. Mong, Maud Emory)...2, Bison 02022
C 12-23 Jags and Jealousy (Gale Henry, Wm. Franey)..1, Joker 02023
D 12-23 The Rock of Riches (Phillips Smalley, Lois Weber)..1, Rex 02024

Sunday.

D 12-24 Mr. Vampire (Francis Ford, Roberta Wilson)..2, Rex 02025
C 12-24 Nervy Nat Has His Fortune Told.....s, Powers 02026
E 12-24 In the Heart of India.....s, Powers
D 12-24 The Woman Who Learned.....1, Imp 02027

Miscellaneous Features

Whoso Taketh a Wife.....Art Dramas, Inc. 5,000
The Rainbow.....Art Dramas, Inc. 5,000
Charity.....Frank Powell Prod. 7,000
Hist'l at Six o'Clock.....Christie Films Co. 1,000
Robinson Crusoe.....Warner Bros. 5,000
Jimmie Dale, Alias the Grey Seal.....Monmouth Film Corp. 32,000

Bluebird Photoplays, Inc.

Released Week of

11-27 The Bugler of Algiers (Rupert Julian, Ella Hall)...Bluebird 5,000
The Eagle's Wings.....Bluebird 5,000
12-4 The Sign of the Poppy (Robert Henley, Gertrude Selby)..Bluebird 5,000
12-11 The Price of Silence (Dorothy Phillips, Lon Chaney)..Bluebird 5,000
12-18 The Honor of Mary Blake (Violet Mersereau)....Bluebird 5,000

Fox Film Corporation

Released Week of

9-11 Her Double Life.....Fox 5,000
9-25 The Fires of Conscience.....Fox 5,000
10-2 The Straight Way.....Fox 5,000
10-9 War Bride's Secret.....Fox 5,000
10-16 The Ragged Princess.....Fox 5,000
10-23 Romeo and Juliet—Theda Bara, Harry Hilliard.....Fox 7,000
10-30 Love and Hate (Bertha Kalich).....Fox 5,000
11-6 Sins of Her Parent (Gladys Brockwell).....Fox 5,000
11-13 The Mediator (George Walsh).....Fox 5,000
11-20 Jealousy (Valeska Suratt).....Fox 5,000
11-27 The Mischief Maker (June Caprice).....Fox 5,000
12-4 The Vixen (Theda Bara).....Fox 5,000
12-11 The Battle of Life (Gladys Coburn).....Fox 5,000
12-18 The Love Thief (Gretchen Hartman).....Fox 5,000

International Film Service, Inc.

12-5 International News Pictorial, No. 97..... 1,000
12-8 International News Pictorial, No. 98..... 1,000
12-12 International News Pictorial, No. 99..... 1,000
12-15 International News Pictorial, No. 100..... 1,000
12-19 Hearst International News Pictorial, No. 101..... 1,000
12-22 Hearst International News Pictorial, No. 102..... 1,000

Kleine-Edison-Selig-Essanay

Released Week of

11-13 The Cossack Whip (Viola Dana).....Edison 5,000
11-20 The Chaperon (Edna Mayo, Eugene O'Brien).....Essanay 5,000
12-4 The Breaker (Bryant Washburn, Nell Craig).....Essanay 5,000
12-11 A Message to Garcia (Mabel Trunnelle, Robert Conness)..Edison 5,000
12-18 The Phantom Buccaneer (Richard Traverse).....Essanay 5,000

Metro Features

Released Week of

11-6 Romeo and Juliet (Francis X. Bushman, Beverly Bayne)..Metro 8,000
11-13 The Wager (Emily Stevens).....Metro 5,000
11-20 Big Tremaine (Harold Lockwood, May Allison).....Metro 5,000
11-27 The Sunbeam (Mabel Taliaferro).....Metro 5,000
12-4 The Black Butterfly (Mme. Petrova).....Metro 5,000
12-11 The Stolen Triumph (Julius Steger).....Metro 5,000
12-18 The Awakening of Helena Richie (Ethel Barrymore)....Metro 5,000

Mutual Master-Pictures

Released Week of

11-6 And the Law Says? (Richard Bennett).....5, American 150
11-6 East Is East (Florence Turner).....5, American 151
11-13 Behind the Screen.....Chaplin-Mutual 5,000
11-13 Peck o' Pickles (Kolb & Dill).....5, American 152
11-13 Immediate Lee (Frank Borzage, Anna Little)..5, American 153
11-20 Title Not Announced.....5, Film D'Art 154
11-20 Lone Star (William Russell).....5, American 155
11-27 A Dream or Two Ago (Mary Miles Minter).....5, Minter 156
12-4 The Valley of Decision (Richard Bennett).....5, American 158
12-11 Lonesome Town (Kolb & Dill).....5, American 159
12-11 Miss Jackie of the Navy (Margarita Fischer)....5, Fischer 160
12-18 The Innocence of Lizette (Mary Miles Minter)....5, Minter 161

Paramount Features

Released Week of

11-30 Martyrdom of Philip Strong.....Paramount 5,000
12-4 A Coney Island Princess (Irene Fenwick, Owen Moore)....Famous Players 5,000
12-4 Paramount Pictographs Weekly Magazine.....Paramount 1,000
12-7 The Road to Love (Lenore Ulrich).....Morosco 5,000
12-11 Oliver Twist (Marie Doro).....Lasky 5,000
12-11 Paramount Pictographs Weekly Magazine.....Paramount 1,000
12-4 The Lower Nile.....Paramount-Burton Holmes 1,000
12-11 The Upper Nile.....Paramount-Burton Holmes 1,000
12-14 The Victoria Cross (Lou Tellegen).....Lasky 5,000
12-18 The Traveling Salesman (Frank McIntyre).Famous Players 5,000
12-18 Going to Halifax.....Paramount-Burton Holmes 1,000
12-18 Paramount Pictographs Weekly Magazine.....Paramount 1,000

Pathe

Released Week of

12-17 The Shielding Shadow, No. 12.....Pathe 2,000
12-17 Pearl of the Army, No. 3.....Pathe 2,000
12-17 King Lear.....Pathe 5,000
12-17 The Taint.....Pathe 3,000
12-17 Luke's Fireworks Fizzle.....Pathe 1,000
12-17 Bobby-Bear Investigator—Colored.....Pathe 500
12-17 Spanish Costumes and Dances.....Pathe 500
12-20 Pathe News, No. 102.....Pathe 1,000
12-23 Pathe News, No. 103.....Pathe 1,000

Red Feather Productions

Released Week of

11-27 The Mainspring (Ben Wilson).....5, Red Feather 01995
12-4 Kinkaid, Gambler (Ruth Stonehouse).....5, Red Feather 01973
12-11 The Morals of Hilda (Gretchen Lederer, Lois Wilson)....5, Red Feather 01997
12-18 Mixed Blood (Claire McDowell, Roy Stewart).....5, Red Feather 0201

Triangle Film Corporation

Released Week of

11-19 The Honorable Algy (Charles Ray, Margery Wilson).....Kay-Bee-Triangle 5,000
11-26 The Children Pay (Lillian Gish).....Fine Arts-Triangle 5,000
11-26 The Devil's Double (W. S. Hart).....Kay-Bee-Triangle 5,000
12-2 The Children of the Feud (Dorothy Gish).....Fine Arts-Triangle 5,000
12-2 The Criminal (Desmond-Williams).....Kay Bee-Triangle 5,000
12-9 The Wharf Rat (Mae Marsh, Robert Harron).....Fine Arts-Triangle 5,000
12-9 Bawbs O' Blue Ridge (Bessie Barriscale).Kay-Bee-Triangle 5,000
1-16 The Matrimaniac (Douglas Fairbanks)...Fine Arts-Triangle 5,000
12-16 The Sins Ye Do (Frank Keenan).....Kay-Bee-Triangle 5,000

Uniform Program

Released Week of

11-27 The Flower of the Prairie.....Rancho 2,000
11-27 Deserted.....Sunset 1,000
11-28 He Loved and Rode Away.....Judy 1,000
11-28 The Guilty Hand.....Buffalo 2,000
11-29 His Other Wife.....Hiawatha 1,000
11-29 Cupid's Torpedoes.....Hippo 1,000
11-29 Scarbow's Revenge.....Utah 1,000
11-30 Curse You, Jack Dalton.....Jockey 1,000
11-30 Whose Was the Hand.....Supreme 2,000
12-1 Love's Sacrifice.....Sunset 1,000
12-1 Watches and the Women.....Gaiety 1,000
12-1 The Brand of Cain.....Rancho 1,000
12-2 The Heart of Ramona.....Hiawatha 1,000
12-3 Rocking the Baby to Sleep.....Judy 1,000
12-3 The Telltale Heart.....Supreme 1,000
12-3 Love's Mirage.....Utah 1,000

World Features

Released Week of

11-13 Bought and Paid For (Alice Brady).....World 6,000
11-20 The Madness of Helen (Ethel Clayton, Carlyle Blackwell)..World 5,000
11-27 The Men She Married (Gail Kane).....World 5,000
12-4 All Man (Robert Warwick, Mollie King).....World 5,000
12-11 Broken Chains (Ethel Clayton, Carlyle Blackwell)...World 5,000
12-18 The Rise of Susan (Clara Kimball Young).....World 5,000

Brief Stories of the Week's Film Releases

General Program

The Five Franc Piece—(Two Reels)—Selig—December 18.—Reviewed in this issue.

The Little Brown Mole—(Thirty-one Minutes)—Essanay—December 19.—A Black Cat feature, with Lillian Drew and Sydney Ainsworth in the cast. Olive Berkeley was the girl Paul Fancourt first loved. They were separated, however, and he married Leila. The violent temper of Mrs. Fancourt finally results in their separation. By fate's decree, she employs Olive, unaware of her identity, as her secretary. In a tantrum, Leila dies of apoplexy. Olive, who still loves Fancourt, utilizes her strange resemblance to Leila to pose as his wife. She effects a "reconciliation" with him and, as he believes, is remarried to him. Then Paul detects her fraud by the absence of a mole on his former wife. Olive flees in terror, but Paul pursues and reclaims her, for he has found that his first love was the true one.

Taking the Count—(Eighteen Minutes)—Essanay—December 20.—With Ben Turpin as a cabin steward. A crowd of society women come to the wharf to get the Count on his arrival. Ben Turpin and another cabin steward are the only men to be seen in dress clothes, so they are promptly mistaken for the count and his companion. The pair are entertained extensively and society tolerates their wild antics and believes them highly amusing. However, the police locate them and the pair find themselves back on the ship waiting at the captain's table after their one plunge into the whirl of society.

Is Marriage Sacred?—No. 2, "Dancing With Folly"—(Thirty-two Minutes)—Essanay—December 23.—Cast includes Marguerite Clayton, Sydney Ainsworth, Lillian Drew, Edward Arnold and Thomas Commerford. Enoch Drummond, chemist, shows more love for his laboratory than he does for his young and spirited wife. Alice, loving life, seeks the companionship of the blase Mrs. Charlton in the city. At a masked ball she meets and is flattered by Herbert Stanley, a social viper. He ensnares the innocent young wife, imprisons her in his flat and demands money as the alternative from compromise. Alice makes a clean breast of her predicament to Enoch, who, instead of blaming his wife, realizes that the fault was his own. The tenseness is softened by the aged Rev. McMillan's comedy love affair.

The Man He Might Have Been—(One Reel)—Selig—December 23.—Reviewed in next issue.

The Selig-Tribune No. 98—December 7.—Galveston, Tex.—The American steamship Ausable arrives from Buenos Aires with a cargo of 180,000 bushels of Argentine wheat. New Orleans, La.—Picture theaters accept potatoes as admission fee, and turn all receipts over to the Orphan Asylums. Galveston, Tex.—Pauline Thurston gives a new American interpretation of the Hula Hula. New York, N. Y.—"Uncle Sam's" dreadnaughts steam majestically out to sea after their visit for the Army and Navy football game. Washington, D. C.—President Wilson and members of the Supreme Court and Diplomatic Corps attend requiem mass for Franz Josef, late Emperor of Austria. Saratoga, Cal.—William G. McAdoo, Secretary of the Treasury, and his wife visit Senator James D. Phelan. Beloe's Island, N. Y.—With President Wilson and a distinguished company of guests as spectators, the illumination of the Statue of Liberty begins "America's Electrical Week." Philadelphia, Pa.—The University of Penncylvania defeats Cornell University in their annual football game, by a score of 23-0. Carlisle, Pa.—What "Uncle Sam" is doing for his Indian charges is well illustrated at the annual military inspection and pageant by the students of the Carlisle Indian School. Chicago, Ill.—A ten-mile rollerskate race, through the crowded streets, furnishes plenty of thrills to both participants and spectators.

The Selig-Tribune No. 99—December 11.—New York, N. Y.—President Wilson arrives and officiates at the ceremony of lighting the Statue of Liberty. Taft, Tex.—With only half a crop planted last year and with twenty-cent cotton in sight, Charles P. Taft shows foresight in turning his great cattle ranch into a cotton plantation. Corpus Christi, Tex.—The soldiers on the border are not forgotten on Thanksgiving. San Francisco, Cal.—32,000 people in 800 automobiles make up a caravan of discovery when they ride over 28 miles of boulevards on the opening day of the Exposition Marina. Washington, D. C.—Tom Taggart, leading a delegation of senators, representatives and newspapermen, greet Vice-President and Mrs. Marshall, on their return to the Capitol for the opening of Congress. Wakefield, Mass.—Major John M. Portol, of the Massachusetts National Guard, inspects the new Berthier type of machine gun. Marysville, Cal.—The world's largest gold dredge is launched and christened by Miss Phoebe Bevan, assisted by W. P. Hammon, the "father" of gold dredging in California. Los Angeles, Cal.—Eddie Rickenbacher wins the Championship Sweepstakes at Ascot park in his Duesenburg. Hammond, Ind.—Michael Innik, clad in this suit of home-made armor, with whiskers attached, and armed with two revolvers, a dagger, 2 hatchets, a knife and 165 pounds of ammunition, shoots the clerk, a juror and Judge Chas. Greenwald in the court-room. Denver, Colo.—700 cow ponies are purchased by the British and French Commissioners for army horses and await shipment to the front. Latest fashion in evening gown and wrap, posed by pretty model.

The Iceman and the Artist—(One Reel)—Kalem—December 12.—Comedy with Ham and Bud. They become icemen and flirt with the pretty girls they meet in their daily rounds. At an artist's studio, they meet Polly, a model, who is later arrested for theft but released as a kleptomaniac. They decide to try this system of robbing.

A Lesson for Somebody—(One Reel)—Broadway Star Feature—December 13.—A comedy from a story by Elliot Flower. Mary Anderson and J. Carlton Weatherby have the leading roles, under the direction of David Smith. Against her husband's wishes, Elsie Brand accompanies a party of girls into the woods for a week's outing. Her husband decides to teach her a lesson and pays a tramp to frighten the party. He intends to come to their rescue, but his plans go wrong for the tramp receives rough treatment at the hands of the frightened women, and after a number of exciting turns, Brand himself is arrested by the police and must appeal to Elsie to get him out of the difficulty.

The Stain of Chuckawalla—Twentieth Episode of "The Girl from Frisco"—Kalem—December 13.—Barbara (Marin Sais) decides to clean up the town of Chuckawalla. She buys and edits a newspaper. She starts a campaign against the liquor interests, and after many exciting events is successful.

The Menace—An Episode of "Grant, Police Reporter"—Kalem—December 15.—Jean Murot, who warns Grant to stop the holding of a police parade set for the next day, is found dead. Grant finds a clue which leads to the capture of a group of anarchists.

The Midnight Express—Kalem—December 16.—Features Helen Gibson. Helen prevents the robbing of a train carrying a large amount of currency.

Mutual Pictures

The Sequel to "The Diamond From the Sky."—Chapter Four—(Two Reels)—American—December 18.—Players in the cast are: William Russell, Charlotte Burton, Rhea Mitchell, William Tedmarsh, Orral Humphrey, Ward McAllister, Tom Chatterton and Dodo Newton. Blair and De Vaux have taken the diamond from Smyth and left him tied securely in a lonely cave. Vivian, Blair's wife, becomes jealous of Louise and determines to kill the girl. She enters her apartment at night and encounters Blair and De Vaux who have come to kidnap little Arthur, heir to the estate. In the meantime, Quabba and his people release Smyth. Vivian and Blair are killed in a storm and De Vaux dies as a result of a fall. The Diamond From the Sky is shattered to fragments by the storm which killed Vivian and Blair.

A Lass of the Lumberlands—Chapter Nine—(Two Reels)—Signal—December 18.—Serial featuring Helen Holmes. Reviewed in this issue.

The Vampires—Episode Five—(Three Reels)—Gaumont—December 21.—"The Eyes That Hold." The cast includes Edmond Mathe, Marcel Levesque, Jacques Hermann, Eugene Ayme and Juliet Nusidora. Moreno and the Vampires are in conflict. The Grand Vampire sends Irma Vepp to steal from an American plans showing where his fortune is hidden. Moreno kidnaps Irma and substitutes another girl in her place. He hypnotizes Irma and carries her to his own apartment. He instructs her, while she is in a hypnotic trance, to shoot the first person to come into the room. He invites the Grand Vampire to visit him and Irma shoots her former accomplice.

A Lass of the Lumberlands—Chapter Eight—(Two Reels)—Signal—December 11.—Serial featuring Helen Holmes. Reviewed in this issue.

Universal Program

It Sounded Like a Kiss—Nestor—December 18.—With Lee Moran, Priscilla Dean and Eddie Lyons. This comedy is written around the perplexing troubles of Priscilla, her jealous husband, her old college sweetheart, and the latter's lover.

FILM MARKET QUOTATIONS

Supplied by Butler Small & Co., Chicago

	Bid	Asked
American Film Company, Inc.	77	86
Biograph Company	3	18
Famous Players-Lasky Corporation	90	102
Lone Star Corporation, pref.	98	101
Lone Star Corporation, com.	39	44
Mutual Film Corporation, pref.	39	43
Mutual Film Corporation, com.	32	38
North American Film Corporation, com.	26	33
New York Motion Picture Corporation	26	32
States Film Corporation, com.	26	38
Randolph Film Corporation, pref. (with 50% com.)	96	101
Thanhouser Film Corporation	1½	2¼*
Universal Film Manufacturing Company	150	..

*Par $5.00.

(Exclusive to Motography)

Randolph Film Corporation: Dividend checks are being mailed this week for the initial dividend of 10½% on the preferred stock issue of $350,000. Bookings are increasing weekly at a very satisfactory rate and negotiations are now under way for foreign distribution.

Frank Powell Producing Co.: This new company has recently been organized to produce a series of 12 pictures, featuring Marjorie Rambeau and Nance O'Neil, to be released through the Mutual Film Corporation. The stock issue has been completely subscribed.

Lone Star Film Corporation: It is reported on reliable authority that an additional 25% of the preferred issue will be retired January 15th. This will have retired 50% of the total preferred and should have a tendency to make the common shares more attractive. It is said that on present bookings alone, the common stock has an intrinsic value in the neighborhood of $75 per share.

Mutual Film Corporation: The advent of the Frank Powell Producing Company will be an added source of revenue to the Mutual, as all business booked will be on a percentage basis. In spite of reports that there will be a dividend paid on the preferred, January first, this is denied from reliable sources.

The plot thickens until things are about to end in gun play when the timely explanations clear up difficulties.

So This Is Paris?—IMP—DECEMBER 19.—Featuring Leah Baird and King Baggot. This is a comedy travelogue, in which a young American couple visiting Paris have many adventures with a supposed customs inspector, who turns out to be something radically different. The crossing of the English Channel and a visit to Eiffel Tower are included in the sights.

Little Partner—(THREE REELS)—UNIVERSAL SPECIAL—DECEMBER 19.—The scenario for this story was written by Calder Johnston. Jim Allis and Frank Monroe are two partners who have struck it rich. Lewis, in order to send for his daughter "Sunny," robs a stage and pays the death penalty. So when "Sunny" arrives in the West his two friends keep from the girl the true account of her father's death. Later "Sunny," thinking she is the owner of a big mine, comes to the East, where she is plotted against for her money. Jim saves her from this situation, disillusions the people in the East, and returns with the girl to make her his wife.

Homeless—IMP—DECEMBER 20.—With Matt Moore and Jane Gail. In this comedy, a collie escapes from his mistress and falls into the hands of some boys with propensities for tormenting. The dog is rescued by a poor boy, who, upon restoring him to his mistress, is rewarded by a good home and good opportunities.

Shooting His 'art Out—(TWO REELS)—L-KO—DECEMBER 20.—Wifie dons a distracting Carmen costume and hies to the upper floor to pose for an artist. Hubby is one of those individuals who are inclined to be over-suspicious. So the trouble starts, and is well on its way when hubby grabs a six shooter and makes for the studio. A lively chase ensues, becoming more and more heated until the final smash-up.

The Ivy and the Oak—(TWO REELS)—REX—DECEMBER 21.—Story by Alice Von Saxmar—featuring Lee Hill and Lillian Davenport. When Stoddard hears about the past of his sweetheart he immediately throws her over, though he won't reveal his own past to her. Later he falls into the clutches of a woman of the vampire type, marries her, but, on failing in business, has nothing to hold her affections. Then it is that his first sweetheart takes him back—even after he has stolen some bonds belonging to her.

In the Dead o' the Night—(TWO REELS)—IMP—DECEMBER 22.—Written by Willis Woods. Featuring Ruth Clifford and Geo. Beranger. An attempt is being made upon a millionaire by his corrupt physician. The millionaire's son, in prison, feels his father's need, escapes and comes to his father's side just as the physician is about to chloroform him. Steve forces the doctor to don his own prison garb, and when the prison guards find the supposed fugitive, he is dead.

It's Great to Be Married—VICTOR—DECEMBER 22.—With Eileen Sedgwick and Fred Church. In this comedy, a mother who has tried to keep her daughter a "kid," making everyone think she is eight years old, when she is really eighteen, loses out. Ray intends to marry the mother, but when he sees "Baby Doll" for the first time there is a mutual understanding, and the two elope, leaving the usurping mother in the lurch.

Fighting Joe—(TWO REELS)—BISON—DECEMBER 23.—Written by William Parker and featuring William V. Mong—"Fighting Joe," bad man, is reformed in this Christmas story through his sympathy for Jack, a youngster who is treated brutally by his father. Joe's kindness towards Jack leads him into a friendship with the boy's mother, who has divorced her husband—a friendship which ripens into love. So when the pastor and his congregation are expecting Joe to come and forcefully break up their Christmas celebration, they are agreeably surprised to find a changed Joe, no longer the black character of former times, but a regenerated man, soon to make Jack's mother his wife.

Jags and Jealousy—JOKER—DECEMBER 23.—With Gale Henry and Wm. Franey. In this comedy a flirtatious sculptor, a jealous husband and a dog, figure. Circumstances lead the deluded husband to do something rash—he plans to arrange the death of the sculptor whom he thinks is stealing away his wife's love—but a killing is saved by the dog, and hubby rejoices in the knowledge that he is not a murderer.

Mr. Vampire—(TWO REELS)—REX—DECEMBER 24.—With Francis Ford and Edna Maison. The "Vampire Man" has been born with a hatred for women because of the state of mind of his mother at his birth. However, the women seek him out. The married woman in the case gets in trouble with her husband because of sending a note to the woman-hater. She is saved only by the sacrifice of a maid, and as the story ends, the "Vampire Man" reiterates the avowal of his hatred for women.

Liberty—(TWO REELS)—EPISODE EIGHTEEN—DECEMBER 11.—In this episode Liberty and Pedro have one of the worst struggles yet to obtain freedom, but after they have finally extricated themselves it is only to be placed in another quandary at the end of the episode. Bob comes to Washington to secure aid for Liberty in her plight, but he is only treated with utmost indifference. This angers him so that he gets into a fight with the officials, and the episode closes with his arrest.

Universal Animated Weekly No. 50—DECEMBER 13.—Policemen in cold weather uniforms reviewed by the Mayor—Los Angeles. Hula-Hula, from Pacific Isles, introduced on Gulf beach—Galveston, Texas. Mayor Thompson presents tooth brushes to children in teeth cleaning campaign—Chicago, Ill. Smoke-eaters battle hours against stubborn $500,000 blaze—Brooklyn, N. Y. Elephant goes shopping. Getting shoes fitted is quite a job, if you have four feet—Boston, Mass. U. S. Commission on naval stations views proposed undersea and aviation ground site—Los Angeles, Cal. Prize winners at International Live Stock Exposition—Chicago, Ill. Steamboats help celebrate dedication of new dam to raise water in the Ohio—Huntington, W. Va. Disabled New Zealand soldiers on way home from French battle line—Newport News, Va. Speed king captures 150-mile paved track record—Ascot, Cal. National Legislators face big problems in last hours of 64th session—Washington, D. C. Ambassador Gerard leaves for Berlin to guard U. S. interests—New York City. Field Marshal con Mackensen, whose military genius inspired the German drive of conquest straight to Bucharest, the Roumanian capital. Pictures taken on his recent visit to Turkey. Champion professional figure skaters of the world, Bror Meyer and Emmy Bergfeldt, demonstrate their skill—St. Nicholas Rink, N. Y. City. Cartoons by Hy Mayer.

Feature Programs

Art Dramas

The Lash of Destiny—(FIVE REELS)—VAN DYKE FILM CORPORATION—DECEMBER 14.—Written and directed by George Terwilliger. Photographed by D. Dunmeyer. Cast includes Gertrude McCoy, Mabel Juline Scott, Helen Greene, Duncan McRae and Arthur Housman. Myra Fielding comes to the city and becomes a cabaret singer. She accepts a loan of money from Al Wayne, a flashy "sport," in order to aid her father, who is ill. This causes a quarrel with her sweetheart, Bert Temple, and other disturbances, for Al had stolen the money from his wife. Al goes West and is reported killed. In reality he is a leader of a gang of crooks. Myra becomes a successful actress. Bert meets Edith, the wife of Al Wayne, and marries her. Later they move to a western city, where Bert leads in a political fight to overcome the crooks. Then Al reveals his continued existence and threatens Edith. She agrees to meet him. Myra, playing in the city and learning of affairs, follows them and sees Edith apparently shoot and kill Wayne. She aids her to escape and takes the blame herself. But Bert proves that another enemy had shot Al and that both women are innocent.

Blue Bird

The Honor of Mary Blake—(FIVE REELS)—UNIVERSAL—DECEMBER 18.—Features Violet Mersereau. Edwin Stevens directed. Mary Blake is an actress out of work. Flossie Payton, her chum, lives with her. Richard Kearney, a theatrical producer, sends for Mary and offers her a part in a Broadway production. She accepts, and he thereupon seeks to make love to her. She repulses him, and the next morning she receives a note begging her forgiveness and asking her to marry him. Mary is persuaded to accept him by Flossie. Mary accepts and she and Kearney are married. As they arrive at Kearney's home they are greeted by his wife, whom he believed in Australia. Heart-broken, Mary flees Kearney and rejoins the Manhattan Repertoire Company. Hillsdale is the first town they play, and Mary is attacked on the outskirts of that town by a tramp. Her plight is discovered by Kirk Hardy, a young farmer, and he rescues her. Thereafter he pays marked attention to the actress, and the village gossips spread the scandal. Mary is stricken with pneumonia, and Hardy provides the best of care for her. When she recovers he marries her and takes her to his home. They live happily until Kearney, who since has been divorced, makes his appearance. He calls on Mary, and despite her denunciation, clasps her in his arms and kisses her. At that moment Mrs. Hardy enters the room, and she tells her son. Kirk, maddened, casts Mary off and seeks Kearney. In a fight Kearney is shot and badly wounded. Mary nurses him back to health, and then he, repentant, tells the truth of the affair.

Christie Comedies

Hist! At Six O'Clock—(ONE REEL)—DECEMBER 18.—Story by William E. Wing, produced by Al. E. Christie. Cast includes Betty Compson, Neal Burns, Billie Rhodes and Eddie Barry. The villains threaten Willie Loosem with death at six o'clock unless he leaves the fortune in a tin box in the old oak tree. A number of wildly melodramatic events fill the reel, during which the villains tie Willie to a clock set to explode at six o'clock. His sweetheart is able to set the clock back several times. When at last it explodes, it blows up the villains instead of Willie.

International Film

Hearst International News Pictorial No. 97—DECEMBER 5.—Washington, D. C.—Memorial services for the late Francis Joseph, Emperor of Austria, are attended by notables of the national capital, and representatives of foreign governments. Note—This section is included in all except the New York prints. San Benito, Texas—National Guardsmen on duty on the Mexican border, eat their Thanksgiving dinner out-doors. New York—Public schools of New York keep the pupils out-doors during study and recitation hours. On the Somme Front—A dummy gun made of wood, is erected in a conspicuous place by French troops to decieve hostile aviators. A battery of 155 m. m. guns clear a path for an infantry attack. New York—The old horse cars that ply the streets of New York are soon to give way to the modern electric equipment. Fashions De Luxe—The latest gowns and hats, designed by Lady Duff Gordon (Lucile). Philadelphia, Pa.—Sailors of the interned German liners held up in this port, are constructing a village of small houses, which they will occupy during the winter.



"The Morals of Hilda," five reels.



"The Price of Silence," five reels.



"Oh, you Honeymoon!" Nestor comedy.

Universals of early December vintage.

Washington, D. C.—Aided by a large company of Boy Scouts, Edward B. McLean gives away more than 400 turkeys to the poor families of the national capital. Frederiksted, St. Croix—Negro laborers of the West Indies celebrate Liberty Day, the anniversary of their release from slavery, with a monster parade. New York—President and Mrs. Wilson arrive in New York and proceed aboard the yacht "Mayflower" down the Hudson River, where President Wilson gives the signal for the illumination of the Statue of Liberty. Battleships in the river fire the President's salute of twenty-one guns. Miss Ruth Law's aeroplane is a streak of flame in the sky as she circles the statue just before the President's signal.

Hearst International News Pictorial No. 98—December 8.—Brooklyn, N. Y.—The Flatbush Storage Warehouses are destroyed by fire which causes a loss of more than $100,000.00. Cape Elizabeth, Maine—The steamer "Bay State," blown upon the rocks in a storm, is breaking to pieces. New York—Ambassador and Mrs. James W. Gerard depart on the Liner Frederick VIII, for Berlin where he will resume his diplomatic duties. In the Souchez Region—German prisoners captured by the French, are marched into a small village where each man's identity is entered in the French Army records. A theater is built near the battle lines where French soldiers hear the latest song hits from Paris. Large German shells burst within a few yards of the theater during a performance. Mansfield, Ill.—More than 50,000 geese are driven like an army from the farm of W. H. Firke, Piatt County's millionaire farmer, to be shipped to the Eastern market for the Christmas trade. Fashions de Luxe—Exclusive showing of the latest gowns and hats, the creations of Lucile, Lady Duff-Gordon. New York—The Atlantic fleet steams down the Hudson River, out to the open sea, for important naval maneuvers. New York—Unique pictures graphically show metropolitan activities as seen by the men who polish the windows of New York's tallest buildings. Brownsville, Texas—An entire division of National Guardsmen, representing twelve states, marches in a grand review before General James Parker. New York—To minimize the enormous number of accidents on city streets, Police Commissioner Arthur Woods inaugurates a Safety First Campaign.

Metro

The Black Butterfly—(Five Reels)—December 4.—Features Mme. Petrova. Reviewed in this issue.

The Stolen Triumph—(Five Reels)—December 11.—Reviewed in next issue.

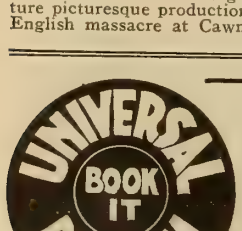
The Stolen Triumph—(Five Reels)—Metro—December 11.—Featuring Julius Steger. In this picture an unscrupulous theatrical manager steals a play from a struggling playwright and makes a fortune on it. But when he hears of the death of the man he has wronged conscience begins to harass him. He makes what reparation he can, and finally the playwright springs once more into being (he having been demented instead of dead) and the picture closes with the thief giving the once more sane man what rightfully belongs to him. Reviewed in this issue.

The Awakening of Helena Ritchie—(Five Reels)—December 18.—Featuring Ethel Barrymore in picture version of Margaret Deland's novel. Will be reviewed in next issue.

Paramount

Oliver Twist—(Five Parts)—Lasky—December 11.—Featuring Marie Doro. A splendid picturization in every particular of Dickens' famous novel. Reviewed in this issue.

The Victoria Cross—(Five Reels)—Lasky—December 14.—Featuring Lou Tellegen. A picture picturesque production based on the historical English massacre at Cawnpore by the East Indians. Cleo Ridgeley and Sessue Hayakawa have important parts. Reviewed in this issue.



No program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of shrewd Exhibitors all over the country as the biggest and surest year round Box Office Attraction on the market—If you can get it now BOOK IT—If you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

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"The Largest Film Manufacturing Concern in the Universe"
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Red Feather

Mixed Blood—(Five Reels)—Universal—December 18.—Features Claire McDowell, directed by Charles Swickard. Nita Valyez is the half-breed daughter of an Irish mother and a Mexican father. Her father is dead and she lives alone with her mother in an adobe shack, dreaming of her lover Carlos, an outlaw Mexican. Carlos gambles in the saloon owned by Joe Nagle and wins heavily. He drinks freely with his winnings and shoots up the saloon. Jim Burmeister, the sheriff, arrests Carlos and imprisons him when he can't pay a fine, thereby incurring the outlaw's enmity. Nita hears of her sweetheart's imprisonment and seeks out Burmeister, whom she finds in Nagle's saloon. She demands the release of Carlos and Nagle, infatuated with her, pays the outlaw's fine, thereby hoping to win her. This arouses Lottie's jealousy, and when she hears Nagle tell White, his employee, to kill Carlos, she warns Carlos. The outlaw kills White in a quarrel and flees to Nita's home. He is followed by the sheriff. Burmeister is shot by Carlos, who abducts Nita and carries her off to Nacos, a Mexican town, which is in the throes of an epidemic of black plague. The sheriff, who has himself become infatuated with Nita, follows and overtakes the fleeing couple. Carlos is stricken with the plague and dies and Burmeister takes the girl back home with him.

Triangle Program

The Female of the Species—(Five Parts)—Triangle-Kay Bee.—With Dorothy Dalton, Enid Markey and Howard Hickman. A story which tells of the frustrating, by a pure-minded wife, of an attempt to win her husband away from her. Reviewed in this issue.

Vitagraph-V. L. S. E.

The Enemy—(Seven Reels)—Vitagraph Blue Ribbon—December 11.—Charles Kent featured. This story tells of the long battle waged against the enemy—drink—by two close friends. The death of one finally shocks the other into renouncing the cups forever. Reviewed in this issue.

Whom the Gods Destroy—(Five Parts)—Greater Vitagraph—December 18.—Featuring Alice Joyce, Harry Morey and Marc MacDermott. A strong story written around the recent Irish rebellion. Reviewed in this issue.

World

The Rise of Susan—(Five Reels)—December 18.—Features Clara Kimball Young. Reviewed in this issue.

New Generals

The Vitagraph Company announces that on each Friday, hereafter, it will release, through the General Film Company, one of "The Dangers of Doris" stories, featuring Mary Anderson. Jack Weatherbee plays the male lead in this series.

In General Film Service for week Dec. 18-23, inclusive, twenty-nine distinguished stars are featured. Edith Johnson will be seen in the initial release for the week, "The Five Franc Piece," a two-reel Selig drama. "A Lesson for Somebody," a one-act comedy from the Vitagraph studios, precedes the Selig-Tribune, followed by a one-reel Biograph drama, "The Conscience of Hassan Bey," featuring Lillian Gish, supported by Robert Harron and Alfred Paget.

"The Little Brown Mole," a two-reel drama, the third of the "Black Cat Features," by Essanay, in which Lillian Drew and Sydney Ainsworth are starred, will be followed by "The Fatal Violin," a one-reel Kalem comedy, in which the fun is supplied by Ham, Bud, Ethel Teare and Henry Murdoch. Then will come "A Daughter of Earth," a two-reel Biograph drama, in which Gretchen Hartman plays the lead, supported by Alan Hale and Jose Ruben.

Ben Turpin is the fun producer in "Taking the Count," a one-reel Essanay comedy, followed by "On the Brink of War," the 20th episode of Kalem's "The Girl from 'Frisco," in which Marin Sais and True Boardman appear. Vim supplies a one-reel comedy, "They Practice Economy," featuring Harry Myers and Rosemary Theby.

The offerings for December 21 consist of the Selig-Tribune.

"The Dawn of Wisdom," a three-reel Knickerbocker Star Feature drama, in which Frank Mayo plays the lead, ushers in the program for the 22nd. Kalem supplies "The Tiger's Claw," the 10th thrilling adventure of "Grant, Police Reporter," in which Ollie Kirkby and George Larkin have the titular roles. Vitagraph offers the first of "The Dangers of Doris" series, under the caption "A Bit of Bent Wire," featuring Mary Anderson.

The second release of Essanay's series, "Is Marriage Sacred?", under the title "Dancing with Folly," features Marguerite Clayton, Edward Arnold and Sydney Ainsworth. A daring adventure of the "Hazards of Helen" series features Helen Gibson in "The Vanishing Box Car." Robyn Adair has the stellar role in "The Man He Might Have Been," a Selig one-reel drama.

PREFERS FRIENDS TO RICHES

Ethel Clayton, the popular little leading lady who made such favorable impression in "The Great Divide" and "Dollars and the Woman" for Lubin, and who has for the past eight months been a featured star in Brady-Made Pictures, was recently offered a large sum a night for ten nights to appear in film houses, controlled by the Moss Enterprises around New York City, together with her latest film, "The Madness of Helen."



Ethel Clayton, who prefers to stay at home at her autographing to making speeches in theaters.

Miss Clayton turned down the offer. "I'm too busy," she said. "Every night I have to autograph photos for my friends all over the country and mail them. If I did appear in New York houses I would have to slight some fans to please others, so I will stick to my established rule of sending an autographed photo to every fan requesting one."

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

Vol. XVI CHICAGO, DECEMBER 30, 1916 No. 27



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MARY PICKFORD, WITH ARTCRAFT

What are Superpictures?

The term Superpicture is a description-not the name of the product of any company

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TRIANGLE

RELEASES FOR WEEK OF DECEMBER 31ST

Dorothy Dalton

in

"The Female of the Species"

Kay-Bee

Here is a drama with real heart interest and real punch. There is a powerful plot, logically developed, filled with tense situations which are different, all worked up to a gripping, satisfying climax. **PICTURES SUCH AS THIS VOUCH FOR THE CONTINUED PRESTIGE OF TRIANGLE PLAYS.**

Lillian Gish

in

"The House Built Upon Sands"

Fine Arts

Lillian Gish is a sure box office attraction—so is the play. She is a little social butterfly who marries a real man. With this situation as a starting point, a story has been developed filled to the brim with appeal and the dramatic portrayal of human emotions. **ANOTHER PICTURIZED REASON FOR TRIANGLE SUPREMACY.**

Mack Sennett-Keystone Comedies

They mean to your patrons sunshine and laughter. They are the bright spots in motion pictures. They mean packed houses and happy audiences.



Gertrude McCoy in the new Art Dramas feature, "The Lash of Destiny," produced by the Van Dyke Film Corporation.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XVI CHICAGO, DECEMBER 30, 1916 No. 27

Sunday Closing Fight Grows Hot

EXHIBITORS IN THREE CITIES KEEP THEATERS OPEN IN DEFIANCE OF LAW

THE fight of the motion picture industry to abolish the Sunday closing Blue Law is being fiercely waged, and there is no sign of abatement until the industry has won its point.

In open defiance of the decision, on December 10, many exhibitors in the northern section of the state opened their houses and attempted to exhibit pictures. In Schenectady seven exhibitors were arrested and their houses closed by order of Mayor Lunn. The mayor declared that he pursued such a course simply because the law so required and he was obliged to enforce it. He added that he was not at all in sympathy with the ancient statute and expressed regret at taking the action.

Exhibitors Gain Victory

A decided victory was gained by the exhibitors of Schenectady as well as those located in that part of the state, when Walter A. Zeiser, proprietor of the Strand Theater and one of the exhibitors arrested for defying the law by opening his theater on Sunday, was acquitted in the police court of the charge of violating the Sunday observance law. Zeiser was given a jury trial and the jury deliberated only five minutes when they pronounced him not guilty of the charge.

The failure to convict Zeiser of any illegal act resulted in the dismissal of similar charges against the proprietors of the other theaters.

The motion picture exhibitors of Schenectady, Troy, Albany, Cohoes and Amsterdam are united in fighting this section of the Penal Law and their attorneys contend that it could not have been the intention of the Legislature when it enacted this provision of the Penal Law to include motion picture exhibitions for the simple reason that at the time motion pictures were not in existence.

The exhibitors now feel that they are entirely within the law, and consequently all of the theaters are going to open on Sunday and give entertainments as usual.

Huge Petition Circulated

Work is progressing rapidly on the huge petition which will be circulated throughout the state, and which will undoubtedly prove a most effective weapon. The object of this petition is to obtain the signatures of three million patrons of the Sunday shows. Every important motion picture theater in the state of New York has received the first slide issued by the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America in their campaign to save the Sunday motion picture show. From now until the first of the year this slide, with its appeal for signatures to a monster petition and protest will be shown in the theaters of the state. Another slide will be issued in a short time and the campaign will be kept alive by this as well as other means.

The slide which is now being sent out reads as follows:

Do you want this theater closed on Sunday?
It provides you decent, clean amusement at a price within the reach of every pocketbook.
Signify your desire by signing the petition at the box office.

Fifteen hundred of these slides are being sent out, and a printed letter addressed to "The Exhibitors of New York State" enclosed. This letter is as follows:

The fight for the Sunday motion picture show is one of the crises of the industry in this state. We want the backing of the motion picture patrons of every city and town in New York. We are enclosing a slide which we ask you in the interest of your business, to throw on the screen during every performance, and especially as the crowd is leaving between pictures.

Attached is the form of petition we are using. We suggest that you have these petitions printed up with your theater and town in the blank spaces and your advertisement on the back, give it out with tickets and have someone to collect the cards as the crowd leaves. If this form of publicity does not appeal to you, attach blank papers to the form and place a table in your lobby where everyone can sign. Send the cards and petitions to us. If we can get the 3,000,000 signatures we look for, our fight will be half won.

Special postal cards will be printed by the exhibitors also. These cards, which will bear the printed petition will be distributed to every patron of motion picture theaters throughout the state and collected as they pass out.

Tammany Favors Sunday Pictures

The Democratic Committee has passed a set of resolutions that strongly back up the film men in their fight for Sunday shows.

The resolutions hold that the showing of motion pictures does not interfere with the sanctity of the Sabbath, nor does it disturb religious worship. Also that the spirit of the modern day makes it possible for the citizens of the country to take advantage of innocent diversions and amusements such as those offered by motion picture exhibitors.

This resolution is thought to be a long step toward obtaining the passage of such a law, and is generally regarded as a promise of speedy legislation when the session in Albany opens. It is certain that with the Tammany backing a powerful influence and prestige is bound to be given the bill.

The proprietors of motion picture theaters in Troy,

Albany and Schenectady have merged the interests of the three cities into a big central organization to cooperate in an effort to obtain the legal right to open their theaters on Sunday. At a meeting which was held to discuss the question of Sunday films and the forming of a tri-city motion picture league, Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, attended and stated that the league has taken steps in a movement to prepare and introduce a bill in the legislature, shortly after it convenes in January, having for its purpose the legalizing of motion picture exhibitions on Sunday.

Adolph Zukor Condemns Closing of Theaters

Adolph Zukor, president of the Famous Players-Lasky Company, referred to the effort to darken the motion picture theaters as a serious blunder by those responsible. He pointed out that as a stimulator of patriotism the screen is without a peer. Mr. Zukor believes that all branches of the Government are viewed by citizens on the screen and such exhibitions are indispensable to the public welfare.

McManus Says Motion Pictures Uplift

E. A. McManus, general manager of the International Film Company, contends that uplift and the screen are twin brothers, and that it would be just as great a mistake to shut picture houses on Sunday as to close churches, Sunday schools and the Salvation Army barracks. Also Mr. McManus inquires whether it is not true that social conditions have improved since the advent of the motion picture. He predicts that despite the decision of the Court of Appeals, new legislation will come to pass to protect the theaters.

Another Ruling Upholds Sunday Pictures

Gustavus A. Rogers, former assistant corporation counsel, who in association with Finn & Nolan is in charge of the case of the exhibitors, has found another than the Gaynor ruling which upholds the opening of picture houses on Sunday. By a curious coincidence this decision was made by Judge Pound before whom the case must be argued. This decision reads:

"It now seems to be established that the Penal Law of the state of New York does not prohibit the exhibition of moving pictures on Sunday, and that a municipality cannot, independent of express legislative authority, by ordinance compel and enforce Suday closing of moving picture shows. The legislature alone may command how Sunday may be kept."

In a similar case which came before Judge Pound in July, 1916, Judge Pound said: "It was held in the year 1908 in People vs. Hemleb, after conflicting decisions in Special Term, that the general law of the state does not prohibit an indoor exhibition of moving pictures on Sunday. Seven years of inaction by the legislature since this decision was rendered suggests an acceptance of the ruling by a majority of the people, or of their representatives. Among earthly powers, the legislature alone may command how Sunday may be kept. It is the sole judge of acts to be prohibited."

Apollo Gets Studio

Apollo Pictures, Inc., has taken over the U. S. Amusement Corporation studio at Fort Lee, N. J., for the production of its pictures. The property was formerly known as Solax Studios but has since been enlarged by the addition of a new glass structure, 100 by 250 feet and a number of other improvements. Harry R. Raver, president of Apollo Pictures, Inc., completed the arrangements for the use of studio and all its facilities with Herbert Blanche, head of the U. S., the term of the lease being five years with renewal privileges. This gives Apollo Pictures ample equipment for staging productions of any magnitude at a minimum of expense.

NEW CENSORSHIP BILL

Dudley M. Hughes Sponsor for New Federal Censorship Bill Introduced in Congress—Backers Confident of Its Passage

Representative Dudley M. Hughes of Georgia, chairman of the House Committee on Education, will make an effort during the present session of Congress to procure the enactment into a law of the Hughes bill providing for federal censorship. Chairman Hughes is confident of the passage of this bill, as he claims producers and exhibitors who favor federal censorship in preference by a local board are rapidly increasing.

William H. Kemble, a motion picture producer of New York City, and chairman of the Motion Picture Section of the International Association of Rotary Clubs, has conferred with other members of the Educational Committee and states that with a few changes the Hughes bill will be acceptable to the majority of leading producers of films.

"A federal commission to censor and supervise the production of films," said Mr. Kemble, "is the sensible way of approaching the censorship question, which interests every patron of moving pictures, exhibitors and producers. The producers are coming around to the idea. I believe that federal censorship is certain to come shortly."

Other managers and exhibitors of the industry were not of the same mind, however, and several of them were outspoken in expressing their disapproval of such a measure. They were almost unanimous in declaring the bill had little or no chance to be passed during the comparatively short time that remains before the current Congress passes out.

Unless the bill is passed by March 4 it will die with all other unpassed bills, as the end of this session for the present Congress will then cease to exist. If the censorship bill is not passed this winter those who advocate such legislation will have to begin all over in the next Congress, in which there will be a change of personnel and of the education committees in charge of the measure.

Wm. H. Kemble has gone to Washington to confer on the Smith-Hughes bill with Senator Hoke Smith and Representative Dudley M. Hughes, sponsors of the bill now before Congress. The bill has been favorably reported by the Committee on Education by a majority of 11 out of 15.

Kemble represents the International Association of Rotary Clubs as chairman of the Motion Picture Section in Rotary.

A number of scenes for the Triangle-Fine Arts production, "The Pet of Paragonia," featuring Douglas Fairbanks, were taken on the roof garden of the U. S. Grant Hotel in San Diego.

The Universal Joker Company, under the direction of W. W. Beaudine, is filming a one-reel comedy, "Two Banners and a Bar."

Ed J. Mock Is Dead

EDGAR JUDSON MOCK, president of the Electricity Magazine Corporation, publisher of MOTOGRAPHY, *Telephone Engineer* and *Electric Vehicles,* died Monday morning, December 18, after an illness of several months.

That simple announcement and the real regret of his friends is, we know, all that he would wish. We might go on to tell how kind and considerate he was to his associates and the many things he did to endear himself to them; we might try, inadequately, to describe the shock of his taking away. But all that seems unnecessary when we speak to those in this industry who know him so well, if perhaps not so well as we did.

Because of his illness, Mr. Mock had taken no part in the affairs of this office for several months. An executive of rare ability, he so organized his interests that they did not need his attention; and his death will have no effect upon their operation. His successor and the executive and editorial staffs of MOTOGRAPHY will continue his policies as he established them. Other than that his inspiring personality will be missing, there will be no change. That is as he desired and as he planned. Paul H. Woodruff, editor of MOTOGRAPHY since its beginning eight years ago, will continue in charge of the publication.

Edgar J. Mock was born March 26, 1870, at Fort Wayne, Indiana. In 1896 he was publisher of the Alma (Neb.) *Weekly Record,* which he gave up to start the Hastings (Neb.) *Daily Record,* which he published for two years. In 1898 he became superintendent of the Western Newspaper Union at Omaha, and there he married Miss Estelle R. Long. In 1902 he became business manager of Telephony Publishing Company, resigning five years later as secretary-treasurer. He bought *Sound Waves,* a telephone trade paper, and sold it later to the McGraw Publishing Company of New York. He then organized the Electricity Magazine Corporation and was its president and treasurer for eight years.

Mr. Mock's wife, a sister, and two brothers survive him. He was a member of the Illinois Athletic Club, Midlothian Country Club and Normal Park Lodge, 797, A. F. & A. M. Masonic funeral services were held Wednesday, December 20, from his home at 9345 Pleasant avenue, Chicago.



E. J. Mock, 1870-1916

Exhibitors Hold Popularity Contest

So much interest is being shown by the general public as to which of the screen celebrities is to lead the march of the first annual ball of the New Jersey State Branch, Motion Picture Exhibitors' League of America, which is to be held at Newark, on February 1, that the theater owners of the state have decided to run a popularity contest, allowing the general public to decide who they prefer to see as leaders.

Printed votes, on which spaces will be designated to write the name of the favorite actor, as well as the favorite actress, will be furnished to each theater proprietor desirous of entering the contest, and they in turn will issue to the patrons of their theaters one vote for each ticket purchased at the box office. The votes, after they have been filled in by the patrons, will be sent to the league headquarters, Room 216, Globe building, Newark, where a number of reputable business men have volunteered to act as a committee to count the votes, keeping a correct and accurate record.

The votes must be received at the headquarters for the current week not later than Tuesday evening of the following week, and the last votes of the contest must be received at headquarters not later than Tuesday, January 23, at which time the final count will be made in order to give the winners an opportunity to make arrangements to be at the ball.

All communications in reference to the contest should be addressed to F. E. Samuels, manager of the ball.

Exhibitors state that the fact that the Pennsylvania Board of Censors withheld their verdict for so long a time in the passing of "Purity," the film in which Audrey Munson stars, is bringing this feature added returns in Pennsylvania and New Jersey, because the ease with which it passed the censors in other localities.

"What the Picture Did for Me"

ACTUAL CRITICISM OF FILMS BY EXHIBITORS, FROM A BUSINESS STANDPOINT

(Editorial Note:—"The trade paper that can give the most accurate information about current features is the paper every exhibitor wants," said a prominent manager recently. In addition to its regular reviews, Motography *will each week hereafter print the actual unvarnished opinions of exhibitors on films they have run in their houses, with the idea of aiding other exhibitors in making up their programs.* The *theaters mentioned here are in Chicago, unless otherwise noted. Managers and bookers like to get various opinions concerning a feature before they run it. Upon request* Motography *will gladly furnish the opinion of men who have run the feature in question. Give both titles and makers of pictures about which you inquire. Simply address,* Motography, *Chicago.)*

Lone Star, with William Russell (Mutual)—"An old, old story—an old coon lullaby. We didn't do much business on it. Folks were scared away by the name and the paper. They thought it was one of the old-time Indian melodramas."—Lester Cuneo, De Luxe Theater. —*Catering to an above-the-average clientele.*

Big Tremaine, with Harold Lockwood and May Allison (Metro)—"We did a good business with this feature. The stars are favorites here."—Kenmore Theater.—*Neighborhood house with a patronage from the better classes.*

20,000 Leagues Under the Sea (Universal)—"This is a very unique and unusual picture and people like it because it is different. We are going to run it three days and if the business on the rest of the shows keeps up as good as on the first day I can ask nothing better. I run a program but booked this on the side as I thought it would be worth it and it has been."—H. L. Nortman, Drexel Theater.—*On business street in outlying district.*

The Man Who Stood Still, with Lew Fields and Doris Kenyon (World)—"The picture is good but the people are not well enough acquainted with Lew Fields on the screen yet to make him draw very well."—George Grotsos, De Luxe Theater.—*Neighborhood house with keen competition.*

A Lass of the Lumberlands, with Helen Holmes (Mutual)—"Helen Holmes is a great favorite with our audience. They advertise the play for us. This is one of the best serials we have shown in our theater. The patrons are very enthusiastic about it although we have only shown two chapters."—L. C. Hall, Cinderella Theater, St. Louis, Mo.

A Gamble in Souls, with William Desmond and Dorothy Dalton (Triangle)—"The picture is only fair. The business was poor that night and it was no fault of the weather. The picture was not a drawing card. The title was against it and many would not come because from the title they thought it was a picture they would not care to see."—Max Ascher, Oakland Square Theater. —*Situated in exclusive residential district.*

Cabiria (E. L. K.)—"This picture brought the most money ever in our house. The size of the audience was only limited by the number of seats. But of more importance than that was the fact that we had the best people of our town and the picture gave universal satisfaction.—H. A. Miller, The Comus Theater, Milford, Indiana.

The Fall of a Nation (Vitagraph)—"Did capacity business at my theater last week with this spectacle."—Willard Patterson, Criterion Theater, Atlanta, Ga.

Three of Many, with Clara Williams (Triangle)—"This was very well acted. It is the sort of story everyone likes to see and the patrons were pleased with it."—Ed Dlouhy, Vitagraph Theater.—*Catering to the middle classes.*

The Missing Chapter, with Earl Williams (Vitagraph)—"People like this serial and we have a big house every Monday night when it is shown. The story holds their interest and they also like the star."—George Grotsos, De Luxe Theater.—*Neighborhood house with keen competition.*

Cinderella, with Mary Pickford (Paramount)—"This is an old picture but it drew a crowded house of children on a Saturday morning. Generally I have a very small patronage of children but there were over 800 people present at this performance. Mary Pickford will always draw with the children as well as the grown-ups and of course the fairy tale is one the children like."—J. W. Brandon, Bunny Theater, New York City.

Shadows and Sunshine, featuring Baby Marie Osborne (Pathe)—"Good picture. The little star is very cunning and the people like her. They were all pleased with the picture."—M. J. Weil, Manager Lake Shore Theater.—*Very high class patronage.*

The Wager, with Emily Stevens (Metro)—"This brought out an exceptional crowd and I believe one reason for this was that Emily Stevens has been playing on the legitimate stage in "The Chastened Woman" in Chicago for some time so that the people have taken advantage of the opportunity to see her both in the speaking and silent drama. The picture itself is good, however, and is well worth seeing."—H. L. Nortman, Drexel Theater. —*On business street in outlying district.*

The Wager, with Emily Stevens (Metro)—"I had a very good night when I showed this film. The picture is good and the people liked it."—M. J. Weil, Manager Lake Shore Theater.—*Very high class patronage.*

Faith, starring Mary Miles Minter (Mutual)—"This is a fair star in a fair picture and we did a fair business."—Lester Cuneo, De Luxe Theater.—*Neighborhood house catering to a critical class of people.*

The Foundling, with Mary Pickford (Paramount) —"This is an old picture and I had shown it before but

I had a new print made in a hurry and ran it for three days to fill in on a picture that did not take and I played to crowded houses—just packed them in. Mary always pulls and I think some of her old ones take a whole lot better than the latest productions."—M. J. Weil, Manager Castle Theater.—*Downtown house.*

The Children Pay, with Lillian Gish (Triangle)—"We did a very good business on this feature in spite of the fact that it was near Christmas and that the weather was extremely cold."—Kenmore Theater.—*Neighborhood house drawing from the better classes.*

The Honorable Algy, with Charles Ray (Triangle)—"The picture is pretty good and the star is very popular."—George Grotsos, De Luxe Theater.—*Neighborhood house with keen competition.*

The Martyrdom of Philip Strong (Paramount)—"The people did not care for this picture. We had a poor house because it was a very cold night and so near Christmas but those who did see it did not care for it."—R. P. Loper, Kimbark Theater.—*Catering to high class patrons.*

The Martyrdom of Philip Strong (Paramount)—"This was a good picture and well produced but it did not suit my audience at all. They complained about it so much that I had to take it off after running it one day instead of the three I had originally intended. It might appeal to some people as an unusual picture but it did not go over with me."—M. J. Weil, manager Castle Theater.—*Downtown house.*

The Kiss, with Owen Moore and Marguerite Cortout (Paramount)—"This is a good picture and the people liked it. They like Owen Moore but he is not a great drawing card like Charlie Chaplin or Douglas Fairbanks."—H. L. Nortman, Drexel Theater.—*On business street in outlying district.*

The Mischief Maker, featuring June Caprice (Fox)—"A good picture, but no matter how good the picture is if the weather is bad poor business results."—Kenmore Theater.—*Neighborhood house with a patronage from the better classes.*

A Coney Island Princess, with Irene Fenwick and Owen Moore (Paramount)—"Under my sign giving the stars I hung another sign 'Mary Pickford's Husband' when showing this picture and it pulled big—kept the house full all day. Owen Moore is popular with the people, that is, they like him, but lots of them don't know one star's name from the other except a few of the best known, and mentioning Mary Pickford brought them all in and they all liked the picture and the stars. This was an honest little bit of advertising that showed up large in my box office receipts."—M. J. Weil, manager Castle Theater.—*Downtown house.*

The Wharf Rat, with Mae Marsh (Triangle)—"This is a very good picture but it was not liked by the women in the audience. The star's acting is very good."—Ed Dlouhy, Vitagraph Theater.—*Catering to the middle class.*

Sister of Six, with Bessie Love (Triangle-Fine Arts)—"Good picture and in spite of very cold weather and competition in the next block of a theater running a special feature we had a very good house."—George Grotsos, De Luxe Theater.—*Neighborhood house with keen competition.*

The Matrimaniac, with Douglas Fairbanks (Triangle)—"Great. Did a splendid business. Douglas always draws a big crowd. The play is not anything out of the ordinary but Douglas Fairbanks is in it and that is sufficient."—Max Ascher, Oakland Square Theater.—*Situated in exclusive residential district.*

Manhattan Madness, American Aristocracy and The Matrimaniac, with Douglas Fairbanks (Triangle)—"All of these were just great. The people all like Douglas Fairbanks. It doesn't make much difference what he is in they will come simply to see him. These are all good stories, however. I held up 'The Matrimaniac' until Christmas day because I knew it would be a fine puller for the holiday."—H. L. Nortman, Drexel Theater.—*On business street in outlying district.*

The Price of Silence, featuring Dorothy Phillips and Lon Chaney (Bluebird)—"The patrons told me this was the pinkest pink slip I ever had booked and they did not know how it ever got by the Board of Censors. My receipts were fair for the night but my audience does not care very much for this class of play, and this was pretty raw in spots."—M. J. Weil, manager Lake Shore Theater.—*Very high class patronage.*

The Price of Fame, with Naomi Childers (Vitagraph)—"Business was not extraordinary, but this is one of the best pictures we have shown here in a long time."—Lester Cuneo, De Luxe Theater.—*Neighborhood house catering to a critical class of people.*

The Vixen, with Theda Bara (Fox)—"The picture is only fair and we did not do a very good business. The star draws with some people but is not an exceptional puller."—Max Ascher, Oakland Square Theater.—*Situated in exclusive residential district.*

The Vixen, with Theda Bara—"The vampiring is overdone in this picture. The patrons did not care for it. It was just the same old story of a vampire ruining three or four men."—Ed Dlouhy, Vitagraph Theater.—*Catering to the middle class.*

As in a Looking Glass, with Kitty Gordon (World)—"This was a repeat but it is a good picture. The women especially liked it because of the beautiful costumes worn by Miss Gordon. It took very well in my house."—M. J. Weil, manager Lake Shore Theater.—*Very high class patronage.*

The Last Man, with William Duncan (Vitagraph)—"The weather was very bad on this night so there was a slim crowd but know the picture was not to blame for that."—George Grotsos, De Luxe Theater.—*Neighborhood house with keen competition.*

The Yellow Pawn, starring Cleo Ridgely and Wallace Reid (Paramount)—"This is a good picture, well received by our patrons and well liked. It did a fairly good business for us."—Lester Cuneo, De Luxe Theater.—*Catering to a critical class of people.*

Bought and Paid For, with Alice Brady (World)—"Great picture. Alice Brady is always a good drawing card. The audience was well satisfied."—M. J. Weil, manager Lake Shore Theater.—*Very high class patronage.*

Nanette of the Wilds, featuring Pauline Frederick (Paramount)—"A fine picture, but business is poor on account of the weather and the fact that patrons are busy shopping for Christmas."—Lester Cuneo, De Luxe Theater.—*Neighborhood house catering to a critical class of people.*

Nanette of the Wilds, with Pauline Frederick (Paramount)—Pauline Frederick is very popular with our patrons but they did not like her in this picture. It is not her style of acting and they were disappointed in her."—R. P. Loper, Kimbark Theater.—*Catering to high class patrons.*

The Sign of the Poppy (Bluebird)—"This went over pretty good with the audience and there were no complaints about it but it sends the people out feeling rather creepy. My receipts for the day were very good."—M. J. Weil, manager Lake Shore Theater.—*Very high class patronage.*

The Blue Envelope Mystery, with Lillian Walker (Vitagraph)—"We didn't do much business with this picture although it is a good story and well produced. My patrons have the idea that Lillian Walker belongs in short comedies instead of features."—Lester Cuneo, De Luxe Theater.—*Catering to a critical class of people.*

The Libertine, with John Mason and Alma Hanlon (Triumph)—"Just saw this film at a private showing and it's great. The production is wonderful and the picture is one that will draw any place."—Max Ascher, Oakland Square Theater.—*Situated in exclusive residential district.*

Big Tremaine, featuring Harold Lockwood and May Allison (Metro)—"These stars are very popular with my audience and always draw. This went over very good."—M. J. Weil, manager Lake Shore Theater.—*Very high class patronage.*

Less Than the Dust, with Mary Pickford (Artcraft)—"We ran this for four days right after it had been shown downtown, the first run in this neighborhood out of the loop, and we had fine houses every day. Mary Pickford will always bring out the people. Very fine picture. The people liked the picture as well as the star."—George Grotsos, De Luxe Theater.—*Neighborhood house with keen competition.*

Miss George Washington, with Marguerite Clark (Paramount)—"This is a mighty fine picture. I boosted my price from ten to fifteen cents for it and got it without a murmur. She is a second Mary Pickford."—Lester Cuneo, De Luxe Theater.—*Catering to a critical class.*

Miss George Washington, with Marguerite Clark (Paramount)—"Picture immense. Business wonderful. This star cannot be excelled as a business getter."—Max Ascher, Oakland Theater.—*Situated in exclusive residential district.*

Miss George Washington, with Marguerite Clark (Paramount)—"The people will always come out to see Marguerite Clark, she is a great favorite with them. This was a return engagement of this film. We ran it two nights before but the weather was very bad so that many did not see it that wanted to and so we booked it again. They came out well and we had fine houses on it."—R. P. Loper, Kimbark Theater.—*Catering to high class patrons.*

The Rink, with Charlie Chaplin (Mutual)—"Chaplin will always be funny, but he doesn't pull for us the way he used to."—Lester Cuneo, De Luxe Theater.—*Catering to a critical class of patrons.*

The Rink, with Charlie Chaplin (Mutual)—"This is a great picture. The audience just hollered in many places. They had not seen Charlie on roller skates before and they thoroughly enjoyed it. But then Charlie will always pull in this house as I believe he does in every theater."—H. L. Nortman, Drexel Theater.—*On business street in outlying district.*

The Rink, with Charlie Chaplin (Mutual)—"This is a fine picture and went over big with the audience. Had crowded houses. But, then, Charlie always draws."—Max Ascher, Oakland Square Theater.—*Situated in exclusive residential district.*

The Rink, with Charlie Chaplin (Mutual)—"Charlie is very well liked by all my patrons. In this picture he does something different and proves himself to be a good skater."—Ed Dlouhy, Vitagraph Theater.—*Catering to the middle class.*

The Rink, with Charlie Chaplin (Mutual)—"Went big. Great picture. This is the best picture I have ever seen Charlie in. He gets off some of his rough slapstick stuff but it is mighty funny and my audience liked it very well. I did a fine business the day I showed this film."—M. J. Weil, manager Lake Shore Theater.—*Very high class patronage.*

Five Big Plays for Screen

A most important acquisition of material for the motion picture screen was made recently when the Famous Players-Lasky Corporation purchased the rights to five big stage successes, written by well-known authors. With the cry of the dearth of material still ringing in our ears this news is particularly significant.

These powerful stories are "Freckles," which was adapted for the stage by Neil Twomey from the tremendously successful book by Gene Stratton Porter; "The Dummy," which will be remembered by thousands as one of the great Broadway successes of two seasons ago when it created a positive sensation; A. E. W. Mason's play, "The Witness for the Defense," in which Ethel Barrymore starred at the Empire Theater in New York; "Mrs. Leffingwell's Boots," by Augustus Thomas; and "The Painted Woman," which was produced at the Playhouse in 1913. The purchasing of the photoplay rights to these five plays, coming so closely after the termination of the $100,000 offer by the Famous Players Film Company, indicates the fact that the producers are fully determined to secure really good and well constructed stories.

Director Lynn Reynolds has completed his five-reel Universal feature, "The Man With A Peanut Sou."

To Help the Children's Matinees

THREE BOOKLETS RECENTLY ISSUED WHICH WILL AID THE EXHIBITORS

By B. F. Barrett

THREE pamphlets exploiting selected programs for children in the motion picture theaters have been issued recently—each one entirely different and yet valuable in its own way. These will undoubtedly interest—and should be of assistance to—exhibitors who claim that the only reason they do not have special performances for the small folks is that there is such a dearth of suitable pictures, they do not know where to secure those which are appropriate, and do not know how to go about to start such an entertainment. These always sound like a lazy man's excuses, and the three publications referred to will overcome these difficulties from the standpoint of advertising, what films are available and where to secure them, and suggestions on how to make a success of these special performances.

The first of these booklets is a clever bit of advertising designed by the Fox Film Corporation to exploit its spectacle "A Daughter of the Gods," which is running at the Lyric Theater, New York. This is a direct appeal to the interest of the children which takes the form of a little picture book with jingles, and is called "Anita's Boy and Girl Child's Primer." It is not very often that as much thought and care as this is put upon an advertising scheme which will appeal to the children only. The primer is printed in two colors, the front cover carries a picture of little Katherine Lee in the character of "Nyda" and depicts the tragic scene of the bird and the cat. The back cover shows Miss Kellerman and the sacred ibis. The book has eight pages and shows each letter of the alphabet from A to Z accompanied by a little jingle and a vignette of some character or scene in the play.

This little book cannot fail to appeal to the heart of the children, and contains such little jingles as:

"A is Anita
The God's fairest daughter,
Who spends all her time
In the salty sea water.

"N is for Nydia
Who owns the canary
Which later is changed
To a maid, by the fairy."

These will undoubtedly be very much appreciated by the kiddies, and arouse their interest to an extent which will make them demand that they be taken to see the picture which the story book tells about.

The second pamphlet, a four page folder, was issued by the National Association of the Motion Picture Industry and contains suggestions from the producers and distributors affiliated with that organization on motion pictures for children. The booklet is the forerunner of more extensive work along this line which the National Association is planning to do, and carries this message to the exhibitors:

"The makers of high class photoplays are working consistently toward production of films which will be beyond question not only in dramatic quality and perfection of production, but also from the viewpoint of good taste and appropriateness for every class and age.

"The National Association of the Motion Picture Industry has taken upon itself the work of promoting this phase of the industry, through official recommendation of children's programs. A committee has been named consisting of Jesse L. Lasky, the guiding genius back of the Lasky Photoplays; John R. Freuler, president of the Mutual Film Corporation; and David Wark Graffith, who made 'The Birth of a Nation'; to review the photoplays produced since the inception of the industry and to list those which the National Association of the Motion Picture Industry is willing to recommend unqualifiedly for presentation at children's performances.

"Meanwhile, as an indication of what has been done for children's programs and what is available today for those who plan the children's performances, some of the companies who are members of the National Association have made up the following lists of their productions pending the completion of that of the National Association."

In the lists are included the titles of two hundred and fifty-nine films with the names of the producing companies. The compilers of these lists, however, have neglected to tell how many reels in each picture and whether the subject is a drama, comedy or educational. This added detail would have been of help to the exhibitor who is trying to plan a well balanced program for the children.

The third is a rather extensive publication composed of sixteen pages and covers, entitled "Better Film Entertainment—How to Gather and Hold Audiences," and is issued by the National Committee on Films for Young People affiliated with the National Board of Review. The Board believes that the most effective means of preventing legalized censorship of motion pictures is the specialization of film entertainments to meet the needs of those who are demanding censorship. With this end in view they are stimulating the use of special programs for young people and the family group, and to aid the exhibitor in making these successful have prepared the pamphlet regarding methods of accomplishing this end.

This book does not contain a list of pictures but gives the exhibitor many ideas and suggestions on how to conduct the special programs for children, the value of such programs, how to start them and where to obtain suitable pictures for them, and also gives many instances of successful attempts along this line and some unsuccessful ones showing where the mistakes are made which led to their being a failure.

Under the heading of "Character of Entertainments" a very helpful treatise is given on the kind of pictures which will appeal to the kiddies. The advice reads:

"Pictures must be as fine in their entertainment value for children as for adults. Children do not want cheap, old, poorly constructed pictures. Experiments in many cities and towns have demonstrated that children will come to motion picture houses for amusement, entertainment and fun, but not for education. While educational pictures of various kinds have their place, they should be secondary both in the program and in the advertising. If you wish to gather and hold children in such entertainments, you will succeed best if you give them what they want to see and not what their elders believe they ought to see. You must begin where children are and build from that. You cannot pull children out of the melo-

dramatic adult show to look at cherry blossoms and pollywogs.

"Statistics prove that children universally want primarily pictures of action, such as adventure, cowboys, Indians, detectives, sailors, etc. Their second choice is for clean comedy with a leaning toward the boisterous. Their third choice is for pictures of emotion and heart interest, including love, family devotion, sacrifice, etc. Fourth in their choice, are historic, nature and educational films. Some long stories appeal to young people under sixteen. The character of the story rather than the length is the question to be considered. There is a mistaken idea that older young people want a number of fairy stories. These may well be mingled with stories of action if they themselves contain the spirit of adventure. In selecting entertainments you should bear in mind that the pictures should attract the older children rather than simply the little ones. When once the older boys and girls are interested the small children follow as a matter of course."

Under a special department of the book entitled "Children's Motion Picture Entertainments," many useful hints which have been tried out by exhibitors are given. Such subjects are taken up as "Successful Methods of Increasing Attendance;" "A Wise Way to Organize;" "Prizes and the Use of Receipts;" "Family Performances in Cleveland;" "Advertising the Entertainments;" "Why Not Use the Schools?" "Rewards for Scholarship;" "Victory With the Victrola;" "Music From the Schools;" "How Libraries May Be Used;" "A Program Fitted to the Children;" "Failures," "How Success Was Achieved;" "Prizes for Drawings;" "What the Buffalo Clubs Did;" "How the Proceeds Were Used;" "What a Little Town Can Do."

If any of the exhibitors feel that these books would be valuable to them in their work and would like to own a copy of any one or all three I believe they can be secured by applying to the publishers.

It is estimated that there are about half a dozen women operators in the state of Minnesota. Foremost among them is Miss Elizabeth Schulte, daughter of the owner of the picture house at Sherburne, Minnesota. Miss Schulte is still in her teens, but is a careful and classy operator.

Northwest Exhibitors Meet

At the last regular weekly meeting of the executive board of the Motion Picture Exhibitors' Corporation of the Northwest nineteen exhibitors were present. Several grievances between members and various exchanges were handled successfully and reported by Chairman Hitchcock of the grievance committee.

A special committee was appointed to visit the exchange managers and tell them that the association had no particular objection to churches or even some of the schools displaying films, but held that all film should be secured through the nearest theater instead of permitting persons outside the trade to purchase direct from the film exchanges—the wholesale houses of the motion picture industry.

All exhibitors are invited to join this organization. The dues are one cent a seat per year and the corporation will take up all the film troubles of the members and also fight proposed legislation detrimental to the motion picture industry.

Brand New Publicity Plan

Max E. Mazur, manager of the New York office of Sherman-Elliott, announces a novel plan of exploiting "The Crisis."

"We all know that when a well-known story by a famous author is put on the stage, those who have read the book see it with an added interest. 'The Crisis,' from an educational point of view, may be looked at in various ways for the student, as portraying events in American history, especially that period between 1861-1865.

"We are arranging for a number of lecturers and readers to appear in various educational institutions and before historical societies on 'The Crisis.'"

Paramount recently issued $200,000 worth of Exhibiors' Advertising and Publicity Aids which material has been given away free.

Director William Worthington is nearing the completion of a five-reel photoplay, "Face Value," at Universal City.

Screenshine

By Mel Ody

THE annual election at the Reel Fellows' Club of Chicago went off smoothly—with the exception of the manner in which opposing candidates were handled in the campaign speeches.

Besides Candidate Ralph O'Proctor, Bill Heaney was the only one to laud an opponent. He stated that Indianapolis and South Bend have for some years been fighting over the birth-place of Harry Miller, the Rosy exhibitor of Madison street.

"Yes," said Heaney, "Indianapolis claims Miller was born in South Bend and South Bend swears he came from Indianapolis."

For the "Days of '49" stag party the Chicago Reel Fellows' Club had a hundred strong excuses printed and furnished them free to the married members. It is these little thoughtful things that keep the club in so well with all the film families.

TWO OF 'EM!

With the high price of coal in mind we wish you for Christmas a good warm foot in your stocking.

And for 1917, here's for you the old, old wish, brimming with cheer and friendliness—Happy New Year!

SCREENSHINE BUSTS INTO ENGLAND

Some time ago the "Rambler" writing in the London *Bioscope*, the prominent English film publication, asked someone to explain to him the meaning of the word "flivver."

We took the awful burden upon our back and wrote to Mr. Rambler. He printed our letter along with a lot of real compliments to Motography and Mel that make us blush and look the other way.

And we didn't mention the high cost of flivving either.

Here's one thing this good English friend of ours said. "We have long admired and enjoyed Motography, which occupies, if we may say so, a unique and distinguished place in the literature of the film."

Ahem!

The same to you, *Bioscope*, and many of 'em.

MAKING LOVE TO A VAMP.

A tender lyric from a lovesick soul sent to Louise Glaum a short time ago includes the lines:

"A heart that is frigid as marble,
A soul that was chartered from hell!"

Such unstinted love making is enough to make all the other vamps turn pink with envy.

What Theater Men Are Doing

AN OPEN FORUM

This is a department of, by and for exhibitors. We want YOU represented here. Other managers and proprietors of picture theaters want to hear YOUR experiences, your opinions and your advice. Write to this department telling us your story, how you started, how you grew and all about your theater and how you manage it. Mention your advertising methods and your lobby displays. If possible send in photographs of yourself and your house. Address, The Forum MOTOGRAPHY, *Chicago.*

"As the Doctor Watches His Patient"

The Victoria theater of Buffalo prints in its program the following clever editorial:

FEELING THE PULSE OF THE PEOPLE.

JUST as the doctor watches his patient, so does the Victoria watch the trend of public opinion on pictures.

That is why you never tire of Victoria programs.

The wants, the likes, and the dislikes of Victoria patrons are carefully weighed and analyzed. Photoplays are selected with the aim ever prominent to present a diversity of entertainment.

When you think it over, you will easily realize why you always have a thirst for Victoria diversion. Each time you slip into a Victoria chair an effort is being made to meet your mood. If a comedy romance is needed to drive the chill out of your heart, it blooms for you on the Victoria screen. If it is a high-pitched drama that is necessary to quiet a craving for excitement, that is also there when you want it.

It isn't the same old thing over again. Each time you enter the Victoria you step into an animated land that is new and refreshing and cheerful.

The Victoria reads your entertainment pulse. That is the secret of Victoria pre-eminence.

New Chicago Theater

Eight years ago Schaefer Brothers built a theater at the corner of North Avenue and Washtenaw Street and called it the Crystal. It was not an elaborate affair but it served very well as a temple for motion pictures and vaudeville. Active work has already begun on the razing of this structure and the Schaefer Brothers will open on this site a brand new house to be known as the New Crystal, now building at a cost of over $300,000, and which will seat in the neighborhood of 3,000 people. The opening will occur in the spring.

Fred and Frank Schaefer, who comprise the Schaefer Brothers Enterprises, are brothers to Peter J. Schaefer, vice-president of Jones, Linick & Schaefer. In speaking of the new theater, Frank Schaefer said:

"It will be devoted to motion pictures of the very highest class, will have a mammoth pipe organ, and the ventilating system will be the most complete and modern in this city. The interior walls will be marble and the seats will be roomy and comfortable. The upper floors of the building will be devoted to lodge and dance halls and will be kept strictly de luxe in every way. Six stores will form the base and we will derive a revenue from them that will almost equal the rental to be charged in the theater."

The Crystal will be added to the Schaefer chain of houses which now comprises some of the best reel theaters in the outlying districts of Chicago.

Spectacular Electric Clock for Theater

The competition between theaters, particularly photoplay houses, is so keen now as to necessitate special spectacular means of attracting attention. The new Circle Theater located on the circle surrounding the famous Soldiers' and Sailors' Monument in the center of Indianapolis, Indiana, felt need for the use of some striking means for reminding the public of its location. This was done by means of an immense electric clock mounted on top of the theater. The dial of this clock is 25 feet in diameter. It is illuminated at night in the manner indicated in the accompanying illustration, thus producing a very pleasing as well as striking effect. The border lamps are equipped with color caps and are controlled by a flasher. The clock is controlled from an 80-beat self-winding master clock located in the office of the theater. This sends an impulse once each minute to the secondary clock mechanism on the roof which moves the hand through the space of a minute on the dial. When a photograph was made for advertising purposes it was



The Chicago Herald has two front pages, but here is the only theater we know of that has a "front" at both ends, and both of them on important streets. It's the Lincoln of Cincinnati. The figures who look as though they had just dropped from Mars or crawled from the gas trenches of France are a part of the advertising for Pathe's serial, "The Shielding Shadow."

exposed three minutes, which was shown by the effect that the minute hand moved through three adjoining positions. It is believed to be the largest clock west of New York City.

This theater also has attractive outline and flood lighting for its entire front, particularly for the beautiful frieze directly below the cornice and for the large mural painting over the porte-cochere. This clock outfit complete with the flasher used in connection with it was furnished by the Betts & Betts Corporation, 513 West 42nd Street, New York City.

Big New Picture House for New York

A new motion picture palace is to be erected between Forty-ninth and Fiftieth on Broadway, New York City. The estimated cost of the land is $725,000 and the building will cost in the neighborhood of $350,000. It will be called the Temple.

The house will seat 2,400, 1,300 on the lower floor, 920 in the balcony and 180 in the loges. No stores or offices will be in the building.

Work will be commenced March 1 and the house completed in time to open November 1. A financier who has not heretofore been connected with the theatrical business is financing the project. The promoters refuse to reveal his identity. The property is to be run by an operating company, incorporation papers for which have been filed in the office of the Secretary of State at Albany.

Samuel L. Rothapfel, managing director of the Rialto Theater, is to assume a similar position at the Temple and will sever his connections at the Rialto as soon as the constructive work on the building is started. This is the third Broadway project that Rothapfel has been interested in, the first two being the Strand and the Rialto. It is understood that his compensation is to be $15,000 a year and a percentage of the profits.

The owners of the Rialto have a five-year contract for Rothapfel's services, which has four years to run. His salary is $10,000 a year at the Rialto.

A Lobby Display that "Got Them"

A diving outfit, one which had been used in the rescue work after the Eastland disaster in Chicago, was the central feature of the unusually interesting lobby display designed and carried out by Manager William G. Sturdivant of the Hoyburn Theater, Evanston, Illinois, to announce his showing of the Universal feature, "20,000 Leagues Under the Sea."



Manager Sturdivant of the Hoyburn Theater, Evanston, Illinois, and his effective lobby display for "Twenty Thousand Leagues Under the Sea." Mr. Sturdivant is as careful of his reading as he is of his advertising. He holds a copy of Motography *in his hand and reads it "from kiver to kiver" every week.*

For ten days prior to the run of the picture this exhibit, shown in the accompanying illustration, created so much interest and comment that for fully an hour and a half before each performance the lobby of the theater was packed with patrons waiting patiently to satisfy their curiosity further regarding under-sea affairs. For three days, Mr. Sturdivant presented the picture to capacity houses at a general twenty-five cent admission price, giving four afternoon and three evening performances. The picture and Mr. Sturdivant's clever presentation of it aroused great enthusiasm among the critical clientele to which the Hoyburn Theater caters.

Attractive lobby arrangements are a feature of this beautiful picture house. An especially dainty effect was presented recently to accompany the showing of the Mary Pickford film, "Mme. Butterfly," when the Japanese decorations and Japanese lanterns created atmosphere for the story. An elaborate green and white arrangement of pine boughs and tinsel "snow" greeted the patrons during Christmas week at this theater.

Patrons Influenced by Star's Name, Not Title

R. D. Shirley, proprietor of the Muse, one of the leading theaters of Omaha, Nebraska, learned a few things and got quite a bit of entertainment out of keeping a record of the many telephone inquiries that came into his office in the course of a day. Recently he has been keeping a record of whether the star or the play is in demand.

The inquiries generally are: "What's on to-night?"

Mr. Shirley asked himself, "What do they want to know? The name of the picture or the name of the star, or both, or which?"

Anita Stewart was playing at the Muse in "The Combat." People began telephoning as usual—the Muse patronage is made up of residents of the city, people who decide while sitting about the dinner table that they would like to run over to the theater for the evening.

At the first inquiry he answered, "The Combat."

"Who is playing it?" was the next question. He answered, got the usual "Thank you," and waited for the next call.

"Ninety per cent of them wanted to know the name of the star," he said. "The simple words, 'The Combat,' meant nothing to them. They wanted to know who was playing in it. When they learned it was Anita Stewart, they knew, by the value of the star, just what was the value of the picture.

"A time may come when the play in itself will determine whether or not a man or woman or boy or girl will attend a motion picture play. But that time is not here yet."

Kalem Signs Big Author

In line with its recently announced policy, that of establishing an "authors' contributing department," the Kalem Company has contracted with Fred R. Bechdolt, successful writer of thrilling fiction, to prepare an indefinite number of additional episodes of "The Girl from Frisco." This important acquisition to Kalem's scenario department follows closely the news that "The Girl from Frisco" series of two-reelers will be continued indefinitely in response to a general demand by exhibitors.

"Split Reel" Notes for Theater Men

HOW OTHERS ARE STEERING THE SHIP

ALFRED HAMBURGER, one of the prominent exhibitors in Chicago, played Santa Claus at all his theaters the week preceding Christmas. He distributed hundreds of free gifts to the children.

The Henryetta, Oklahoma, city commissioner has established a censorship over motion pictures to be shown in that city, and has appointed a censor board consisting of three men.

The question in regard to Sunday closing is about to become more difficult for exhibitors in Buffalo on account of the fact that Billy Sunday is soon to enter into a whirlwind campaign there.

Fred Herrington, national organizer for the Motion Picture Exhibitors' League of America, is making a tour of the state of Michigan with the idea of calling on a large number of exhibitors and inviting them to join the big league.

The mayor and chief of police have forbidden Sunday moving picture shows in McAlester, Oklahoma, although no admission fee was charged. The cost of the performances was met by voluntary contributions by the audience.

At the big meeting of the North Carolina Exhibitors' League at Charlotte, North Carolina, December 19-20-21, the exhibitors joined in laying plans for the lowering of the taxes on motion picture theaters. The proposition of eliminating film deposits was also discussed.

Cinema News is the latest literary child of the motion picture industry. This neat little eight-page publication is issued by the Cinema Camera Club of New York and deals in the main with the cameraman's profession. Al Ansbacher is editor and Alphonso Liguori business manager.

The Garden Theater, of Detroit, one of the splendid houses operated by the J. H. Kunsky Enterprises, is now employing a singer as part of its musical program. Each night he sings an entirely different program of rag time melodies and popular ballads and has taken well with the neighborhood.

Will motion picture operators soon be a thing of the past? Leonard Shaw, a prominent film man of England, is said to have invented a projection machine which will run automatically. The pictures are thrown on the screen from behind by a specially made electric lamp using a "cold" light.

L. A. Farrel, of the New Majestic Theater of Carbondale, Pennsylvania, pulled in good crowds for a recent bill by the use of the imitation telegram. The blanks can be printed or secured from your local telegraph office. The text matter on them should be mimeographed to look like typewriting.

The Exhibitors' League of Albany, Troy and Schenectady, New York, have combined to form the Tri-City League. L. A. Buettner, of Cohoes, was elected president of the new league. The organization meeting was not only attended by exhibitors but by all local salesmen and exchange managers.

A large number of picture houses have splendid orchestras, but not many of them own a thirteen thousand dollar library of music such as is possessed by the Palace Theater of Des Moines, Iowa. The musical director sometimes uses parts of from fifteen to twenty selections to accompany one picture.

The Regent Theater at Tacoma, Washington, one of the finest houses of the Northwest, was recently opened, with "The Light That Failed," the Pathe Gold Rooster play, adapted from Rudyard Kipling's famous book of the name, as the feature. The theater advertised the picture with half-page ads in the Tacoma newspapers.

Here is a mighty good idea for Christmas gifts to employes. The Rothaker Film Manufacturing Company of Chicago presented all those employed by the firm bank books with a substantial amount credited therein, also a small pocket savings bank. These were given in place of the usual gold pieces that have been distributed heretofore.

The annual meeting of the Massachusetts branch of the Motion Picture Exhibitors' League of America was held on December 20 at their headquarters in Boston. A legislative program for the year was outlined and plans made to fight the coming censorship bill. E. H. Horstman of Boston is president of the Massachusetts picture men.

The charity ball given in Chicago on December 16 for the benefit of the American Theatrical hospital was attended by over 2,000 people. Carl Laemmle was present as the guest of Alfred Hamburger, prominent Chicago exhibitor. Mr. Laemmle endowed a room in the hospital and it will be named for him. Among the other guests present was Eva Tanguay, of vaudeville fame.

The entire proceeds of the Thursday matinee at New York's Rialto last week were turned over to the *New York American's* Christmas fund. Mr. Rothapfel appreciates the worthy nature of this charity and the Rialto Theater Corporation gladly placed the entire institution at the disposal of the *American* for that afternoon as its contribution to the good cheer of the Holiday season.

Pictures have now received the last word in commendation. In celebration of their first wedding anniversary, President and Mrs. Woodrow Wilson attended a motion picture theater. It was the first time the president had been in a picture house since he took up his residence in the White House. As the queen of England has also given her sanction to the silent art, the latter seems to be fixed in society for all time.

"The time will come," says President Freuler of the Mutual Film Corporation, "when there will be no more exchanges. These will be supplanted by film libraries

where exhibitors will go and carefully choose their pictures." That is, of course, what the modern exchange amounts to, only the future will see in the wisest companies, more and better films and more order and system in providing exhibitors with their programs.

Every employe at the Rialto, of New York, from the operators up in the booth to the engineers down in the basement, has been invited to a Christmas dinner which the management will serve in the theater after the last performance on Wednesday evening, December 27. Including wives, sweethearts, and friends, about two hundred people will sit down at the long table which is to be set up on the orchestra floor in front of the main entrance.

S. E. Sherman, pioneer of the motion picture business in New England, has re-opened one of the finest houses in Connecticut, called the Star. Mr. Sherman is showing General programs and paying especial attention to short dramatic subjects and good comedies. He is also featuring his pictorials more than most managers, believing the people like news weeklies, especially on account of war interest. The Star seats 2,000 and is up to date in every particular.

The most notable feature of the present moving picture situation, according to E. H. Hulsey, of Dallas, Texas, who operates the Old Mill and Queen Theaters, and who just returned from New York, is the enormous increase in the price of films. "It is now several times higher than it was a year ago and competition much heavier," said Mr. Hulsey. In New York he renewed contracts with Paramount, Triangle, World-Brady and Metro and arranged for the showing of a large number of special features.

Contrary to the usual practice in that part of the country, where such big features usually first appear in legitimate theaters, "Civilization" was run for the first time in Spokane at the Clemmer Theater. Dr. Howard Clemmer, the manager, offered a prize of one hundred dollars for the best letter either for or against peace. Naturally he has found it necessary to raise admission prices for such a production, and they were fixed at from 25 cents to a dollar. He advertised the spectacle a long time ahead.

The program of pictorial and musical features at the Rialto, in New York, last week had William S. Hart in "Truthful Tulliver," as its principal dramatic attraction. Vincente Ballester, the Rialto's celebrated Spanish baritone, and Mme. Jenny Dufau of the Chicago Opera Company, were retained as soloists. The comedy for the week was an up-to-date burlesque on the story of Damon and Pythias. It is from the Universal Studios and shows how modern inventions and customs might have altered the famous legend. "The Grand Canons of New York," was the novel scenic number on the program. Mr. Rothapfel edited and scored the topical digest as usual, using the cream of the news pictures and giving them added interest by his musical accompaniment.

Here is one of the well worded announcements in a splendid new book issued by the Ascher Brothers of Chicago, describing their string of fine theaters. It is such things as this that really make people feel that the theater is in fact a neighborhood institution and they patronize it more freely on that account: "The first principle of the Ascher policy is operate its theaters for the convenience of its patrons rather than for the employees. The Ascher policy aims to make the patrons feel at home in the theater and to take a keen interest in its welfare, realizing that it is a neighborhood institution and one to which the community looks for its entertainment. Suggestions and criticisms may be given freely and will receive prompt attention and any little difficulty in this service that you may encounter from time to time will be corrected immediately."

Manager Von Herberg of the Liberty Theater in Seattle is a live advertiser. There is a building being remodeled at the center of traffic in Seattle and he promptly arranged to place on it a large banner sixty feet long and three feet deep reading "Douglas Fairbanks in 'American Aristocracy'," and a smaller one twenty-five feet by three feet reading "Liberty Theater, Sunday." The first, second and third stories are billed with one sheets on the attraction advertised. Not content with the one time scoop, Manager Von Herberg has completed arrangements whereby the Liberty and allied houses of Jensen & Von Herberg circuit in Seattle will have the exclusive billing rights for the entire two months while the building is being altered.

An aesthetic touch was lent to the presentation of "The Witching Hour" at the Rialto Theater in New York, by spraying mignonette perfume through the intake pipe of the ventilating apparatus and thus wafting the faint but distinctive odor of that old fashioned flower into all parts of the house. In his desire to produce the maximum psychological effect upon his audiences Mr. Rothapfel not only arranged special interpretative music for the picture but seized on the opportunity for an appeal to a third sense—that of smell. Perhaps a majority of those in the audience attribute to their own imaginations the delicate perfume which pervades the theater at the moment the silver haired jurist lifts the faded spray of mignonette from the letter in which he treasures it, but they are wrong. Joe La Rose, Mr. Rothapfel's master of effects, is working his compressed air atomizer and the subtle aroma is actual, not fancied.

William Garwood Engaged by Kay Bee

William Garwood, one of the best-known leading men on the screen, has been engaged by Thomas H. Ince to appear in forthcoming features on the Triangle-Kay Bee program.

Garwood will support Enid Bennett in her second stellar role, under the direction of Charles Miller. Although he looks young enough to be a college senior, Garwood is one of the veteran favorites of filmdom. He has played leading parts with the Thanhouser, Majestic, American and Universal companies.

Prior to his screen career he had won recognition on the legitimate stage for his creation of the part of Joe Wheelock in George Ade's comedy, "Just Out of College."

In anticipation of the approaching rainy season, the Signal Film Corporation is starting to enlarge its light studio for work under artificial lights during the rains. Buildings which have been in use as scene docks are being remodeled to accommodate more flats and the space thus gained is being still further enlarged to admit of the construction of additional sets under shelter.

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XVI CHICAGO, DECEMBER 30, 1916 Number 27

Ed Mock

THE death of Ed Mock, announcement of which appears on another page, will be a shock to a host of motion picture men whose sincere friendship he had gained in his eight years' service as publisher of MOTOGRAPHY. It is futile to set down words that cannot hope to express the sense of loss and the more intimate personal grief of his near associates. The passing of our friends and fellow-workers is an experience that all must feel sooner or later, but the truth of that philosophy never softens the blow.

For several months before his death Mr. Mock was unable to attend to his interests, and his place in the affairs of MOTOGRAPHY had already been filled. For the work of a corporation must go on, regardless of human frailties. There will be no change in the Electricity Magazine Corporation other than the election by its board of directors of a new president; and in MOTOGRAPHY, of course, there will be no change whatever.

Thanks largely to Mr. Mock's executive genius, the publishing house he established eight years ago has grown more substantial each year. Never one of the biggest, it is nevertheless one of the most solid institutions of its kind in the country, and many a publisher with properties that are superficially more pretentious might envy the splendid condition of the business that E. J. Mock built up.

Like all conservative, constructive builders, Mr. Mock's progress as a trade paper publisher was slow but sure. Always located in the same building, the offices of MOTOGRAPHY have moved five times, each time to secure a larger suite and accommodate a bigger staff of workers. His established trade paper policy of "Readers First" gradually increased MOTOGRAPHY'S circulation until today it has over nine thousand paid subscribers—and the other papers of the group he established are equally successful.

A policy so satisfactory, so successful in the broader meaning of the word, need not and will not be changed. It is the hope and expectation of the stockholders, directors and executives of MOTOGRAPHY to build it to far greater heights upon the foundation so well laid by Ed Mock.

It is our keenest regret that Mr. Mock could not stay with us to see the further progress of the work he started. His labor was all for the future; and now that the future is here and MOTOGRAPHY is rapidly gaining recognition as the leader in its field, he is not present to take part in it.

For the increasing success and greater growth that we anticipate for MOTOGRAPHY in 1917 and beyond, we hasten to pay full tribute to the deep, wide and solid foundation laid by that best of publishers and best of men, Ed Mock.

Happy New Year!

IT'S an old, old wish, but like a good fiddle, it grows even better with age.

For each of the nine thousand and some odd exhibitors who read MOTOGRAPHY we wish all that is best and most prosperous.

Only winners for your screen
During the year of seventeen!

Big Reel Fellows Meeting

At the election of the Reel Fellows Club of Chicago at their headquarters in the Band Box building on December 14, the "Progressive" ticket, headed by Ralph O. Proctor, for president, had a walkaway. Richard C. Travers and M. G. Watkins were elected vice presidents, E. A. Hamburg, secretary, A. E. Curtis, assistant secretary, Harry C. Miller, treasurer, and on the board of governors, R. R. Nehls, Wm. J. Sweeney, Don J. Bell, Fred W. Wilde, Jr., and David Russakov.

The election was well attended and the campaign speeches were much enjoyed. J. E. O'Toole, candidate for president, made a thrilling speech in which he altruistically presented his withdrawal from the race.

Among those present at the election meeting were the following:

Bill Sweeney, secretary Exhibitors' League of Illinois; Ralph O. Proctor, Art Dramas; J. E. O'Toole, Fox Exchange; Frank Flaherty, Bluebird; M. G. Watkins, manager American Standard Corporation; Watterson Rothaker, Rothaker Film Manufacturing Company; Jack Haag, Band Box Theater; H. C. Miller, Boston, Alcazar and Rose Theaters; B. W. Albert, General exchange; C. W. Brown, *Trade Review;* A. Teitel, film physician; F. W. Wilde, Jr., exhibitor; J. E. Willis, Unicorn; George W. Booth, Bridgeport Theater; E. B. Lockwood, G. A. Parker, Western Electric; Richard Travers, Essanay; Max Levy, Metro; George Berg, Unicorn; W. S. McKey, manager Reel Fellows Club; W. D. Burford, Aurora Theaters Company; M. L. Sparr, Village Theater, Wilmette; Edgar O. Brooks, Mutual; L. M. Noto, Mutual; E. A. Hamburg, E. Swartz, E. S. Film Service; Buck Slavin, Wm. E. Heaney, Harry Weiss, L. T. McCullough, David T. Alexander, Reel Fellows' Attorney McHenry and A. C. Benson, *Exhibitors' Herald*; C. S. VanWart, Mutual; A. Karzas, A. E. Curtis, MOTOGRAPHY.

The "Days of '49" stag held by the Reel Fellows on Saturday night, December 16, drew a large and enthusiastic audience, and the entertainment was much and varied. The affair broke up into several lively separate parties.

Griffith Makes Statement

The following statement has been made by D. W. Griffith regarding his relations to the Goldwyn Company and Miss Mae Marsh:

"I see a story in some publications to the effect that I am to direct Miss Mae Marsh in her new picture. I cannot understand why such a statement should be published, as there is no truth in it. Miss Marsh, as I understand, signed a contract with a company in which I have no interest. While I wish her all the success in the world, I am directing solely and only Griffith productions and they have no connections in any manner or form with any other company. I will esteem it a favor if you will communicate with me through my New York office before using my name in connection with enterprises of other people. It requires all of my time on my own productions without fostering those of others." *(Signed) D. W. Griffith.*

FOX ENDOWS "HALL OF FAME"

William A. Fox Will Donate One Million Dollars for the Preservation of Historic Photoplays

A motion picture mausoleum or "Hall of Fame" to cost a million dollars and endowed for a similar amount, for the preservation of historic photoplays, is planned by William Fox, the motion picture magnate, head of the Fox Film Corporation. He has already commissioned John Frederick Harbeson, a young architect of Philadelphia, who is a member of the faculties of both the Philadelphia Academy of Fine Arts and the University of Pennsylvania, to proceed with the plans.

An immense building will be erected out of the generosity of Mr. Fox, and permission will be sought to place it in Central Park, New York City, for the service of mankind. The plan is to place in the mausoleum such films of contemporary scenes, movements of thought, and development of human experiences, as will prove of the greatest historic value to the generations to come.

There will be in the mausoleum immense vaults for storing the films in airtight holders to prevent decomposition. A large projection room will be in the main part and around it will be the vaults, space for a library devoted exclusively to writings on the cinema, and a scenario room, which will contain autographic copies of the stories of the films which have been awarded a place of honor.

It is not his intention to place in the collection any film which is not of historical value; but the great storehouse will be open to the reception of any photoplay which meets the requirements of the trustees, no matter who produces it.

A requirement will be that each film must lay in its airtight compartment for fifty years, and on that anniversary of its deposit it will be projected before an audience of historians and after that before the general public. The vaults and regulations will provide for at least ten films a year to be decided on by the board of trustees.

Dixie Trade Showing

The first trade showing of a Dixie Film product was held at the projection rooms of the Balboa company. It was the Dixie Company's second feature, "Just a Song at Twilight," with Evelyn Greeley and Pedro De Cordoba in the leading roles. The showing was held last week, Miss Greeley and Mr. Cordoba both being present.

Izzie Schank, brother of President Ike Schank of the Unicorn Film Service Corporation, is now doing the booking at the Minneapolis exchange of that concern.

Valeska Suratt, the screen siren, has started acting before the camera on another Fox photodrama under the direction of Will S. Davis.



Film Publication of Hall Caine Novel







HALL CAINE'S novel, "The Deemster," has just been re-published—in a filmed version made by the Arrow Film Corporation. Surrounding are scenes from the powerful play. Seated, above, is the noted novelist at his home on the Isle of Man. In the circle below is Derwent Hall Caine, son of the author, who carries the leading role in the coming production.







PARAMOUNT'S HIGH AIM

By Hiram Abrams

President, Paramount Pictures Corporation.

The accomplishments of Paramount Pictures Corporation during 1916 far exceeded our expectations. The plans for 1917 are more elaborate, far more efficient and thorough than ever before. Our accomplishments have been great because our first thought has been the exhibitor, to whom we have given our sincere and absolute co-operation in every phase of the business, giving him exclusive territory through which we have attained and maintained his confidence, while the productions he has been given have been better pictures for better theaters and a beter public. Our future efforts will naturally be based upon these same principles in a far more elaborate way.

There is every reason in the world for Paramount to be justly proud of the productions of Famous Players, Lasky, Morosco and Pallas, which it distributes, together with the short reel features it has added during the past year. We are proud of them because of the wonderful record they made in the advancement of the motion picture art during 1916. Pictures we distributed in the beginning of the year were of the highest quality, but they became better and better as the year grew older until we ourselves wondered whether there would ever come a limit to photoplay perfection.

With these productions in hand our first thought has been the exhibitor, because without the exhibitor all our efforts would be wasted; because we have selected the lowest cost selling plan to keep the price down to such a figure that the smallest town in the country and the smallest neighborhood theater could play the same pictures that were shown in the largest and most beautiful theater in the states; because we have given every exhibitor an absolute protective territory in which his price has been in equity with the size of his community and the size of his theater; because we have brought the greatest stars on earth into our pictures to attract for the exhibitor the better class of people and have provided for him a given number of consistently high grade pictures each week that have assured him of permanent future products of real merit; because we have been guided by his judgment relative to what the public desired.

During the latter part of the year 1916 Paramount, through its exchanges, went a step further than any other company in the industry in its exhibitors' co-operative service in that it distributed over $200,000 worth of accessories of every description to help the exhibitor to present to the public in a quality manner the productions they were distributing. In every exchange there was established Publicity and Exhibitors' Aids Departments to carry out the gigantic plans that had been made and from every section of the country thousands of congratulatory letters have been sent to us because of this move. The underlying purpose of this was to help the exhibitor build his business for permanency with a program of pictures of highest quality.

As wonderful as pictures have been in the past, so much more wonderful will they become in the future, proportionate to the growth and advancement of the art. Pictures were good two years ago, better last year, and far superior will they be during the year to come. There are no limitations to the art and there will be no limits our companies will not go to bring this advancement about. The future photoplay will be pictures of action to move people; being pictures of life in terms of life and which will appeal to life in matters with which life is concerned. echoing fundamental principles of life and dealing with the vital energies which surge through men's blood.

Robert Elliott Opposite Nance O'Neil

Frank Powell has engaged Robert Elliott as leading man for Nance O'Neil in the first of the series of O'Neil pictures which will be produced by the Frank Powell Producing Corporation and distributed through the Mutual Film Corporation. This will be a picturization of "Mrs. Balfame," the first of Gertrude Atherton's novels to be transferred to the screen.

Mr. Elliott's artistic activities in the spoken drama have been many and varied. He has played in drama, farce, and musical comedy. He supported Forbes Robertson in repertoire, played the lead in "The Country Girl" in New York, and made a tour of the country in the leading role in "Seven Keys to Baldpate." For two seasons he was leading man with Margaret Illington in "Within the Law" and when that actress appeared at the Harris Theater in New York in Henry Arthur Jones' piece, "The Lie," Mr. Elliott was again leading man in that play during its season's run on Broadway. In musical comedy he played prominent parts in "The Arcadians," "The Quaker Girl," and "The Pink Lady."

In pictures, Mr. Elliott has been equally active. He has played opposite many stellar lights of the celluloid firmament. Recently he played the lead with Ethel Barrymore in "The Kiss of Hate," with Irene Fenwick in "Children of Destiny," with Alice Brady in "Miss Petticoats," with Marguerite Snow in "Gallagher," and was featured with Irene Hawley in "Life's Shadows."

New Play for Constance Talmadge

Constance Talmadge is the latest star to appear on the Triangle-Fine Arts program.

In recognition of her clever work in support of Wilfred Lucas in "The Microscope Mystery" and of Douglas Fairbanks in "The Matrimaniac," it has been decided to give Miss Talmadge the opportunity that her talents deserve. Miss Talmadge's company, under the direction of Paul Powell, has already left for the Santa Cruz mountains of northern California to begin active work. The construction of an entire log-cabin village and other elaborate scenery is made necessary by the plot of the new feature.

Wilfred Lucas in "Jim Bludso"

Wilfred Lucas is being starred in the Triangle Fine Arts thrilling drama of the river front, "Jim Bludso." This production is a five-reel picturization of the drama, "Jim Bludso," based upon the "Pike County Ballads," by John Hay. Supporting Lucas in this production are George Stone, the well-known eight-year-old juvenile actor, Charles Lee, Monte Blue, James O'Shea and Sam De Grasse. De Grasse plays the heavy, the role of a Mississippi river gambler and an all round crook. His portrayal of this character ranks with the best acting he has ever done. Ted Browning is directing "Jim Bludso."

"Seething Humanity" is a five-reeler being filmed at Universal City. Molly Malone plays the lady lead.

Things Vitagraph

ANITA STEWART TO APPEAR IN "THE GLORY OF YOLANDE" IN JANUARY

VITAGRAPH'S dainty star, Anita Stewart, has been cast in a variety of roles since she began her motion picture career. In "The Wood Violet" she was a little girl of the forest who danced among the trees; in "The Combat" she was a debutante and trod the steps of the polished drawing room; in "The Suspect" she played the role of a Russian nihilist and danced the Russian folk dances; in "The Girl Philippa," the Robert W. Chambers story in which she will appear December 24, she plays the part of a French barmaid and dances the quaint country steps of France; and now in "The Glory of Yolande," which was written for her by Mabelle Heikes Justice, Miss Stewart is again a Russian girl who aspires to the Russian ballet.



Anita Stewart in "The Glory of Yolande," a Blue Ribbon, which is to unfold early in January.

Night Showings of "The Secret Kingdom"

Manager F. F. Hartich of the Syracuse exchange of Vitagraph-V. L. S. E., held a special midnight showing of "The Secret Kingdom," the 15-episode serial in which Charles Richman and Dorothy Kelly are starred, for the benefit of the exhibitors of Rochester and Buffalo.

A number of episodes of "The Secret Kingdom" were shown. The episodes selected were those chosen by lot from the full fifteen. In addition, several chapters which had not been specifically called for also were screened. The first two episodes were more than well received, and many theaters are arranging to run them together as a six-reel feature, thus starting the serial off in a new and highly profitable manner. The other two-reel episodes then will follow weekly.

Miss Rose Tapley, the Vitagraph star, began her transcontinental tour in Philadelphia last week, where she received an ovation from Stanley Theater audiences and the people in many other photoplay houses where she appeared.

Miss Tapley's route list, as prepared prior to her departure from New York, was as follows:

December 4 to 18, Philadelphia; December 19, 20 and 21, Charlotte, N. C.; December 26 to 30, Washington; January 1 to 15, Atlanta; January 17 to 23, New Orleans; January 24 to February 14, Dallas; February 16 to 24, Los Angeles; February 25 to March 3, San Francisco; March 4 to 17, Seattle; March 19 to 21, Salt Lake City; March 22 to 28, Denver; April 2 to 8, Omaha; April 9 to 11, Minneapolis; April 12 to May 1, Kansas City; May 2 to 8, St. Louis; May 10 to 25, Chicago; May 26 to June 2, Cincinnati; June 3 to 12, Pittsburgh; June 13 to 27, Cleveland; June 28 to July 6, Detroit; July 7 to 13, Toronto; July 14 to 20, Montreal; July 21 to 24, St. Johns; and July 26 to 30, Boston.

Exhibitors desiring to have Miss Tapley appear at their theaters should apply to the local Vitagraph-V. L. S. E. exchanges in the proper cities.

"Fall of a Nation" Causes Arrest

E. L. Perry, manager of the St. Denis Theater, Montreal, Canada, was arrested by the civil authorities for overcrowding his house. "The Fall of a Nation," by Thomas Dixon, was the attraction. The seating capacity of the St. Denis is 2,600. Mr. Perry was charged with having permitted almost a thousand more than this to enter his house.

Vitagraph Buys "Mary Jane's Pa"

Commodore J. Stuart Blackton has approved the purchase by Greater Vitagraph of the famous old stage play, "Mary Jane's Pa," by Edith Ellis, in which Henry E. Dixey was so long and successfully starred. Peggy Hyland and Marc MacDermott will be featured in the Vitagraph-V. L. S.E. motion picture production of this splendid vehicle.

Captain Barnacle Series Purchased

The famous "Captain Barnacle" series of stories have been purchased by Greater Vitagraph and a big photoplay will be made therefrom. Bobby Connelly will be featured, with "Bill" Shea cast for the role of the old sea dog.

Earle Williams Ill

Suspense among the friends of Earle Williams, Vitagraph star, was great when it became known last week that the famous screen player not only was ill at his home but seemed doomed to a dangerous and imperative operation.

To the relief of all, the situation cleared the latter part of the week, with the report that no operation would be performed and that the malady had been checked in time. With about two weeks' rest, the doctor said, Mr. Williams would be able to resume work.

Director Charles Swickard at Universal City is making rapid progress picturizing "The Scarlet Crystal."



Here we have an advance glimpse of the first Essanay comedy featuring the notable French comedian, Max Linder, who so recently jumped from the trenches to Chicago. Max seems to take fiendish glee in observing this desperate life-saving scene.

"Little Shoes" Next Walthall Play

"Little Shoes" is the title of the next Walthall feature to be offered by Essanay. It will be released on January 15 through Kleine-Edison-Selig-Essanay Service.

"Little Shoes" is taken from "The House of the Little Shoes," a widely read novel by Eleanor M. Ingram.

Mr. Walthall has begun work in this feature. As in "The Truant Soul," he will be supported by Mary Charleson. Patrick Calhoun, who played the heavy in the superfeature, will also appear in Mr. Walthall's supporting cast.

Bryant Washburn will be the star in the next Essanay feature, following "Little Shoes." His picture will be "Skinner's Dress Suit," Henry Irving Dodge's intensely human and highly amusing story which appeared in the *Saturday Evening Post*. This play will be released on February 5 through Kleine-Edison-Selig-Essanay Service.

Scandinavian Chaplin Rights Sold

Chester Beecroft has just completed negotiations whereby he has closed a sale between John Carlson and the Lone Star Film Corporation for the rights to the Chaplin-Mutual series for Scandinavia. This is the third Chaplin deal that Mr. Beecroft has closed. He has opened up negotiations from all other parts of the world for the Chaplin pictures and the announcement of the closing of contracts for three other foreign territories will be made within the next few days. Mr. Beecroft's activities are not confined to disposing of the Chaplin pictures, as he has already established relations with the most powerful distributors in Great Britain, France, Australia, Africa, India, Scandinavia and Argentine through which the product of premiere American menufacturers will be distributed, contracts having already been closed amounting to a gross business of from two to two and one-half million dollars a year to the manufacturer and distributor.

Mr. Carlson controls all of the Chaplin pictures made previous to the Chaplin-Mutual series in Scandinavia, and is said to have paid $18,500 on account of a total which will be far in excess of the advance payment for the twelve Chaplin Mutual subjects.

Plays for New Stars

Nance O'Neil and Marjorie Rambeau, announced by the Powell-Mutual studios last week, have both begun work on new productions under their contracts under the capable direction of Frank Powell of the Frank Powell Producing Corporation.

These famous artistes will each be presented in a series of feature pictures, Miss O'Neill being now in rehearsal of Mrs. Gertrude Atherton's sensational novel, "Mrs. Balfame," for the picture rights of which President John R. Freuler of the Mutual has just paid the writer $2,500; and Miss Rambeau in a picturization of "The Greater Woman," a remarkably strong drama by Algernon Boyesen, whose plays are tremendously successful both here and in Europe, where they have been acted in several languages.

Fox Company to Florida

June Caprice's fifth photoplay for William Fox is now well under way. The company has left for a well-known winter resort in Florida, to snap some beautiful exterior scenes.

Chief in Miss Caprice's supporting cast are Frank Morgan, Stanhope Wheatcroft, Betty Pendergast, Grace Stevens, and Tom Brooke.

Punch in Convicts Play

Think of being a thief driven to desperation. Think of having the only girl in the world under a false conviction for murder. Think of being "straight," just for the girl's sake and then deciding to "get the money" for an appeal by just one more "flier in the open market." Then imagine running on to a fellow with $10,000 displayed in one little pocketbook, "nipping the leather," and discovering that you have robbed the governor's secretary of the pardon he was taking to the girl for whose salvation you had stolen the pocket book.

Well, that's the punch in "The Twinkler," new Mutual Star Production, featuring William Russell, and written by Henry Leverage, editor of *The Star of Hope*,



The camera absorbs a scene in "The Twinkler," new Mutual play written by a Sing Sing prisoner.

Sing Sing Prison publication, and himself Prisoner No. 05308. Director Edward Sloman has produced a wonderful drama out of this story from the pen of a man who knows of which he speaks, and William Russell, Charlotte Burton, Clarence Burton, William Carroll, William Tedmarsh, and all of the supporting cast have outdone themselves in the sureness of their character portrayal.

First Aid to Theater Men

BY S. L. ROTHAPFEL

AS the old year draws to a close and before starting out on the new is supposed to be a very fine time to sit down and thoughtfully consider our sins of omission and commission, tabulate the knowledge we have acquired through sad experience in mistakes made, and conscientiously resolve to make less mistakes in the future. Without any intention of advocating good resolutions for the new year this is a good time for the manager to take time to carefully go over his work of the year to see where improvements can be made in his management, what factors have been especially helpful to the box office receipts and what to avoid as not being feasible in his neighborhood and with his patrons, and to map out a plan of his work for the coming year. A resume of this character and the sketching of an outline of the things you would like to accomplish during the coming year may give you a little more definite working basis and assist you in gaining the goal which you wish to attain, and make the new year a very prosperous one.

113—I am manager of a first class theater and I have always tried to keep it first class and up to the very top notch in everything. I have the best of everything in equipment and am careful to employ only the most competent people. Everything has been going along smoothly until recently I added a five-piece orchestra and ever since the orchestra leader and the operator have been fighting. The leader is an artist in his line and one of these very temperamental people. He claims that the music is much the most important thing in the theater and that he should be allowed to play his music as he pleases and the operator should follow him in the throwing of the picture on the screen. On the other hand the operator is just as much of an artist in his projection and claims that the music is only secondary and should follow the picture. They have both argued their side of the question and brought up so many good reasons why they are right that they have gotten me in the position that I don't really know myself which is the more important. This has gotten to be such a fight that it is showing in the performance and the music and pictures are not sympathetic as they should be. I suppose I could fire both of them but I might run up against the same thing again and besides they are both exactly what I want in their own way, if they would only stop this everlasting quarreling. What do you think about this? Is the music more important or the picture?

The question of the relative importance of the music and the picture is one which is causing a great deal of argument now that the musical program in motion picture theaters is beginning to receive just as much attention as the selection of the picture program. But nevertheless the fact must always be kept in mind that it is the pictures which the people come to the theaters to see. The music is thoroughly enjoyed and greatly enhances the pleasure giving power of the film, but I do not believe that the same number of people would come out for the music alone, while probably almost all of them would come for the pictures alone. It is in their combination that the real value of each lies. The music should be simply the accompaniment of the picture, and just as the piano or orchestra sympathetically follows the voice of the singer so the music should catch and help to magnify every gripping mood of the film and change with the plot of the story. The operator should keep the musicians in mind, however, and not work a hardship on them in their efforts to follow the film.

The leader of the orchestra does not need to feel that this will allow him no freedom of expression and that his part of the entertainment will receive no recognition. Arrange your program so that he is allowed some selections, when there is no picture on the screen, which he can feel are absolutely his to do as he pleases with. These can be in the form of a little recital for fifteen minutes before the opening of the afternoon and evening performances, or can be used to mark the break between the different runs.

If you can persuade the leader of the orchestra that he is displaying his true art in his sympathetic accompaniment of the picture as well as at any other time, and then allow him these solo selections perhaps you can bring peace between the two factors. It certainly is too bad to have them allow this jealousy of each other to be seen in the lack of synchronization between the picture and the music.

114—I have had the pleasure of reading "The Motion Picture," by David S. Hulfish, printed in 1909. I take the liberty of asking what is the present state of the art of making motion pictures stereoscopic in relief? Has this art made any material progress since 1909, and if so, along what lines?

If anything has been done since 1909 towards the development of stereoscopic motion pictures, it has been confined to the experimental laboratories, which guard their secrets well. It is not likely that anything worth while has been accomplished along the line of true stereoscopy, because of simple natural laws. True stereoscopy demands that the left eye receive a slightly different image from the right eye. This can be accomplished only by the use of special spectacles by the audience—which is impracticable. Until someone invents an ingenious screen that will return different images to different eyes, true stereoscopic projection is impossible.

There is an effect called pseudo-stereoscopy, which merely means having a false appearance or effect of stereoscopy. Some people can get this effect by closing one eye and viewing the picture with the other—a phenomenon which we will not take time to explain here. Pseudo-stereoscopic methods have been subject to much experiment, and some progress has been made; but apparently they have not been perfected. The industry in general does not seem to be much interested in the idea. Probably the future will reveal some developments, and a really good method, if simple enough for common use, would be well received.

115—My theater is in a western town in which is situated a small college, and the whole town is a typical college town, and everything is planned with a view to pleasing the college students. There is only one other motion picture theater in the town and it happens to be nearer the college than mine is and he gets the lion's share of the business, which of course does not suit me at all. I have been trying to think of some simple scheme that will get them to coming to my house, too, and as yet have had no inspiration along this line. I think that I can say truthfully and without being biased in my own favor that our houses are just about the same in service, comfort, the pictures run, etc., and his greatest pull is that he is nearer and they have rather formed the habit of dropping into the first house they come to.

You certainly should go after some of that college

trade and make the other exhibitor at least divide with you. If you are sure that the theaters are giving practically the same service then you will have to try some direct appeal to the students themselves to entice them into your theater, and something that will keep them coming long enough so that you will counteract their habit of stopping at the other house. Why don't you try running a popularity contest for the students to decide which is the most popular girl and the most popular boy at the academy? Get the local newspaper to co-operate with you in this and also take good space in the college paper, if they have one. With each admission to your theater allow one vote for the competitors. On certain nights when business usually is poor allow five votes with each ticket, and so forth. Let this competition run for three or four weeks and each night show a slide on the screen telling who is ahead. Do not allow this information to be published any place but on your screen. If you can plan this so as to get the students really interested—and I should think this would not be difficult in a small town—there is no reason why it should not bring them to your house and make your theater popular with them.

You might try the very simple expedient of distributing letters among the pupils asking that they tell you what stars and what plays they would like to see at your theater, and assuring them that you will be willing to do your best to get those films which they like if they will co-operate with you by attending when they are shown.

Any scheme which has a personal element about it and shows that you are anxious to cater especially to their likes and dislikes and add to their pleasure will be sure to create a feeling of good fellowship among them which will undoubtedly result in their patronage.

New Broadway Star Series

The first release of "The Dangers of Doris," a series of ten single reels of romance and adventure, produced by The Broadway Star Feature Company, is entitled "A Bit of Bent Wire," and will be released on Friday, December 22, on the General Film Program.

"The Dangers of Doris" deals with the life of a harum-scarum type of a girl who leaves a country village and goes to a big city in quest of adventure.



"A Bit of Bent Wire," first adventure of "The Dangers of Doris," featuring Mary Anderson.

The role of Doris will be portrayed by "Sunshine" Mary Anderson, and each adventure will be a complete story.

Doris, through the aid of "A Bit of Bent Wire," helps a young clubman to start his automobile and her career of romance and thrilling adventures.

Goldwyn Leases Headquarters

The executive offices and general headquarters of Goldwyn Pictures, the new motion picture organization comprising Samuel Goldfish, the Selwyns and Arthur Hopkins, will be located at 16 East Forty-second street, New York City.

Samuel Goldfish, as president of the corporation, has signed a term lease for an entire floor of the Rogers Peet building at that number and architects and outfitters are making it ready for immediate occupancy.

This location was chosen by Mr. Goldfish and his partners because of its convenient proximity to express and railway stations to facilitate the prompt shipment of films and also because it is at the entrance of a Manhattan subway express station and will therefore save exhibitors in Greater New York much time in the booking and delivery of their pictures.

Mid-West Gets "Civilization"

A new and financially strong company, known as the Mid-West "Civilization" Corporation, was recently formed, with offices at Denver, Colorado, for the purpose of acquiring the state rights of the Thomas H. Ince picture, "Civilization," for the states of Colorado, Utah, Wyoming, New Mexico and Nebraska. The deal was consummated last week. The president of the Mid-West corporation is J. W. Burke and the secretary and treasurer is Frank M. Mikels. The general manager is Max Schubach. The first presentation of the spectacle in this territory will be at Denver, Colorado, on December 31, to be followed by offerings in Salt Lake City, Ogden, Omaha and Lincoln.

"Modish Coiffures" on the Screen

Does Madame wish to learn the latest mode of wearing the hair, the latest wrinkle—or rather wave—come straight from New York's most exclusive hair dresser?

A new department named "Modish Coiffures" has been arranged for the Mutual's magazine in film, "Reel Life," and now every week after December 3, Madame may sit in the dim lights of the picture theater and watch Phoebe Brewster, Harrison Fisher's most popular model, or some one else equally charming, "having her hair done" in the latest way.

Every day the Gaumont Company, which photographs "Reel Life" for the Mutual is finding new ways of being useful to the women of the country.

More Horsley Productions

David Horsley has decided to increase his producing operations and arrangements are now under way to add another company to those already making pictures at his Los Angeles studios.

Several engagements have been made for the new organization, among them Ulysses Davis, the director, and players for some of the principal parts.

The pictures which this new company will produce are dramatic features of five-reel lengths. The subjects will be modern but of such a nature to permit the use of the Bostock animals.

Mutual Plays for Christmas Week

MARY MILES MINTER WILL BE SEEN IN "THE INNOCENCE OF LIZETTE"

MARY MILES MINTER in "The Innocence of Lizette" will be the Mutual Star Production for the week of December 25. In this story Miss Minter portrays the character of a little girl, of careful reading, who is taken from the poorer districts into the home of a millionaire.

Lizette is the granddaughter of a once famous actor, who has been brought up in poverty. She helps Paul, the nephew of the old woman with whom she has lived most of her life, to sell his newspapers. Lizette becomes acquainted with Dan Ney, a polished crook, but because of her innocence he is her ideal.

Henry Faure, an aged millionaire, sees the young girl and realizing that she is of sterling quality takes her to live with him in his house. Here the little girl is the pet of all the household and when she finally grows tired of the easy life and runs back to "Granny," the household is in mourning. ,

Stuart Carter is in love with a poor working girl and when he tells his father he takes him South. Alice, the girl with whom Stuart is in love, becomes a mother and when Lizette sees the baby she is determined to have it for her very own. She realizes that she cannot provide for the infant herself and so goes back to the millionaire's home. Fearing that he will not let her keep the baby, Lizette tells Faure that it is her own, and that Nye is the baby's father. The millionaire cannot see the way clear to sending her from the house.

Faure goes to Nye and demands that he marry the girl. The crook, seeing a way to blackmail the millionaire, does not deny that he is the father of the child, but refuses to marry Lizette.

Young Carter returns from the South and finds Alice working in a laundry. Then the couple go to the Faure home and the real mother of the baby is discovered. Lizette will not give the baby up, however, and kidnaps it. She hides the baby in a boat and the boat drifts out to sea. Lizette swims out to the boat and then prays to God to save the baby's life and she will return it to Alice. Rescue comes and Paul takes Lizette into his arms to comfort her.

On Monday, December 25, Ethel Grandin, starring in a two-reel drama, entitled "Indiscretion," will be offered.

"Tours Around the World," embracing beauty and historic spots the world over, will be shown Tuesday, December 26, 1916.

On Wednesday, December 27, "Mutual Weekly," showing all of the interesting news events of the week in one reel, and "See America First," a scenic on the same reel with "Kartoon Komics," drawn by Harry Palmer, will be released.

A one-reel comedy, entitled "Peter's Perfect Photoplay," featuring Bud Ross, is scheduled for Thursday, December 28.

Alexander Clark, who is now starring in the stage production of "Princess Pat," is scheduled to appear on Saturday, December 30, in a one-reel Mutual Star comedy, the title of which is "Grimsey the Bell Hop."

The story is of a bell hop in a small country hotel, to which comes a traveling road company of "Uncle Tom's Cabin," with a charming "Eva" who immediately makes great inroads on Grimsey's heart.

The situations are sometimes touchingly pathetic, as well as amusing in the extreme, after the unusual clever handling of Mark Swan, the well known scenario writer.

In the role of "Eva" appears Irene Wallace, well known to motion picture audiences the world over.

Alexander Clark appeared in "The American Beauty," with Lillian Russell, with Lulu Glaser in "Sweet Anne Page," in "The Girl from Paris." He went to London with Alice Neilson in "The Fortune Hunter," returning to this country to appear in "The Defenders" and many other successes.

"Jealous Jolts," a two-reel Vogue comedy, featuring Ben Turpin and Paddy McQuire, scheduled to be released on Sunday, December 31, together with "Reel Life," the reel magazine.

"The Jade Necklace," the first of the stories of "The Perils of Our Girl Reporters," written by Edith Sessions Tupper and produced by the Niagara Film Studios, will be offered on Thursday, December 28.

These stories will be released in two reels, every week, for fifteen weeks.

Stage Star as Country Girl

It is hard to imagine charming Alice Dovey, the popular actress of "Very Good Eddy" and many Broadway successes who also won laurels in the picture world in a series of Gaumont-Mutual comedies some time ago, in the role of a maid-without-suitors.

She is so pretty, so gracious, and so genuine that one cannot picture her without at least a dozen pining broken hearts lying at her feet.

In "Every Lassie Has a Lover," the Mutual Star Comedy in which Miss Dovey will appear on December 23, however, the pretty star plays the role of a lonely country girl with only latent charm, who exists unhappily in her boarding house where every other girl is so busy having a good time that she is left entirely out of the scheme of things. Her day arrives after the clever land-



Alice Dovey, popular New York actress, in "Every Lassie Has a Lover," new Mutual Star comedy.

lady has taken a hand at the helm, helped the girl over her bashfulness and introduced her to a young man. Then the country girl becomes so desirable in the eyes of the men who formerly scorned her, that the landlady has to think up means of shooing them away.

TWO FEATURES FOR PARAMOUNT

Five-Reel Plays with Pauline Frederick and Blanche Sweet, Also Three Single-Reel Releases, for First Week in 1917

Paramount will open the New Year with the Famous Players' production of "The Slave Market," with Pauline Frederick in the leading role, and the Lasky production of "The Evil Eye," in which Blanche Sweet is starred.

Surrounding the pictures will be the forty-seventh edition of the Paramount Pictographs, the magazine-on-the-screen; the forty-eighth edition of the series of "weekly trips around the world," conducted by Burton Holmes, "From the Bay of Fundy to the St. Lawrence," and a Klever Komedy, "He Meant Well," in which Victor Moore is starred.

In "The Slave Market" a thrilling romance of the Spanish main, of love, adventure and heroism, from the pen of Frederick Arnold Kummer, Pauline Frederick is cast in the role of a proud Spanish beauty. Thomas Meighan, the popular Lasky star, makes his first appearance in a Famous Players' production in support of Miss Frederick. The production was directed by Hugh Ford.

Hector Turnbull is responsible for "The Evil Eye," the Lasky production in which Miss Sweet will be presented. This is a tense story of an American girl's adventures among Mexicans, a Mexican story without war. George H. Melford directed the production and Miss Sweet is supported by a star cast including Tom Forman, Webster Campbell, J. Parks Jones, Walter Long, Ruth King and William Dale.

Four interesting subjects are shown in the Paramount Pictographs beginning with "How Submarines Are Foiled," picturing how it has been possible to capture and destroy cruising submarines. The second subject illustrates how a walking stick can be used by the modern swordsman for self-defense. Another subject shows the faith that people have placed throughout the centuries in some person's ability to locate wells and subterranean streams by the aid of divining rods, is still preserved in some rural communities. The closing subject shows the Vassar College girls at work and play. Burton Holmes takes his fellow travelers from the Bay of Fundy to the St. Lawrence, this being one more step in the series of twelve Canadian trips.

Paramount's policy for 1917 will be to give absolute and sincere co-operation to the exhibitor in every phase of his business, thereby maintaining the confidence they have won in the past and giving them better productions for better theaters and a better public. They have planned to add many new advertising and publicity ideas to the great amount of free accessories they recently issued in the campaign of exhibitor's co-operative service.

A large addition has been built to the Morosco-Pallas studio, which will house the head of the engagement bureau, the technical and stage directors and Donald Crisp, the latest addition to the directorial staff.

KITTY GORDON WITH WORLD

Will Appear in Three Productions in Six Months. World Still Producing Far Ahead of Release Dates

In accordance with the previous announcement of William A. Brady, director general of the World Film Corporation, that this company would turn its attention more directly to the exploitation of women stars, Kitty Gordon has been engaged to appear in at least three productions of this company to be produced during the next six months. The World Company holds a further option upon Miss Gordon's services as a motion picture star for the next eighteen months following the expiration of the original contract.

This is not Miss Gordon's first appearance as a World-Brady attraction. Several months ago she played the star roles in "Her Maternal Right" and "The Crucial Test" for this corporation, and in the interval she has devoted much of her time to screen personations for other photoplay producers.

There is no let-up in the World's policy of producing plays far in advance of the dates set for their release. Among the new releases not previously announced will be Ethel Clayton in "The House Cat," with Rockliffe Fellowes; Lew Fields in "The Corner Grocery," with Doris Kenyon; Alice Brady in "Motherhood," supported by Edward Langford and John Bowers; Gail Kane in "Glass Houses," with Evelyn Greeley, Frank Mills and Gerda Holmes; Carlyle Blackwell and Olive Tell in "Who Is Sylvia," with June Elvidge and Arthur Ashley; and Kitty Gordon in "The Haunting Shadow," with Montagu Love and Alex Frances. There are four others in hand, for which titles have not been chosen as yet.

Definitely dated for release, subject of course to change, are Alice Brady in "A Woman Alone," January 1; Gail Kane and Carlyle Blackwell in "On Dangerous Ground," January 8; Robert Warwick, in "The Man Who Forgot," with Gerda Holmes and Doris Kenyon, January 15; Ethel Clayton in "The Bondage of Fear," with Rockliffe Fellowes, Arthur Ashley and Henry Hull, January 22; Marie Dressler, with Johnny Hines in "Tillie Wakes Up," January 29; Gail Kane in "Her God," February 5; Alice Brady in "Frou Frou," February 12; Carlyle Blackwell with June Elvidge, Muriel Ostriche and Henry Hull in "The Parasites," February 19; Ethel Clayton in "The Web of Desire," with Rockliffe Fellowes, February 26; Robert Warwick in "A Girl's Folly," with Doris Kenyon, March 5; Carlyle Blackwell, with June Elvidge and Arthur Ashley, in "The Eleventh Hour," March 12; Alice Brady in "The Snowbird," March 19.

Eric Mayne Joins Fox

Eric Mayne, for many years a prominent actor on the English stage, is one of William Fox's recent acquisitions to his photoplay forces.

Mr. Mayne, who was born in Dublin, Ireland, was engaged by the famous Drury Lane Company for six years. He played the leading part in "The Derby Winner," called "The Sporting Duchess," in this country. He had the role of the villain in "Hearts Are Trumps" and "The Great Ruby," and was for four years at the Lyceum Theater in characters ranging from the King in "Hamlet" to Hildebrand in "The Proud Prince."

Two Super De Luxe Foxes for January

DUSTIN FARNUM AND HIS DIRECTOR ACQUIRED BY FOX



Theda Bara in "The Darling of Paris."

WILLIAM FOX will present in January two of his super de luxe productions, "The Price of Silence," William Farnum's first super de luxe release, and "The Darling of Paris," Theda Bara's premiere production under the new policy. This is taken from a French novel.

"The Price of Silence," which is scheduled for release on January 7, is a pathetic story of love and sacrifice for a friend's honor which has been conjoined effectively with a mighty plea for the child slave of the factory.

For a few scenes in Miss Bara's film several hundred extras were employed, and the photographic "shots" of the carnival at night in "The Darling of Paris," are without a peer.

The production of the super de luxe subjects by Miss Bara and Mr. Farnum will in no way interfere with William Fox's established weekly release system. On many weeks throughout the year, there will be, therefore, two Fox pictures.

This will be the order of releases for the first three weeks in January:

January 1—George Walsh in "The Island of Desire," a fast moving film of romantic adventure in the South Sea Islands, with one of the finest surprises in a thousand photoplays, as a climax. Mr. Walsh is supported by a cast headed by Anna Luther and Margaret Gibson. Willard Louis, Hector V. Sarno, William Clifford, William Buress, and Herschel Mayall, Sam Searles and Marie McKeen are also among the players. Otis Turner directed the screening.

January 8—William Farnum in "The Price of Silence," directed by Frank Lloyd, a picture which will not only interest, but will do, unquestionably, a deal of constructive good.

William Fox's weekly release for this date will be "A Modern Cinderella," a new June Caprice subject, most of the exteriors for which were snapped outside a beautiful winter resort in Florida. In the cast are Frank Morgan, Betty Prendergast, Stanhope Wheatcroft, Grace Stevens and Tom Brooke.

On January 15, Virginia Pearson will be seen in "Bitter Truth," the drama of a woman's soul. Jack Hopkins plays opposite Miss Pearson. The production was directed by Kenean Buel.

Dustin Farnum Now a Fox

As the first step in William Fox's announced policy of making 1917 an epochal year he has added Dustin Farnum and his director, William Desmond Taylor, to the Fox studios. Within the near future Mr. Fox will add several more well-known names to the long list of photoplayers and directors now on the Fox roster.

Although Dustin Farnum was famous before he left the spoken for the silent drama, he has won more laurels in recent years by his splendid work in the films. The



"The Darling of Paris," big new Theda Bara play for January.

A very human spot in "The Price of Silence" — the senator and his arguments.



"The Price of Silence," William Farnum's first special Fox play.

new Fox star will make his photoplays in the West—in the studios at Edendale, California. He will begin in a few days under Mr. Taylor's direction on a big production. Players are now being selected for the film.

Mr. Farnum's greatest success on the legitimate stage came in "The Virginian," in which he played the title role. This drama opened at the Manhattan Theater, in New York City, in 1903, and ran for three seasons. He comes to William Fox from Pallas-Morosco, for whom he has starred in "Davy Crockett," "The Parson of Panamint" and other productions. Earlier in his career Mr. Farnum was with the Lasky Company.

Taylor to Direct Farnum

Dustin Farnum's photoplays for William Fox will be directed by William Desmond Taylor, the same man who has been making Mr. Farnum's films for the last six months. Mr. Taylor was on the stage before he was out of his teens and appeared for fifteen years in the legitimate before he came to the screen. His first position as director was with the Kay Bee, later he joined Balboa, then American and then Morosco.

Mackin and Mayne Join Fox Force

Two other additions to the Fox forces are John E. Mackin and Eric Mayne. Mr. Mackin, for four years an actor and director with Kalem, has been cast for an important part in the new Valeska Suratt picture now in work at the Fort Lee studios. Mr. Mackin is a native of Pittsburgh and was on the stage seven years.

Eric Mayne was with the famous Drury Lane Company for six seasons. He impersonated the leading character in "The Derby Winner," re-named "The Sporting Duchess" in this country. He had the role of the villain in "Hearts are Trumps" and "The Great Ruby" and had important parts at the Lyceum Theater for four years.

"The Island of Desire" January 1

More time was probably devoted to the production of "The Island of Desire" than to any five reel photoplay within a twelve-month.

The result is that George Walsh's new subject is a genuinely superb feature. It is released on January 1, 1917.

Anna Luther appears opposite Walsh, and her performance is even better than the finished work which she did in "The Beast."

The cast is unexcelled—one of the best which William Fox has ever put forth. Besides Walsh and Miss Luther, there are Willard Louis and William Burress, veterans of many Fox pictureplays; and Herschel Mayall, William Clifford, Samuel Searles, Hector V. Sarno, Marie McKeen and Don, Mr. Walsh's dog.

Margaret Gibson, who is seen in a leading role, makes her debut in William Fox pictures.

The direction was in charge of Otis Turner, who made "The Mediator."

Paramount Pictures Stolen

Efforts are being made throughout the country, through the Paramount exchanges, to locate two Paramount pictures which were recently stolen from the Famous Players Film Company of New England, Boston, Paramount's exchange.

The prints were those of Mary Pickford in "Esmeralda," produced by Famous Players, and Donald Brian in "The Voice in the Fog," produced by the Lasky Company.

Notifications have been issued by the Paramount exchanges to all exhibitors to immediately notify the exchange in their district, should anybody in their town accept or attempt to book these two productions. From a number of clues that have been followed, it appears that the prints, after they were stolen, were shipped west.

TWO RESOLUTIONS KILLED

Resolutions Recommending Self-Raising Seats and Dual Lighting Systems for Fire Exits Not Passed at Convention

The theater owners of the country have the two delegates of the National Association of the Motion Picture Industry to the Safety First Federation convention in Baltimore, William M. Seabury, general counsel, and Frederick H. Elliott, executive secretary, to thank for stopping two resolutions which if passed would have cost them at least $1,000,000. The first of these resolutions recommended self-raising seats in all motion picture and other theaters and the other advocated dual lighting systems for all fire exits in all public meeting places.

Mr. Seabury and Mr. Elliott were present in the committee on resolutions, of which Hon. Harold W. Newman, commissioner of Public Safety of New Orleans, was chairman, when the self-raising seat resolution was presented. They were able, by presenting the side of the motion picture exhibitor and pointing out the objections to the self-raising seats presented by exhibitors who have used them, to secure the defeat of that resolution in committee, on the ground that the balance of its drawbacks and its merits was not yet determined.

The resolution regarding dual systems of exit lights came up before the convention as a whole. It was fathered by Commissioner Newman of New Orleans, who requires all theaters to light their exits by both gas and electricity.

This resolution was fought on the floor of the convention by Executive Secretary Elliott of the National Association, and he was supported by C. Albert Gasser, inspector of combustibles and fire risks of Newark, N. J., and other officials who considered the subject too important to be passed upon before it had been presented to the proper committees for consideration.

The debate developed lively arguments on both sides, and when the vote was taken it resulted in a tie. The deciding vote was therefore cast by the President, Darwin P. Kingsley, president of the New York Life Insurance Co., who voted against the resolution.

Assurances were, however, given to the municipal officials present at the convention by the delegates of the National Association that these suggestions, together with any others pertaining to the safety of patrons of the motion picture theaters of the country would be considered and acted upon by the proper committees of the National Association.

Mr. Elliott outlined the work already being done by the committee on Fire Prevention Regulations and Insurance, and assured the officials that the industry had every desire and intent not only to comply with safety laws but to co-operate with federal, state and city officials in their more general enforcement.

Director De Grasse has under production at Universal City a five-reel play, "The Girl in the Checked Coat." Dorothy Phillips is starred.



Clara Kimball Young in "The Foolish Virgin," Norma Talmadge in "Panthea," and Robert Warwick in "The Argyle Case." All are powerful, new Selznick Pictures.

Second Selznick-Young Picture Ready

FIRST SHOWING OF NORMA TALMADGE'S PRODUCTION AFTER THE NEW YEAR

CLARA KIMBALL YOUNG'S second production for Selznick-Pictures, "The Foolish Virgin," is now ready for release. This is an adaptation of Thomas Dixon's novel of the same name. In "The Foolish Virgin," Miss Young will be seen in one of the most sympathetic roles of her screen career. The story is replete with action and unusually well adapted to the requirements of the motion camera.

As in "The Common Law," Miss Young's beauty and dramatic gifts have been aided by the work of the director, Albert Capellani, and the splendid cast of players. Conway Tearle, who made so many new admirers by his work in "The Common Law," also plays the leading male role in the second production, and Paul Capellani, who has been seen in so many of Miss Young's best pictures, gives another strong and vivid impersonation.

Others in the cast are: Catherine Proctor, Sheridan Tansey, the remarkable boy actor, William Welsh, Marie Lines, Agnes Mapes, Edward Elkas, and little Jacqueline Morhange.

Norma Talmadge Completes Picture

Norma Talmadge, who recently left the Triangle Company to appear as the star of her own producing company under the Selznick banner, will soon be seen in the first of her new productions, "Panthea," a picturization of the novel by Monckton Hoffe. The picture is finished and will be given its first public showings just after the New Year. It is reported to be a powerful and dramatic production with one of the most appealing love stories ever seen.

An excellent cast has been utilized in the production of this feature photoplay, which was directed by Allan Dwan, formerly one of the leading producers of Triangle pictures. Among the players of prominence who will be seen in the picture are Roger Lyton, George Fawcett, Earle Fox, Murdock McQuarrie, Count E. Von Stroheim, Norbert Wicki, Herbert Barry, Jack Meredith, Henry Thorpe, William Abbington, Winifred Harris, Ieleen Peisey, Stafford Windsor, William Lloyd, Dick Rosson, Frank Currier and J. S. Furey.

The methods of the modern detective as contrasted with those of the impossible sleuths of fiction will have their first screen portrayal when Robert Warwick appears in the Selznick-Pictures production of the detective play, "The Argyle Case." This is the play on which the internationally famous detective, William J. Burns, collaborated with Harvey J. O'Higgins and Harriet Ford, and which was presented with tremendous success on the stage a few seasons ago with Robert Hilliard as the star.

Mr. Warwick is rapidly completing the picturized version of this play at the Selznick studios in New York under the direction of Ralph W. Ince. By way of making sure of correct details Mr. Ince has enlisted the services of Detective Burns, who is supervising many of the scenes in which such modern instruments of scientific detection as the dictograph and finger-prints processes are used. In addition to its thrilling detective story, "The Argyle Case" provides a big heart interest and the producers are confident that it will prove the popular star's greatest screen achievement.

The story of "The Argyle Case" is that of the mysterious murder of John Argyle, a multimillionaire, in the library of his home. Circumstances point strongly toward Argyle's adopted daughter Mary, who is the beneficiary under his will, Argyle having quarreled bitterly with his son Bruce. Just as the case begins to look black for Mary, Asche Kayton, a great private detective, is called in by Bruce and takes hold of the investigation. His methods are both scientific and swift, and the trail leads to a den of counterfeiters where by use of the dictograph and other modern devices the real murderer is run to his lair. In the course of his handling of the case Kayton falls in love with Mary, who is finally vindicated. Kayton's reward is the girl.

From the moment when Kayton, the role played by Mr. Warwick, takes hold of the mystery the story intensifies in interest, working up to its surprising and overwhelming climax in the den of the counterfeiters. Mr. Warwick is just the type for the part and plays it with a swing and directness of method that will be most appealing to all picture goers.

The star has been surrounded by one of the strongest casts of well-known players who have appeared in a single feature. Elaine Hammerstein,

the charming granddaughter of the famous Oscar, and well known to all theater goers, plays the leading feminine role, while H. Cooper Cliffe, recognized as one of the greatest character actors of the day, will be seen in the role of Kreisler, the head of the counterfeiting gang. Others in the cast include Charles Hines, Frank McGlynn, Arthur Albertson, Gazelle Marche, Frank Evans, John Fleming, Mary Alden and Robert Vivian.

Brenon in Florida

With two of his photodrama creations running on Broadway—"War Brides" and "A Daughter of the Gods"—Herbert Brenon is now in Florida, making the exterior scenes for his next production for Selznick-Pictures, "Lucretia Borgia." Florence Reed is the star of this offering, which promises to be one of the most magnificent spectacles ever projected upon the screen. At St. Augustine, Mr. Brenon has found the atmosphere he requires for the staging of medieval scenes and many exquisite effects are being designed.

Accompanying Mr. Brenon were more than a score of the leading players and members of his general staff.

Not satisfied with one set of laurels, Mr. Brenon has set out to capture a wreath in another field. He is taking time to produce what promises to be one of the big vaudeville novelties of the year, reintroducing the popular dancer, Mlle. Dazie, who has not been seen on Broadway for many—too many—months.

Rehearsals already have begun on this new act, which is entitled "The Garden of Punchinello." It is a story told in pantomime and dance, with the aid of music.

Miss Gladys Hulette is about to start on the first scenes of Thanhouser's latest story in Miss Hulette's "lovely child series" under the direction of Eugene Moore. The name of the comedy drama is to be "Peggy o' the Pots and Pans."

Allen J. Holubar is directing and playing the leading role in "The Little Girl from Over There," at Universal City.

Noted Playwrights for Goldwyn

JURY OF AUTHORS DECIDES ROLE MAE MARSH SHALL PLAY IN FIRST PICTURE

THE new Goldfish-Selwyn-Hopkins alliance, known as the Goldwyn Pictures Corporation, has a very great advantage over other producing companies in the one fact that it will have first call upon the services and advice of such playwrights as Bayard Veiller, Avery Hopwood, Irvin S. Cobb, Margaret Mayo, Edgar Selwyn and Roi Cooper Megrue.

Mr. Hopwood, author of "Seven Days," "Nobody's Widow," "Fair and Warmer," and "Our Little Wife," is one of the masters of brilliant social comedy and farce and his advent into motion picture authorship gives a clue to the improvements which Goldwyn pictures are destined to bring to the screen.

Bayard Veiller, as the author of "Within the Law," wrote the play that has been the greatest moneymaker of the past decade, and seems now to have duplicated that initial success with another quite as great, "The Thirteenth Chair." Thus far his work has not been seen on the screen.

Irvin S. Cobb, with an audience of millions of readers in every part of the world, has with two minor exceptions undertaken nothing for the screen, so that his first multi-reel drama for Goldwyn Pictures will be in the nature of a debut for him in pictures.

Roi Cooper Megrue has written "Under Cover," "It Pays to Advertise," "Under Fire," and "Under Sentence," and "Potash and Perlmutter in Wall Street," in collaboration with Montague Glass, and "Back Home," in association with Irvin S. Cobb. Only one of his plays has ever had screen production.

Miss Mayo as author of "Polly of the Circus," "Baby Mine," "Twin Beds," and other great plays, has proved herself to be one of the foremost writers of delightful farces among all American authors. She has two new productions ready for Goldwyn stars.

Edgar Selwyn, besides having been both an actor and playwright, and having other productions for Goldwyn Pictures, brings his fine knowledge of stagecraft and management to the new company.

Arthur Hopkins, the discoverer and joint producer with Cohan & Harris of "On Trial," will also announce through Goldwyn Pictures Corporation in a few days a distinguished group of literary experts whose co-operation he will have both in stage and art management.

What Shall Mae Marsh Play?

A jury of authors connected with the Goldwyn Pictures Corporation were called into session to consider the case of Mae Marsh, the first of the stars to be engaged by the Goldwyn Company. The question to be decided was whether Mae Marsh was to play in tense emotional drama, in comedy, in farce, in melodrama, or what, for her first Goldwyn picture.

This guild of authors saw a few hundred feet of Mae Marsh in "A Child of the Paris Streets," still other feet of Mae Marsh in "The Escape," and "The Wharf Rat," where she is a most appealing boy; one reel of "The Birth of a Nation," and then in a body went over to a theater to witness her work in "Intolerance."

Nothing was to be taken for granted; nothing was left to guesswork. This was how Mae Marsh's first Goldwyn Pictures play in which she will appear will soon be ready for announcement.

Mae Marsh has a photographic personality that is actually baffling. Without make-up accessories, without changes of costume and while seated just a few feet away from you, she will change in feature until she is no longer Mae Marsh, but is any of a half dozen famous women known and beloved by all of you.

"When she walks before the camera," says one of these skilled photographers who has assisted Mr. Griffith, "I am always scared to death till the film has been developed and inspected. This is always due to her pictorial personality; her responsiveness to environment; her wonderful capacity for change."

"There you have one of the big secrets of her wonderful development. She is a great, refined creative artist who in addition to being herself, is also many others on the screen."

Co-Operation of Producer and Exhibitor

BY WALTER W. IRWIN
General Manager, Vitagraph-V. L. S. E.

THE exhibitor who resells to the public knows best the character and kind of product for which there is the greatest consumer demand. Next to the exhibitor in the possession of this special knowledge comes the distributor. The producer cannot know the pulse of the public unless he possesses direct channels for information through the exhibitor and distributor.

Thus the degree of co-operation between producer, distributor and exhibitor is probably today the most important factor in maintaining and furthering the prestige of the industry with the public; for the development of the industry must be fully apace with the expectations and anticipations of the people.

Until recently exhibitors, producers and distributors have not know one another and have not seemed to want to know one another. Also, until recently, a barrier has existed between the various branches of the industry, particularly between the two great branches, the producers and exchange men on the one part, and the exhibitors on the other, by which instead of doing business with mutual confidence and co-operation, most transactions were conducted with commercial enmity and consequently at an economic sacrifice, and the industry has been torn by jealousy, suspicion, and misunderstandings.



Walter W. Irwin, general manager, Vitagraph, V. L. S. E.

These conditions are slowly righting themselves, but with the graphic examples before us at the present time, of the truth of the historic expression, "In union there is strength," the correction ought to be rapid.

It was because of the recognition by Greater Vitagraph that the picture in motion has long ceased to be a novelty; that, on the contrary, it is today the chief means of entertainment and education among millions; that the motion picture has developed an appreciation of the art of acting and of art in general heretofore not possessed; that the industry has arrived at the time when a large percentage of the public is critical to the degree that it will not sustain a product which is not constantly improving in merit; that constant improvement may be had only through co-operation with the exhibitors and the obtaining of correct information from them on the demands of the people, that Greater Vitagraph decided to have its own distributing department and thus purchased the V. L. S. E.

V. L. S. E. is simply the sales department of Greater Vitagraph. The sales department is in constant contact with the exhibitors and through them knows the desires and expectations of the public. Thus the producing part of Vitagraph is influenced and benefitted by the knowledge of its sales force.

Within the last few months three feature pictures have been discarded, pictures that were good as to story, cast, and direction but which were not quite in step with the advancing demands of the public. Had V. L. S. E. not been a department of Vitagraph, these pictures would have been released and to a vast majority of the audiences would have brought satisfaction; but they were slightly short of Vitagraph's high standard.

Neither Vitagraph nor any other producer can make a constant 100 per cent product. But by its system of co-operation with V. L. S. E., and thus with the exhibitor, Vitagraph can keep from releasing any picture which falls far short of 100 per cent.

The only security that a theater investment possesses is good will, produced by continuous merit of the exhibitions and the conduct of the theater. And no exhibitor can feel that his investment is safe unless the good will of his theater is constantly increasing; that is, unless a future and additional clientele is ever being developed.

For instance, when a great actor like Mr. E. H. Sothern determined to perpetuate his art by the motion picture, he substantially increased the dignity of the picture art and thereby compelled recognition of the motion picture by thousands who have heretofore maintained total indifference.

With Vitagraph, the exhibitors can come into personal contact at all times. For V. L. S. E. maintains the open door policy and is but a department of Vitagraph. Thus all criticisms are earnestly sought and carefully considered by the sales department and, what is more to the point, are promptly and clearly transmitted to Greater Vitagraph.

Vitagraph sends to its sales force the sample print of each production many weeks before the schedule release. Every one in the executive offices, together with the entire staff of the New York exchange, once each week holds an evening session at which a picture, in the rough so to speak, is run. Each person brings to the meeting a pad and pencil. The meeting is one of concentration upon the picture.

At the conclusion of the run-off, suggestions and criticisms begin, with the result that the picture, having been reviewed by fresh minds who see it coldly and solely from a commercial standpoint, that is, devoid of any sentiment and only from the standpoint of its box-office value, is frequently, on paper, rearranged, titles changed, scenes shortened, and different endings suggested.

So it is that Greater Vitagraph and Vitagraph-V. L. S. E. are in an unprecedented position to protect the investment and good will of the exhibitor and to serve him with pictures upon which he can constantly develop his patronage. But the greater the co-operation on the part of the exhibitor, which is so earnestly sought by Vitagraph-V. L. S. E., the more substantial will be the benefits to all. We therefore ask exhibitors to recognize that they are vitally interested in our end of the business, just as we are interested in theirs.



Scenes from Cecil B. De Mille's big production, "Joan the Woman," with Geraldine Farrar, America's celebrated actress songstress.

"JOAN THE WOMAN"

Title of Cecil De Mille Production Starring Geraldine Farrar Changed from "Joan of Arc" to "Joan the Woman"

"Joan the Woman," instead of "Joan of Arc," has been chosen as the title of Cecil B. de Mille's ten-part photoplay based on the life of the immortal Joan of Arc, and in which Geraldine Farrar is the star.

"This title," said Mr. de Mille, "far better expresses the thought we were particularly eager to convey of the humanness of this remarkable woman, who at nineteen was commander-in-chief of the armies of France."

This feature will be shown for the first time on Christmas day at the Forty-fourth Street Theater, New York. The presentation will be made by Jesse L. Lasky and the engagement will continue indefinitely.

The photoplay was written by Jeanie MacPherson. It took more than four months in the making. No figures have been given as to the cost of the spectacle, although an intimation of the lavishness of the production is contained in the list of the cast, among whom in addition to Miss Farrar, are Wallace Ried, Hobart Bosworth, Theodore Roberts, Raymond Hatton, Charles Clary, Cleo Ridgely, Marjorie Daw, James Neill, Horace B. Carpenter, Tully Marshall and others. Alvin Wyckoff was the photographer. Mr. de Mille, who is director-general of the Jesse L. Lasky Feature Play Company, has devoted hmself practically exclusively to this master production for more than the past half year.

Brenon's Next Production

No greater contrast could be imagined than that between Herbert Brenon's last production, "War Brides," which is now being shown in almost every large city in the United States, and the photodrama upon which he is now engaged, "The Eternal Sin," in which Florence Reed will be seen as Lucretia Borgia. "War Brides" was ultra-modern, taken from a play written by a woman, its theme a tremendous social struggle, and its scenes naturally confined to places which, while extremely exquisite, did not permit the artist to indulge his sense of the beautiful. "The Eternal Sin" goes back to the Italian renaissance, is from a drama by Victor Hugo, the immortal author of "Les Miserables," its story essentially a drama of persons instead of classes, and its scenes, costumes and all accessories of the most exquisite beauty.

This is further evidence of Mr. Brenon's faith in his fixed principle that the greatest achievements in the photodrama lie not in any period or class, but in the story. Just as the spectacular phases of war were not permitted to dull the incisiveness of the drama of motherhood and militarism in "War Brides," so the glories of the Italian courts of the Middle Ages will not be allowed to intrude upon the tremendous tragedy of Victor Hugo's creation. The story is of a semi-historical episode in the life of the notorious Lucretia Borgia, who, if Hugo is to be believed, often had impulses for good which were smothered by circumstances.

Fox Film for Big Cities Only

The William Fox million dollar picture beautiful, "A Daughter of the Gods," will play only extended engagements in the big cities for the next two years. The figures, based on the business already done, and the bookings of the forty companies which will show the attraction throughout the United States, indicate an extremely prosperous New Year and an enthusiastic promise of the future. The biggest testimony is the big business. And this unfailingly has attended the enchanting film fantasy, which features Annette Kellermann, "the most perfect woman in the world." Requests have come from nearly a thousand towns of the United States and Canada to see the picture, but the Fox Film Corporation positively announces that "A Daughter of the Gods" during 1917 and 1918 will be booked only for extended engagements in the large cities at prices ranging from 25c to $2.00.

Mackin Now With Fox

John E. Mackin, for four years an actor and director with Kalem, is now with the William Fox forces. Mr. Mackin has been cast for an important part in the Valeska Suratt picture in work at the Fort Lee studios.

The new Fox player was born in Pittsburgh, and is a graduate of the University of Pennsylvania. He was on the stage seven years.

The Photoplay Scenario

CONDUCTED BY B. F. BARRETT

Former Editor of Photoplay Scenario Magazine.

NOTE—*This department will appear hereafter in each issue of* MOTOGRAPHY, *and will treat of all subjects of interest to the photoplaywright—whether amateur or professional. You are invited to suggest any subjects you desire to have discussed, or ask questions on any matters relating to the writing of photoplays which have been puzzling you. The department is also open to you at any time for the expression of your own ideas or the submitting of ideas of others which have helped you, and will be interesting to other photoplay writers.*

(Editorial Note: Hereafter a series of articles concerning this subject will appear in MOTOGRAPHY *periodically, in the place of this weekly department.)*

"The Diamond" Prize Awarded

THE $10,000 prize offered by the American Film Manufacturing Company for a sequel to "The Diamond from the Sky," was awarded to Mrs. Helen O'Keefe, of Chicago. The concluding episode in the sequel, together with photographs of the successful contestant, were shown in the theaters on December 18. Mrs. O'Keefe's idea was selected from more than 100,000 ideas received, and was chosen because it was the most logical and most original.

The prize winner is twenty-nine years old and was a stenographer previous to her marriage. She was educated only through the grades with the addition of a six months' course in stenography. She has never tried to write a short story or scenario and claims no literary inclinations, in fact has read very few books and cares little for reading.

Mrs. O'Keefe has never taken much interest in motion pictures but happened to attend a theater on an evening when the first installment of "The Diamond from the Sky" was being shown. The story seemed to hold a peculiar fascination for her and she went regularly every week to see it and began to take notes on the plot. Her own suggestion she wrote simply for amusement and thought so little of it that she allowed it to lay around until the very last day of the contest but finally decided to send it off even though she had no idea that it stood any chance of winning the prize.

Photoplay Writing, Directing, Acting

BY SIDNEY DREW

THE following address was delivered by Sidney Drew before the Photoplay Writing Class of the Columbia University. While he spoke one of his comedies, "Duplicity," was shown to illustrate the value of proper direction as a help to the author in making an ideal comedy picture. Mr. Drew's address follows:

"I have never read the manuscript of a photoplay, and I have certainly read a great many, that, no matter how good its idea was, did not lack the primary virtue of consistency. Without consistency, what lasting effect can you exert over your intelligent auditor? You may make him laugh at the moment or make him cry, as the case may be, but on second thoughts he will say, 'I have laughed or cried without intelligence, for the story was not consistent.' And he is apt to be rather annoyed at you in the end. Again, how can a thoughtful actor do himself or you justice without consistency? If you have overlooked this vital point, and the director is as lacking in thought—which many of them are—the actor is compelled to play his part with his 'arm up,' metaphorically speaking—conscious all the time that the scene does not ring true—that it is not consistent.

"Avoid, if possible, the long arm of coincidence—it may sometimes have occurred in real life, but on the stage and on the screen likewise it has never been convincing. I am a great believer in short scenes, as I do not think the eye should be asked to follow a lengthy scene without the sound of the human voice. This can be done by the careful use of 'cut backs' to other points in your story. Or, if that is not feasible, by cutting up your lengthy scene to different parts of a room or whatever locality it may be laid in. You may say, 'The director will do that for me.' He may or he may not according to his ambitions and intelligence. But why should he be called upon to do this? He is a director, not a reconstructionist. You have something to sell. Why not make it really worth buying? Believe me, any one who can hand over a fine working scenario will have attained, from the point of view of photoplay writing, the Grace of God. Another important thing—never insert even a five-foot scene that is extraneous. Every scene, no matter how trifling, must progress your story.

"As the motion picture appeals to countless thousands—embracing all classes of society—let your efforts be for cleanliness. I consider this absolutely imperative in comedy. Any deviation results in risque situations and possible salaciousness.

"In serious drama the situation is more difficult, for I appreciate the force and value dramatically of the eternal triangle, but if the exigencies of your story demand that he or she, as the case may be, should fail in remembrance of one of the Ten Commandments, treat your subject psychologically; lay bare his or her soul, and show the subsequent remorse and futility of such forgetfulness.

"But, generally speaking, it is better to sharpen your pencil with a clean knife before you begin to work. Conserve your interest to as few characters as possible, for with the fleeting pictures, it is difficult to follow a large number of principal characters satisfactorily. Apart from which I think you lose your dramatic values.

"I think a photoplay author should pay particular attention to the writing of sub-titles. They are of immeasurable value in keeping your audience *en rapport* with your story. A good sub-title also does away with those uninteresting and inconsequential scenes taking you from one locality to another. They should be succinct, but not to the point of triteness. Surely the author should be able to write better subtitles for the child of his brain than someone who at best is only an adopted father, with a large family already on hand.

"You see, I am pleading with you for a completed work—a human story—a fine working scenario—and intelligent thoughtful sub-titles. This accomplished, I can assure you of a ready and profitable market for your wares.

"Experience has been my teacher. I have made most if not all of the mistakes I take the liberty of suggesting that you avoid."

GENERAL INSTALLS NEW SYSTEM

President Benjamin B. Hampton Announces Doing Away With Footage System and Introduction of Percentage Basis

"The demand of the present in the motion picture industry seems to call for a different method of handling the business," says President Benjamin B. Hampton, of the General Film Company, "while in the great majority of theaters the demand is still for the reliable 'program' of General Film, there are many exhibitors who want to use some of the longer subjects, usually known as 'features,' with the shorter 'program' items.

"To meet this condition the manufacturers who constitute the board of directors of General Film Company have voted unanimously to do away with the footage system and to place the entire business on a percentage basis. This change takes place January 1, 1917. This is probably the most radical change ever made in the industry, and I feel that its effects will be of untold value to exhibitors and theater-goers everywhere.

"General Film programs have justly earned the reputation of regularly carrying the highest grade short-length product in the world. This revolutionary change means that they will be even better. In fact, I think I am within the facts when I predict that within a few months theater-goers will see short features of a quality heretofore believed impossible. This prophesy is based on the sound reason that now the best producers can afford to spend more money than was possible under the old system. With each picture renting solely on its own merits, the good short picture will have an opportunity to earn to its fullest capacity. For the first time in the history of the industry the manufacturer is justified in making masterpieces of his 1, 2 and 3 reel subjects—because now he knows that he can get the money out of them.

"Every picture produced under this new system will be a 'feature' no matter what its length may be.

"In addition to the shorter subjects, General Film will soon announce a definite plan of releasing longer pictures. 'Footage' will not be first in these photoplays. They will be boiled down to whatever length is right. A 5,000-foot 'feature' that needs to be cut to 4,000 feet will be cut and dramas that would move quickly through 3,200 feet will not be padded out to 'five-reelers.'

"In addition to the pictures now known to the trade as 'features' General Film will distribute special plays of five to ten reels in length.

"In short, we plan to develop our distribution to handle everything needed by everyone—from the greatest to the humblest."

William Farnum on Stage—One Night

While silently aiding the cause of the children by his characterization of Senator Deering in the next William Fox super de luxe photodrama, on child labor conditions, "The Price of Silence," William Farnum gave his material aid to the little ones, when he appeared in "Virginius" for the benefit given for the Children's Hospital in Los Angeles, at the Mason Opera House on December 15. Mr. Farnum was assisted in the production by members of the Fox Film companies on the Coast, whose time and servies were given through the courtesy of William Fox. It was in "Virginus" that Mr. Farnum appeared when he made his first success on the stage.

MICHIGAN LEAGUE CONVENES

Lee A. Ochs and Fred Herrington Address the Convention—Claimed Most Successful Convention Ever Held

The seventy-five motion picture exhibitors who attended the convention of the Motion Picture Exhibitors' League of Michigan, held on December 12, unanimously proclaimed it the most successful convention of motion picture men ever held in the state.

The convention was opened by an address of welcome by Assistant Corporation Counsel Brennan. Lee A. Ochs, president of the National League, replied to this address and complimented the exhibitors of Michigan on the spirit of organization manifested.

Fred Herrington, the national organizer, followed Mr. Ochs, and touched briefly on the subject of censorship. The rest of the morning was devoted to an informal discussion.

At the afternoon session W. H. Shiek, secretary of the Detroit organization, instigated a lively argument by his statement that it might be advisable to change the basis of exhibitors representation at state and national conventions so as to make the capacity of the theaters the deciding factor. The majority of the exhibitors did not favor putting the voting power at conventions on a basis of the seating capacity rather than the individual ownership. No resolution was passed, however, and it was decided to allow a vote for each theater even if one man happens to have as many as a dozen.

A resolution was passed calling for the appointment of a grievance committee to act permanently as an aid to exhibitors who feel they have a just grievance against an exchange.

The session closed with short talks by exchangemen on various topics.

A banquet marked the closing of the convention.

Changes in Paramount Exchanges

Henry P. Zapp, formerly special traveling representative of the Pittsburgh exchange, distributors of Paramount Pictures in that district, has been transferred to the Chicago office, and will devote his entire time to the Chicago city interests for Paramount. Frank Cain, assistant shipper of the Paramount Pittsburgh Exchange, has resigned to accept a position with the Adams Express Company. He has been succeeded by Jacob Hicks.

C. J. Kingsley, manager of Paramount's Pittsburgh exchange, is making a tour through Ohio, visiting all the Paramount exhibitors in that district.

Horsley Concentrating Interests

With the idea of concentrating his attention upon one point, David Horsley has decided to center his picture-making activities upon his Los Angeles plant and to that end has about completed arrangements to dispose of his Bayonne, N. J., studio and factory, according to an announcement coming from his Los Angeles office.

Looking Backward and Looking Ahead

BY JOHN R. FREULER
President of the Mutual Film Corporation.

NINETEEN SIXTEEN was a year of tremendous disturbances, readjustments and realignments in the motion picture industry. Nineteen seventeen bids fair to be a year of vast achievements.



Freuler, president Mutual Film Corporation.

The unworthy, the unfit, the wild speculator and the enthusiastic but incapable operator, have at least begun to reap some of the rewards of their folly, and the coming twelve months are likely to witness their practical elimination, while the solid substratum of motion picture enterprise will remain and the substantial interests built upon it will go forward toward successes that are now predicated on sound business methods.

There is one important fact upon which the motion picture producers of the country may congratulate themselves, and this is that in spite of error that has been largely due to the rather universal willingness to try anything once, which is so characteristic of American enterprise, the net result has been a very marked progress toward realization of the ideals toward which the majority of us have been striving throughout—ideals which involve the placing of this great and rapidly expanding industry on its proper and legitimate basis, financially, industrially, artistically, educationally.

I think it is fair to anticipate within the coming year important developments in the exhibitor's special field of operation. The motion picture theater is now undergoing a process of standardization than which nothing is more necessary to the best interests of all concerned including the theater going public.

We have progressed far since the day when I launched the Comique Theater in Kinnikinick avenue, Milwaukee, in 1906. Times have certainly changed, but we still have a very long way to go for realization of our ideals, yet even despite the war, we cannot say that the picture palaces we now have at all represent the ultimate standard.

What the Past Year Has Done

Now what may be considered the big outstanding features of the motion picture industry for 1916. In my estimation they are:

That this industry involving the use of stupendous capital has been placed on a sound business basis. The uncertainties and waverings of 1915 have vanished. It was the period of business readjustment which being boldly met, meant the rebirth of the photoplay industry.

Introduction of the present big feature phase of the industry which is certain to dominate production for the future, in which the boldest operators set the pace. In this fruitful field, I may say, the Mutual Film Corporation pioneered.

The signing of the $670,000 annual contract with Charlie Chaplin, calling for his appearance in twelve two-reel comics, this being the highest salary ever paid any man in the world's history—this being the first gun in the Mutual's campaign of which the slogan is "Only Big Things for the Mutual."

A definite joining of the issue involving motion picture censorship, by which I mean an awakening of the lay press to the importance of this issue to the business of publication in general. It is now generally recognized that the pretensions of censorship violate the principle of a free press. There appears also to be a better general public understanding of the issues involved.

The production of huge spectacles like D. W. Griffith's "Intolerance," taken as the trend of motion picture futurity toward big things.

An important evolution of 1915-16 was the formation and final dissolution of the Motion Picture Board of Trade of America, an organization of motion picture distributors and managers that attempted also to include the motion picture exhibitor.

The Motion Picture Board of Trade must be viewed as an experiment which was working toward ends now likely to be achieved by the National Association of the Motion Picture Industry, with its Chicago advisory committee and its elaborate and effective provision for adequate representation of the exhibitor as well as all other factors involved.

Dissolution of the Motion Picture Patents Company, which converted a corpse into a ghost and wiped out of local existence an ancient incubus, may be mentioned in passing.

The year has seen some big experiments in serial picture production and the gradual evolution of a more or less standard serial market and serial production.

Founding of the Gaumont line of educational pictures, based on the foundation of the Mutual Weekly, including the series known as "See America First," "Reel Life" and "Mutual Tours Around the World" may also be referred to as an important development of a growing phase of the industry.

I have referred to Griffith's "Intolerance," which, remarkable as it is but affords an index to the vast possibilities of the motion picture in humanizing and visualizing the vast problems of humanity. Similarly remarkable is the play "Charity?" written by Mrs. Linda A. Griffith, which has created great interest among charity workers,



Scene from a new Mutual drama, "Miss Jackie of the Navy," starring Margarita Fischer.

sociological thinkers, settlement people and clergymen throughout the country.

On the matter of motion picture censorship, its arrogant pretensions, its absurd claims, its utterly ruinous influence on art and enterprise alike, and last but not least, it flagrant violation of the constitutional letter and principle, I need not say that I have strong convictions and equally strong determinations. I am unalterably and unflinchingly the opponent of any form of motion picture censorship, in which, I am glad to say, most of the newspapers now concur.

Looking Ahead

The Mutual Film Corporation's announcement of "Only Big Stars for the Mutual," referring to the policy of the corporation for 1917, means in effect that the Mutual is interested in distributing only productions of the highest quality—work representative of the best work of the greatest stars. In this category I may mention Nance O'Neil, Marjorie Rambeau, Richard Bennett, Mary Miles Minter and Margarita Fischer.

Among the important developments of the future must be a more accurate basis of film rental which may be expected to grow out of film experience. The time is certainly coming when the rental price of a film to the exhibitor will be more based on the seating capacity of his house and the real value of the film to him, rather than upon any arbitrary plan of release date values such as now generally obtain.

There is a tendency to estimate the value of a picture by its age, which is entirely artificial. This represents one of those survivals of evil practice born of inexperience and permitted to hamper operation because of the ogre "precedent," which fastens its tentacles on any business unless closely watched and pried loose every once in a while.

I may say in conclusion that the motion picture industry, having passed through its "Slough of Despond" and having achieved at least some practical degree of standardization, is now approaching a point where it can call to service the great sums of capital essential to its development on a basis commensurate with its opportunities.

FROHMAN PLANS SPECIALS

Will Produce Special Features to Be Sold on State Rights Basis. Practically All Territory for "The Witching Hour" Sold

The cordial reception which has been tendered the Frohman Amusement Corporation's special release, "The Witching Hour," has led President William L. Sherrill to a realization of the fact that the independent state's right buyer, in order to uphold profitable program release, must have an extraordinary or special production to offer his exhibitor. And because of this conviction he has decided to produce photoplays embodying stories that are the product of the best literary and dramatic minds and will spare no expense in their staging.

"I was rather dubious," said Mr. Sherrill, "in the first instance, concerning the popularity of the one-hundred-dollar-a-day feature. I was not altogether convinced that the state right buyer would pay a sum commensurate with the outlay and endeavors put into an extraordinary attraction, but I am free to state that I have been more than agreeably surprised with the attitude of the state right buyers, as is evidenced by their willingness to pay according to the drawing power, all things considered, of a production.

"I have had and will steadfastly refuse to produce attractions with the drawing power centered in a sensational title. It is not altogether strange that the public has justly awakened to the fact that a sensational title means nothing in a show that runs anywhere from an hour and a quarter to two hours."

Within one week after the announcement of the Frohman Amusement Corporation's release "The Witching Hour" more than one-half of the entire world was disposed of. An attempt was made to ascertain exactly what states were sold on that production but information was refused with the statement that the only announcement that will be made will be issued by that office when there is no more territory left.

In addition to unusual drawings in the lithographs and other advertising matter, The Frohman Amusement Corporation has gotten up, as an advertising novelty to be issued with their production "The Witching Hour," a novelty stand, being the dial of a clock, which measures four feet in diameter and stands five feet, six inches high. In place of the numerals on the dial, there appear the letters of the words "Witching Hour." The hands of the clock are movable so as to show the hour of the next performance of that production.

Further assistance to the state right buyer, as well as the exhibitor, is a replica in a one-sheet, 25 inches by 35, of the various trade reviews, comments and articles in the New York daily newspapers. The idea of this sheet was that state right buyers could mail them to the various theaters and the exhibitor, in his turn, could post this sheet in the lobby of his house for the view of his patrons.

"The Greater Woman" Under Way

With characteristic Powell dispatch, the first picture featuring Marjorie Rambeau, the newly acquired Powell-Mutual star, "The Greater Woman," by Algernon Boyesen, has been put under way at the studios of the Powell Producing Corporation at College Point, Long Island, and the still pictures of the opening scenes show that this production is to be most artistically handled. Miss Rambeau photographs wonderfully, with her great, expressive eyes, her curly hair and her mobile features. Mr. Powell's genius for artistic detail is especially well portrayed in this drama of artistic life, which marks the vehicle for Marjorie Rambeau's debut in the land of screen shadows.

The clever young actress in this future Mutual productions is supported by an unusual cast



Marjorie Rambeau, [illegible] on the New York stage, as seen in "The Greater Woman," by Powell and Mutual

The Man Inside the Booth

PROJECTION DEPARTMENT, CONDUCTED BY E. C. SCOBEY

THIS department is now a permanent feature of MOTOGRAPHY. Its editor, Mr. Scobey, is secretary and treasurer of the Motion Picture Machine Operators' Local No. 194, I. A. T. S. E., and formerly associated with the Central Film Service Company of Indianapolis. The idea is to make this department just as helpful as possible to operators and exhibitors. Send your questions and problems to Mr. Scobey. He is sure to give you some valuable information. Address, MOTOGRAPHY, Chicago.

Would you advise an operator in a small town to join the Union? Don't you think it is a good thing, even if the place is small? If so, where would you advise him to join?

I would advise you by all means to join a union, no matter what craft you are following; be it operating or carrying a hod of bricks. The fact that you are operating in a small town has nothing to do with joining a union.

In your case the way you are now situated, I would advise you to write to F. G. Lemaster, general organizer, 107 West Forty-sixth street, New York, New York, and he can give you all the data you will need as to where to make application to join the local.

I certainly think that it is a good thing to be a member of a union, and I am sure that if you join you will never regret it.

I have carried a union card for the last sixteen years and I have never seen the time that I was sorry that I had a clean card to show, no matter if I was in a small town or a large city.

I judge from the way your letter reads, that you do not care to have your name or the town printed, so I am omitting it.

Motography:—As a reader of your very interesting and helpful paper, I would be pleased to have you answer a few questions on your next or future publications, which would be a great help to me and also to some other operators who are perhaps in the same fix that I am. I am running two Power's 6A machines which were purchased about two years ago. One of these machines is running perfectly and always has, but the other machine is where my question comes in. When this machine is running there is something wrong near the intermittent sprocket which causes it to make a very loud and disagreeable noise. The tension springs are both tight and seem to be O. K.; but when I hold or push the film tight up against the machine when running the noise stops and everything is all right, but I cannot determine what makes this noise constantly. If you can tell me what needs adjusting or what is the matter I will be very grateful to you. Hoping to see my answer in print soon— *Donald Pears, operator Princess Theater, Buchanan, Michigan.*

I think your whole trouble lies in the apron of your machine and I would advise you to order a new one for it at once. When ordering it ask for Power's part No. 669 and tell your supply firm to send you the new style apron.

The noise you speak of it caused from the film hitting against the apron, and you might possibly stop it by removing the apron and bending the ears out a little. I have done this in several cases but the safest way is to get a new one.

I have a 7½x8½ condensers in my lamp, 95 feet throw and am pulling 45 amp. D. C. and have got a yellow streak through my picture. Will you kindly tell me how I can remedy it?

You will find that your trouble is caused from the way you have your carbons set.

If you will refer to page 1293 of MOTOGRAPHY issued on December 9 you will find some information that will help you out on your trouble.

The editor has at hand a letter forwarded to him from Brother Tom Harminson of the Rialto Theater, Indianapolis, Indiana, and written by one of our worthy knights of the booth, who is very strong in his criticism on the setting of carbons as suggested by the editor in the issue of December 9. The writer of the letter evidently did not read the article very carefully, for he writes to the brother making the inquiry and after telling him how little other people know about setting carbons, proceeds to tell him how to set them for A. C. current and also encloses several diagrams for the same.

If he had read the question and have given it a little thought after reading it he would have realized that the brother was using D. C. current and not "A. N. C. current" (whatever kind that is. It's a new one on me).

There was an error made in the article and I am glad that the brother has called my attention to it. In setting the carbons the top carbon should be set one-eighth of an inch in the rear of the bottom one instead of one-eighth of an inch in front of it. I believe that you will find this a very satisfactory trim for either D. C. or A. C., but I cannot say just how it would work on "A. N. C."

Can you give me a table or some kind of a fixed rule for setting the shutter in regards to its position from the lens of the machine?

In setting an outside shutter to get the best results proceed as follows: First loosen the shutter screw so the shutter will move freely on the shutter shaft. Then throw the light through the machine without any film in the machine, on to the wide blade of the shutter; next open the lamp house door and with your left hand place a screw driver as near flat as possible against the rear condenser. The chances are you will see nothing on the shutter but a small streak, but if you move the shutter out on the shaft you will notice that it will focus the screw driver blade perfectly at a given point from the lens. If your throw from the lens is a long one, then the chances are the shaft will not be long enough to set the shutter at the proper distance and you will have to order an extension shaft to make it fit.

Once you get the screw driver in sharp focus on the shutter blade, tighten the shutter screw on the shaft, thread up the machine and run off a few feet of film on the screen and you will notice that a large per cent of flicker is missing from the picture.

The Power's Company are making an extension shaft for their machines but I am not sure whether any of the other companies have them on the market. It used to be the prevailing idea that the shutter ought

to be set just as near the lens to get the best results and the least flicker, and a great many machines are running under those conditions yet, but if you try out the above suggestion I don't think it will take long to convince yourself that the above rule is the proper one.

We have two machines in the booth and are using A. C. current, and we want to make a change to D. C. current. We are undecided whether to install a small generator in connection with a compensarc or a generator large enough to carry both machines. Which will give the best results and be the most economical in the long run?

I would advise you to buy an outfit large enough to carry both machines.

As long as you are going to buy a new outfit you can put in a set that will take care of both machines for nearly the same money that you can buy a small machine and a compensarc for, and you will get twice the results from it that you will get from the other outfit, and operate it at less expense.

If you will refer to page 1247 of the December 2 issue of MOTOGRAPHY you will find an article that will help you to decide to use the generator with the compensarc, but I would advise you to get the larger machine and I am sure you will be better satisfied in the long run.

NEW WALTHALL FEATURE

Kleine-Edison-Selig-Essanay Announces "The Truant Soul" Featuring Henry B. Walthall and Mary Charleson Now Ready

Kleine-Edison-Selig-Essanay announces "The Truant Soul," Henry B. Walthall's new superfeature is now ready for distribution.

This production, designed for a screen time of two hours, is a powerful drama of a hidden menace, superbly enacted by Mr. Walthall. The story was written by Victory Rousseau, the famous novelist. Mary Charleson supports Mr. Walthall. The piece was directed by Harry Beaumont.

Preceding the release of "The Truant Soul" will be an extra feature from the Essanay studios. It is "The Phantom Buccaneer," with Richard C. Travers and Gertrude Glover. The screen time is one hour, twenty.

Director Harry Beaumont is beginning work on Bryant Washburn's next feature. This is taken from the popular "Skinner's Dress Suit," in the Saturday Evening Post.

Henry B. Walthall is prepared to begin the first scenes in his latest production. The title of this offering will shortly be announced.

Essanay's General Film Service program will continue with the Black Cat features on Tuesday and the "Is Marriage Sacred?" topics on Saturday. Essanay's best players will be seen in all of these shorter productions.

Bryant Washburn is now at work in "The Girl God Made for Jones," a 33-minute Black Cat feature. Nell Craig has just completed two of them, "As In a Looking Glass" and "A Tale From the Decameron."

Five well known players compose the stock company for "Is Marriage Sacred?" They are, Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold and Thomas Commerford.

New Educational Film Concern

There is a new concern organized for the purpose of taking the gloom out of schools. The concern, which is endorsed by no less an authority on the subject than George H. Becht, Commissioner of Education for the State of Pennsylvania, intends to revolutionize the teaching of history in the schools through the medium of motion pictures.

The chief events of the country, beginning with the era of Christopher Columbus and his landing here to the present time, will be visualized on the screen, and educational institutions for the first time since the advent of motion pictures, will probably make the text books supplementary to the films in their teaching methods.

A new inflammable film that authorities say has been demonstrated to be practicable will be used. The Realkraft Film Corporation will have charge of the new movement to revolutionize the teaching methods of the country and A. Reeder Ferriday of Harrisburg, Pa., is the president.

The producing field will be looked after by George Brengle Ten Eyck, who introduced Mary Miles Minter to the picture world.

War Pictures to Be Shown

The relief of the sufferers from the great war in Europe, will be greatly aided as the result of contracts just signed by Benjamin B. Hampton, president of the General Film Company and agents representing the British War Office, Admiralty and Ministry of Munitions. By the terms of these contracts, the vast distributing facilities of the General Film Company are made available for the American Exhibition of the British official motion pictures of the war in Europe.

The entire series of films, which will continue to come from abroad until the close of the war, will be released in weekly divisions consisting of two reels of 1,000 feet each. Simultaneous distribution will be made throughout the country by the 44 exchanges of the General Film Company, 100 prints being shown at the same time. Eventually the pictures, it is hoped, will be shown in every picture theater in America.

Five Lasky Pictures for January

Six stars, Blanche Sweet, Mae Murray, Fannie Ward, Marie Doro, Anita King, and Wallace Reid, will appear in the Lasky productions on the Paramount Program during the month of January.

Miss Sweet is to star in "The Evil Eye" on January 4; Mae Murray in "A Mormon Maid" on the 11th; Fannie Ward in "Betty to the Rescue" on the 15th; Marie Doro in "Lost and Won" on the 22d; and Anita King will co-star with Wallace Reid in "Golden Fetters" on the twenty-fifth of the month.

Animals in Cub Comedies

Forthcoming releases of David Horsley's Cub Comedies will use the Bostock animal collection in addition to the regular cast of Cub comedians, headed by George Ovey.

David Horsley has accepted for immediate production a scenario, as yet unnamed, by Crane Wilbur, for a five-reel feature picture which is to be included in the series of eight five-reel productions Mr. Horsley is making with Crane Wilbur as the star.

Artcraft to Release One a Month

MARY PICKFORD TO APPEAR IN "POOR LITTLE RICH GIRL"

THE Artcraft Pictures Corporation, through its president, Walter E. Greene, announces that beginning with the new year it will inaugurate a new policy of one master-production a month. The initial production to be released under the new policy on January 8, will be Mary Pickford's second Artcraft subject, "The Pride of the Clan," produced by Maurice Tourneur, this to be followed in February by the first George M. Cohan offering "Broadway Jones."

"All of us," says President Greene, "who have a sincere concern for the motion picture of the future, have before us constantly the one ideal, that they must continually grow bigger and better. I do not use these words to denote size alone but to convey the thought that all of our plans and endeavors for the pictures of the future should be bigger and better in art, in appeal, in amusing features, in presentation, in educational qualities and also bigger and better in the way they are handled, for the fair equitable and mutual benefit of the producer exhibitor and the public.

"First of all it is my own convinction that men of ideas, executive ability and resources have never engaged in an endeavor that offered a bigger and better incentive than the motion picture art industry. The world is no longer surprised at the wonderful things we do. The public expects wonderful things all of the time from the motion picture world. There is no breaking ranks and making a camp along side the road in the progressive march of moving pictures. Its battalions never cease, its minions are continuously marking time. And it is all because this art-industry has halted this busy world and given it an amusement that now knows no limitations.



Miss Pickford in an a-peeling scene.



Eight days after the beginning of the New Year "America's Sweetheart" will appear in her latest Artcraft play, "The Pride of the Clan."

"Built as it is on an ideal, and guided and directed by men of skill, knowledge and experience in the motion picture world, Artcraft intends to make the coming year one that will attract and hold the attention of the exhibitors. The best is always the most profitable and the best selling. With this in constant view and always confident of our plan, we intend to present this year more real things and more big things than have ever before been distributed by one concern."

Mary Pickford's third Artcraft production will be an adaptation of the well known Eleanor Gates novel



and Broadway hit, "A Poor Little Rich Girl." As a novel this story became widely popular and when it was produced on the stage in a three act fantasy some three years ago it registered a big hit on Broadway at the Hudson Theater. Presented by Henry B. Harris the play enjoyed a long run and on various occasions established new records for box-office returns.

As Gwendolyn, the "poor little rich girl" who had all that money could buy but scarcely knew her parents, Mary Pickford will be afforded a role of exceptional Pickford qualities. The story tells of how Gwendolyn, who is left entirely in the care of her nurses and servants is a result of the social and business "duties" of her parents, brings about a big change in the lives of her little family. Through their little daughter the selfish parents are brought to realize that each is traveling in the wrong direction and that their goal is happiness in place of wealth.

Walter E. Greene, president of the Artcraft Pictures Corporation in announcing the third Mary Pickford subject said: "In addition to its strong heart appeal 'A Poor Little Rich Girl' offers rare opportunities for artistic effects. The limitations of visualizing the story, which were placed on the stage production and which are readily evident to the many thousands who have read the novel or seen the play are now removed through the possibilities of the screen and it is felt by many with whom I have discussed the matter, that although the success of both the book and the play has been great, the subject as presented on the screen with Mary Pickford in the title role will only now actually come into its own."

GREET INTERNATIONAL

International Celebrates Second Year of Existence and Many Notable Achievements—Extensive Advertising Campaign for "Patria"

December marks the close of the second year of existence of the International Film Service, Inc. It was incorporated on December 3, 1914, following the great success attending the production of "The Perils of Pauline." The growth of the International has been phenomenal and today it has fifteen branches in all the principal cities of the United States, besides a number of agencies through which the work of distribution is done effectively and expeditiously.

The list of achievements by this company in the two years of its existence is a notable one. Besides the "Perils of Pauline," it sponsored "The Exploits of Elaine," "The Goddess," "The Adventures of Wallingford," the serials "The Mysteries of Myra," "Beatrice Fairfax," and "Patria," soon to be released. The International has also recently released three Golden Eagle Features, "Jaffery," "The Flower of Faith." and "The Ocean Waif," besides "When My Ship Comes In," soon to be released. The company also proposes to release at stated intervals a series of "adventure" photoplays, the first of which was "The Jockey of Death."

One of the most important departments of the International is that given up to the news of the day. The news-reels formerly released by Hearst-Selig, and later by Hearst-Vitagraph, now appear under the name of the "Hearst International News Pictorial," and are released twice each week, recording in pictures all the important happenings of the world.

In addition to all this, the International releases each week what it calls a split-reel, containing a scenic or an educational feature and a cartoon by one of a large staff of famous artists.

The International also releases a fashion reel, depicting all the latest creations from Paris, London and New York, in women's apparel, with the stars in the latest Broadway theatrical productions as models.

The International has perfected arrangements for an extensive publicity campaign for its serial, "Patria," in which Mrs. Vernon Castle is starred. Twenty-five leading newspapers will publish the story in serial form, full page, half and quarter page advertisements will be used in newspapers. On the Sunday preceding the release of "Patria" all the Hearst newspapers will carry three full pages concerning "Patria." Before the campaign is closed announcements of the serial will appear in the *Cosmopolitan, Hearst's Magazine, Harper's Bazar, Good Housekeeping, Motor* and *Motor Boating.*

New Ince Plays

Dorothy Dalton soon will be seen in the first of her new type of "vampire" roles, when she is presented by Ince as the star of "The Female of the Species," a Triangle Kay-Bee play, declared to be one of the most elaborately staged subjects yet turned out by the Ince studios.

"The Female of the Species" is the forceful story of an uneven struggle waged by a beauty of Bohemia against a lily of the ballroom, with a good man's love weighed in the balance. The supporting cast includes Howard Hickman, Gertrude Glaire, Roy Laidlaw, and Agnes Harring.

To be coached by one of the most eminent attorneys of the Pacific Coast, in the art of conducting himself in the proper way professionally before the bar of justice was the privilege of Frank Keenan, during the production at Culver City, of "The Sin Ye Do."

The Cinema Club of Jacksonville, Florida, has passed a resolution urging every member of the organization to help make this city the motion picture center of the United States by advising their friends and co-workers in the north and west of the picture making possibilities in Jacksonville.



In just a minute this will be a rapidly moving picture. The car thus harnessed and manned for the filming of the chase scene in the Pallas-Paramount "A Son of Erin," in which Dustin Farnum is starred.

JEAN SOTHERN IN ART DRAMA

Second Art Drama, "Whoso Findeth a Wife," to Be Released December 27—All Star Cast in Sherrill's "The Rainbow"

Art Drama's second production will be released December 27. Jean Sothern will star in the feature entitled "Whoso Findeth a Wife," which is an adaptation of J. Wesley Putnam's novel of the same name. Supporting Miss Sothern appear Leo Delaney, Kirk Brown, William O'Neil, Ina Brooks and George Henry Trader.

Unusual publicity is to be afforded exhibitors who book this Art Drama, through the advertising campaign about to be initiated by the Macauley Company to push their photoplay edition of the novel. Arrangements have been made by the Art Dramas Company for the publication of an edition of the book which will be illustrated with still pictures from the film production.

The book created quite a sensation when it appeared, both for the author's strong opinions concerning the marriage relation, and also because he took exception to the views so widely expressed by Hall Caine in his book, "The Woman Thou Gavest Me."

In William L. Sherrill's production of "The Rainbow," a real all star cast is featured. This is composed of Dorothy Bernard, who has been a star on the legitimate stage and has also been starred in many of William Fox's photoplays.

Robert Connese is starred in the current Paramount release, "The Heart of Philip Strong," and is also one of the star cast of the Frohman Amusement Corporation's picturization of "The Witching Hour."

Jack Sherrill, who is also one of the principal players, has been featured on both the World and Pathe program. The rest of the cast is in keeping with the high calibre of the leading characters. The utmost care was taken by Ralph Dean, the director, to have all of his players in absolute conformity with the types they were to portray.

The first Art Drama production, "The Lash of Destiny" was released December 21. Gertrude McCoy plays the principal role and Duncan McRae will play opposite her. Mable Juline Scott plays the second female part in "The Lash of Destiny," and Helen Greene has the other important female role.

On January 11 the Erbograph Company will release its first Art Drama, starring Anna Q. Nilsson and Eugene Strong. The picture is called "Infidelity," and is an unusually strong morality play. Ashley Miller wrote the story of "Infidelity" and also directed the picture. For a number of years he wrote and directed features for the Edison Company.

Margarita Fischer Starts New Mutual

With an entirely new wardrobe, consisting of 21 separate and distinct gowns, all designed by her own fair hand, with as many hats, surrounded by settings and of exceptional beauty and splendor, Margarita Fischer, the charming Mutual star, has commenced work on the fourth of her Mutual Star Productions, "The Devil's Assistant." This play is to take the place of the drama, "The Light of Heaven," which was formerly announced as one of the series of six pictures featuring Miss Fischer to be released by the Mutual. It will be released fourth in the series in the place formerly accorded "A Knight at Tarquizzi," which will now be released fifth in order.

Monroe Salisbury, the well-known character actor, whose recent work as "Allesandro" in "Ramona" and the Ranger in "The Eyes of the World," have brought him into special prominence, has been selected by Mr. Pollard to play the role of "Doctor Lorenz" in "The Devil's Assistant."

Mr. Salisbury's colorful career has led him into support of Richard Mansfield, Mrs. Fiske, John Drew, Kathryn Kidder, Nance O'Neil, and many other stars of equal brilliance. Some of his splendid screen work, since 1913, has been in "The Goose Girl," "Rose of the Rancho," "The Man from Home," "The Master Mind" and "The Lamb."

SHORT SUBJECTS NEEDED

Treasurer Chase of Unicorn on Tour Discovers Exhibitors Need Short Subjects of Standard Which Unicorn Is Supplying

P. A. Chase, treasurer of the Unicorn Film Service Corporation, has been making a tour of the country and visiting the company's twenty-eight exchanges. Several interesting points were brought out most strongly on this trip and the principal one was the crying need of exhibitors for really good short subjects.

"I found," said Mr. Chase, "through the medium of conversation from a large number of exhibitors, that the Unicorn with its twenty-one reels a week, is supplying a distinct demand for short subjects both in comedies, dramas and western pictures, which hitherto has been unfulfilled, or else the exhibitor has been supplied with an inferior brand of pictures of this class.

"It is, of course, obvious that quality is just as essential to the short feature as it is to the five-reeler. Exhibitors have laid particular emphasis upon the importance of their program, and consequently the general volume of business is due to the importance of the short subjects. For instance, the short picture of poor quality has just as detrimental effect upon the box office and the exhibitor as the feature of poor quality. In fact, it is too much to say that whereas a feature may carry weight, that the general public by reason of the fact that it stars some celebrated actor or actress or is based upon a well-known book or play, the shorts subject must stand solely upon its own inherent merits.

"It is to supply just such a demand that the Unicorn Film Service Corporation entered the field. In addition to giving the exhibitors the 'Billy West Comedy Specials,' and big serial features, it is the aim and intent of President Ike Schlank, to see that the exhibitor is able to furnish a well balanced program," concluded Mr. Chase.

Dot Kelly Cartoonist

Miss Dorothy Kelly, who is co-starred with Charles Richman in Vitagraph's new fifteen-episode adventure serial, "The Secret Kingdom," is extending the field of her activities. For the Christmas issue of Columbia *Jester*, the under-graduate humorous weekly, Miss Kelly has drawn the pen-and-ink sketches which illustrate a story called, "Zip! Goes the Fillum!" The Christmas issue of the Columbia *Jester* is devoted exclusively to this industry. It is not often that we find such versatile stars.

DRESSLER-MUTUAL COMPANY

First Productions Will Be Twelve Two-Reel Pictures of "Tillie's Nightmare"—Will Distribute Through Mutual

A two million dollar corporation for the production of a series of pictures is being formed by Marie Dressler, famous star of stage comedy. These pictures will be distributed through the Mutual Film Corporation and President John R. Freuler and J. H. Dalton, husband of Miss Dressler, have just closed negotiations.



Marie Dressler.

The organization of the corporation for the production of the pictures is in the hands of Mr. Dalton, Crawford Livingston and Mr. Freuler. The plans call for a capitalization of two millions, this to give ample capital for the decidedly pretentious scale on which the Dressler studios will make these pictures for Mutual distribution.

It is understood that the first work of the "Marie Dressler Motion Picture Corporation" — which is the official name of the new concern, will be the production of twelve two-reel feature pictures based upon and under the title of "Tillie's Nightmare," the big and highly successful Marie Dressler hit in which she achieved perhaps her greatest success on the speaking stage, and presenting Miss Dressler in a part in which she is known to almost every man, woman and child in America.

This phase of the outlined activities of the new Dressler corporation and the Dressler-Mutual contracts, now drawn, are reminiscent of the Chaplin-Mutual contracts which became operative March 1. The Freuler idea of the marketing of two-reel comedies of high feature quality, with a big star and strong promotional support, appears to be working out again in the Dressler plan of twelve high quality two-reelers.

While the twelve two-reelers represent the immediate, first work of the Dressler-Mutual studios Miss Dressler has other important plans including the production of a series of special feature productions starring a number of her famous artist friends from the fields of the opera and dramatic stages. These players are American stars of international fame.

Miss Dressler brings to the pictures a powerful drawing power and a following established by a career of the successes hardly to be paralleled in the annals of the modern stage.

Over four hundred daily newspapers throughout the country will publish a series of business talks to young girls, by Alice Brady, the World film star. The series will begin about January 10 and continue until May. They are being syndicated by Harry Reichenbach's New York Press Bureau.

PARAMOUNT BUYS EXCHANGE

The Minneapolis Exchange Purchased by Parent Company—James Steele Makes Special Tour of Middle West

The Famous Players Star Feature Film Service, distributors of Paramount Pictures in Minnesota, Wisconsin, North and South Dakota, which has been operated by Bert Barnett, has been purchased by the Paramount Pictures Corporation, and will be operated in connection with other middle west exchanges.

Paramount's aim and purpose in purchasing the Minneapolis Exchange from Mr. Barnett and conduct it as it does its other exchanges, was mainly to increase the efficiency in this territory and to render the exhibitors there a far greater service than before. James Steele, treasurer of Paramount, will spend considerable time at this exchange arranging for its future betterment and inaugurating the same high class departments that are to be found in the Famous Players Film Service, Inc., in the middle west, of which Mr. Steele is president.

Prior to his leaving New York on a tour of the exchanges he said, "When we began our co-operative service for exhibitors, it was such a startling move to most of them, that they were actually sceptical about accepting our ideas and intentions and in believing that we meant what we were saying and really intended carrying out such a co-operative service. They wanted the service, to say the least. They had wanted it ever since they were in business.

"We intend to go a great deal further. No detail of any of Paramount's thousands of exhibitors' business will be too small or too large for any of our exchanges to tackle and handle. We are going to make every Paramount exhibitor in every community where Paramount Pictures are shown *THE* exhibitor in that section."

Special meetings with the executive, business, sales, promotion, publicity and advertising departments will be held at each of the exchanges during Mr. Steele's visit, and during the course of his tour he will also visit many of the exhibitors. At these meetings there will be discussed the accomplishments of Paramount during the past year and the elaborate plans for helping the exhibitors that have been inaugurated for the coming year.

Paramount's watchword for the coming year will be "Exhibitors First," and to this end the different officials of Paramount and its producing companies have planned to visit every exchange in the country and thousands of the Paramount exhibitors that they serve, and who are making a permanent success with the Paramount Program. The principle of an efficient and sincere co-operation with every phase of the exhibitor's business, which was inaugurated during 1916, and which has been elaborated upon for the coming year, will be one of the chief topics of discussion at the different meetings that will be held in the different exchanges when Mr. Steele visits them.

Director Wells is filming at Universal City a five-reel underworld drama, "The Killer."

After a year's tour as a dainty attraction on the Keith circuit of vaudeville theaters, Violet MacMillan has returned to Universal City to resume film work.

TWELVE METRO FEATURES

Metro Promises Twelve Big Features and a Serial for the First Three Months of the New Year

The Metro Pictures Corporation will start the New Year most auspiciously with an imposing list of productions. These offerings, which cover the period from January 1 to March 19, include January 1, Emily Wehlen in "Vanity," a powerful story of how a beautiful young woman was trapped by her love of finery; January 8, "A Wife by Proxy," with Mabel Taliaferro, a charming story of an Irish lass who comes to America in search of a fortune; January 15, Ethel Barrymore in "The White Raven," in which the star is seen as a dance hall girl and grand opera prima donna; January 22, Harold Lockwood and May Allison in "The Promise," the picturization of James B. Hendryx's novel; January 29, Columbia Pictures Corporation presents Lionel Barrymore in "The End of the Tour"; February 5, "The Weaker Sex," in which Mme. Petrova appears as the light-hearted, winsome daughter of an old Irishman; February 12, Frances Nelson in "One of Many," an offering that carries a profound moral; February 19, Viola Dana in "Threads of Fate," a play that is splendidly suited to her type as a star; February 26, Emmy Wehlen in "The Belle of the Season," a picturization of one of Ella Wheeler Wilcox's poems; March 5, Mme. Petrova in "The Secret of Eve," which allows the star to appear as a gypsy woman and in three other characterizations; March 12, Frances Nelson in "The Beautiful Lie," another Ella Wheeler Wilcox Poem; and March 19, Harold Lockwood and May Allison in "The Hidden Spring," from the novel of the same name.

Besides this dozen of wonderplays, Metro will have another New Year's offering to the public in its serial, "The Great Secret," with Francis X. Bushman and Beverly Bayne as stars. The serial is in fifteen chapters, each chapter consisting of two reels. More than $500,000 was spent on the production, in which 600 people took part.

A Merry Christmas to Exhibitors

William L. Sherry, president of the William L. Sherry Feature Film Co. and vice-president of the Paramount Pictures Corporation, has wished over 1,000,000 people in the state of New York a Merry Christmas and a Happy New Year. He has accomplished this by the use of a Christmas slide which he sent to every Paramount theater in the state to be run the week before Christmas. Mr. Sherry was desirous of extending his good wishes to the public at large who witness Paramount pictures as well as the patrons of his exchange who ran the Program in their theaters.

The Sherry Exchange serves approximately 400 theaters in the state of New York, each one catering to an average of 1,000 people nightly.

Re-Named Fairbanks Play

"The Americano" is the final title for the Douglas Fairbanks, Triangle Fine Arts comedy drama which has heretofore been known as "The Pet of Paragonia." Alma Reubens plays the leading feminine role opposite to Fairbanks. The supporting cast includes Spottiswoode Aitken, Tote du Crow, Carl Stockdale, Charlie Stevens and Lillian Langdon.

The scenario for "The Americano" was written by Anita Loos based on the novel "Blaze Derringer," by Eugene P. Lyle, Jr.

EXTENSIVE ADVERTISING

Magazine Advertising in Twenty-Five Publications One of Many Aids to Exhibitor Showing "Seven Deadly Sins"

McClure Pictures, Inc., has announced the details of the campaign of magazine advertising that will be one of the many publicity aids for the exhibitor who books the "Seven Deadly Sins," the McClure series of



The lithe and lissome Ann Murdock in "Envy," first of McClure's "Seven Deadly Sins" series.

seven five-reel features that is to be released by Superpictures, Inc., through the Triangle exchanges.

The fiction story of the "Seven Deadly Sins" is now running in *The Ladies' World*, which has a sworn circulation of more than a million copies each month. Twenty-four other magazines of national circulation will carry large displays heralding the "Seven Deadly Sins." The total sworn circulation of the twenty-five magazines used for advertising the "Seven Deadly Sins" is 11,421,100 copies of each issue.

Estimating that each copy is read by five persons, the total circulation of "Seven Deadly Sins" displays will be more than fifty million.

The magazine advertising campaign will extend over January, February, March and April.

The weeklies in which the "Seven Deadly Sins" will be advertised are *Colliers, Leslie's* and *Judge*.

The monthly periodicals on the list include *The Ladies' World, McClure's, Pictorial Review, People's Home Journal, Today's, Metropolitan, Motion Picture Magazine, Motion Picture Classic, Photoplay, Picture-play, Film Fun, Modern Priscilla, McCall's, Munsey's, Mother's Magazine, Sunset, Argosy, Ainslie's, Popular, Smith's, Vogue* and *Vanity Fair*.

Besides the magazine campaign thousands of lines of advertising will be carried in the daily newspapers throughout the country.

In order to test the interest in the "Seven Deadly Sins," coupons are being inserted in many of the magazine advertisements. These call for a Shirley Mason souvenir and are to be filled out by motion picture fans who want to see the "Seven Deadly Sins." Although this coupon has appeared thus far only in *The Ladies' World,* nearly 100,000 motion picture patrons have sent them in, each one naming the theater in his home town in which he wants the series to be shown.

NEW METHODS IN FOXFILMS

William Fox Succeeded in Giving the Comedy Loving Public "Something Different" in Foxfilms

William Fox has tried to introduce that elusive "something different" into his new series of comedy pictures, the Foxfilm comedies and some brand new methods of laugh productions have been resorted to. Camera trickery, mechanical effects and disregard for life and limb on an unusual scale characterize every one of the forthcoming fifty-two releases.

Here are a few examples of screen comedy of the modern school selected at random from some of Mr. Fox's new offerings:

Thousands of gallons of water is released from a broken gravity tank on the roof of a hotel and sweeps like a young Niagara down through the building and out into the street. Every piece of furniture and every human being in the six sets that are wrecked is swept along in the rush of water. The carrying away of a huge banquet table at which are seated fifty guests in evening clothes, comes as the startling climax.

In another picture an entire village is submerged by a cloudburst. A hundred or more dwelling houses and business places are inundated, the water in the streets extending to the roofs of the structures. It is no miniature set. The main village street with all its activities is shown close-up.

Another early release features a unique race effect. The leading comedian in the guise of a Marathon runner is shown passing a bird in full flight and an automobile traveling at a high rate of speed.

One of the biggest "chases" ever shown in pictures is the feature of a Foxfilm comedy soon to be released. A gang of crooks on a handcar is pursued by officers on a locomotive, motorcycle, automobile and police launch. All are shown in action at once. The climax comes when the crooks, deserting the handcar, board an electric engine which tears its way through a courthouse wall and into a courtroom.

These are just a few of the remarkable effects shown in Foxfilm comedies and Mr. Fox intends that all future comedy releases will contain features equally distinctive.

"The Crisis" Opens

Harry A. Sherman, president of the Sherman-Elliott Company, started "The Crisis" with four initial companies opening at Minneapolis, Denver, Omaha, and Portland, Oregon, on December 24. These companies will be supplemented by others just as soon as the territory now being covered by the various "Birth of a Nation" and "Ramona" companies is clear. A private showing of "The Crisis" with a symphony orchestra accompaniment of forty was given December 22 at the Lyric Theater, Minneapolis, for Governor Burnquist of Minnesota and his staff, Mayor Van Lear and other notables.

Big Universal Thefts Run Down

Every day new developments are found by investigators in the employ of the Universal Film Manufacturing Company, who are ferreting out the wholesale thefts of feature films which probably will cost that concern more than $50,000. It is likely, it is said at the New York Universal offices, that the losses will be more than $75,000. One thief who has been caught had changed all the subtitles of the stolen reels into Spanish in order to sell them in Cuba and South America.

Robert Harron in New One

Robert Harron is being featured in the Triangle Fine Arts production, "The Bad Boy." Harron plays the role of a boy who starts out to be a leader of the "Slouchy Seven," a gang of youngsters who almost demoralize an eastern village. Harron as the leader plays pranks on the town constable, the village doctor, school teachers, ministers and others who are supposed to be the natural enemies of the healthy "young American."

Director Lynn C. Reynolds has under production at Universal City a five-reel sea drama, "The Cruise of the Alden Besse."



At the left is Amy Veronne, one of the attractions in the new [illegible]

Francelia Billington Joins Mutual

Announcement is made by Samuel S. Hutchinson, president of the American Film Company, Inc., of the signing of a contract with Francelia Billington, one of the most brilliant young film actresses of today, to appear in a series of dramatic productions in support of and opposite William Russell.



Miss Francelia Billington, the latest planet annexed by Mutual.

Mr. Russell is already engaged in studying over several new plays in which he and Miss Billington are to appear.

The negotiations with Miss Billington have been under way for some time and they have now been completed. Mr. Hutchinson has just returned from California, where he held the final conference with Miss Billington, which resulted in her signing the American contract.

The engagement of this clever artiste is merely another evidence of the forward policy adopted by President John R. Freuler of the Mutual Film Corporation, which is being carried out by the various allied producing organizations in their arrangements for future productions.

"Miss Billington is an undoubted acquisition," said Mr. Hutchinson. "She is a thoroughly capable actress of the type so tremendously valuable in motion picture work. She is a splendid athlete all round, a swimmer, a crack shot, an experienced chauffeuse and a horsewoman than whom there is probably no better in the country.

"The engagement of Miss Billington is, of course, in precise accord with our new policy of only the biggest stars for American-Mutual productions. I do not see how we could have improved on our recent acquisitions.

"Announcement will be made shortly of the new plays in which Mr. Russell and Miss Billington will appear. These will include some new dramas of which no mention has as yet been made, their acceptance having been made contingent on the approval of the two stars who are now looking the manuscripts over."

Ince Working on New Spectacle

It is announced by one of the officials of the Harper Film Corporation, which is exploiting Thomas Ince's production of "Civilization," that Mr. Ince has been working for some time on a production which will equal this great spectacle. As a matter of fact, the production was started before "Civilization" was completed. The music for the new production is partly written and some portions of the picture have actually been projected for private inspection. The title, the theater, and the date of the presentation are also approximately known.

No definite information as to the theme of the new Ince drama is yet given out for fear that rival producers would imitate it. The people whom Mr. Ince has around him are tried and trusted employes who do not betray confidences.

"Nowadays," said the official mentioned, "there is so much importance attached to the theme of a motion picture spectacle; the theme as distinct from the title and the author's name; that secrecy is essential if success is to be achieved."

"Rainbow" Jan. 4

William L. Sherrill, the president of the William L. Sherrill Feature Corporation, one of the producers of the Art Dramas program, expressed himself as being highly satisfied by the picturization of "The Rainbow," which is to be the Art Drama release of January 4, 1917.

It was constructed by A. E. Thomas, and the success of its original production as a play on the legitimate stage proved how well the playwright knew his public.

Dorothy Bernard plays the leading role in "The Rainbow." In her support are seen Robert Conness, who is also being starred on another program, and Jack Sherrill.

Robert T. Kane has closed a deal with Del Clawson for the world's rights to a spectacular psychological drama, "The Garden of Knowledge," staged in Los Angeles by a number of film men.



"The Little Yank," with Dorothy Gish, and "Jim Bludsoe," two quaint and powerful new Triangle dramas.

Current Releases Reviewed

"The Truant Soul"

Eight Reel Essany K-E-S-E Drama Released December 25. Reviewed by Genevieve Harris

HENRY B. WALTHALL is starred in this picturization of Victor Rousseau's novel, which is one of the most remarkable photodramas ever presented. In point of view of acting, story, direction and photography, the feature is one to arouse a critic's enthusiasm. The leading role is worthy the genius of



"Come one step nearer and I'll destroy the phials."

Walthall, and anyone who doubts that Walthall possesses genius will doubt no longer after seeing him in the role of Dr. Lancaster. This characterization is contained in a story which may be truly described as intensely interesting throughout its entire eight reels.

In character, the play is out of the ordinary, with a mystery plot, and situations weird and morbid, but so skillfully presented that the viewer is held fascinated, thrilled, throughout the entire story. Having been swayed by the force of the drama, one is interested in analyzing the means by which the effect was produced. The big points stand out obviously: the power of the Walthall acting, the interest and novelty of the plot, the thrilling situations. But these are given their full value by the fineness of the entire production. There are no false notes. Mary Charleson does not require the extraordinary ability of Walthall to play the leading woman's role, but had her depiction of Joan Wentworth not been exactly right, the entire play would have been weakened. She was well chosen for the exacting role of the nurse and although only an unusual woman would or could do what Joan Wentworth did, Miss Charleson never for a moment during the play allows one to judge her role improbable. The supporting cast is equally competent, Patrick Calhoun doing the best work of his career as the evil and mysterious secretary, and Anna Mae Walthall, Mary Parkyn and C. K. Haupt well cast as Mrs. Dana, Mrs. Fraser and Dr. Jenkins.

Harry Beaumont directed the play, and his methods are worthy of praise in every particular. He has made of the picture a real screen triumph in that the acting and the big scenes are those which do not require speech. Dr. Lancaster's battle against his craving for the drug alone during the night, the shock of his return more depraved than before, and the startling entrance of the real Dr. Lancaster, are examples of situations the screen portrays best. Then, for good measure, there is a remarkable trick of photography in which Walthall, playing a double role, apparently struggles with himself.

The majority of audiences will be thrilled by the play. There are some patrons who will judge the situations too gruesome, perhaps, but everyone who likes a mystery story, uncanny and "creepy," and that includes most of us, and all who like a strong, psychological drama, will like the play, and those who don't like the theme will still admire its production.

One technical point deserving mention is the handling of the conversation in subtitles. These are run across the scenes themselves in a way much more effective than the usual abrupt change from a tense scene to a paragraph of printed words.

The Story: Dr. Lancaster is introduced as a brilliant surgeon, who is secretly addicted to drugs and leads a most profligate life. A young nurse, assisting him at an operation, meets his disapproval and is discharged. She goes to him to beg a second trial and, while refusing her request, he asks her to undertake a special case at a sanitarium in the hills. She agrees, in spite of the warning of the doctor's secretary.

She goes to the supposed sanatarium and finds that the original institution had burned and that a single patient, an insane woman, is being cared for in a farm house. There is an air of mystery about the whole affair which is heightened by the presence there of Dr. Lancaster's secretary.

Late that night the patient arrives, Dr. Lancaster himself. Then follows a thrilling period during which the nurse works with the doctor to conquer his drug craving. And always the secretary tries to drag back the doctor to his old bondage. Then the secretary is discharged, and the battle is nearly won. The test comes one night when Lancaster, in possession of the morphine, overcomes the temptation to use it. That night the insane woman, Mrs. Dana, attacks Joan and the doctor saves the life of the girl.

Dr. Lancaster is cured and wins the love of Joan. Then comes a telegram calling him back to the city hospital. He goes, and when he comes back to the hills, the evil secretary is with him, and he is in a state of intoxication more horrible than his periods under the drug influence. Joan is terrified but even then is willing to continue her aid. But whereas she had always been safe with the doctor before, she now is forced to defend herself with a gun. And then the real doctor, the one who had been cured, walks in on the scene. The horrible creature who came with the secretary was his half-brother, the one who had originally lead him to use drugs. The secretary and the half-brother, in a last evil effort, burn the sanatorium, and are caught in their own trap and die. Dr. Lancaster saves Joan, and together they plan to continue their work in a new sanitarium built in the hills.

"The Foolish Virgin"

Selznick Pictures from Thomas Dixon's Story. Features Clara Kimball Young.

CLARA KIMBALL YOUNG, interpreting the part of a romantic girl in Thomas Dixon's story, who marries without sufficient investigation into her lover's affairs, is the picture's greatest attraction. It could not be otherwise with a player of her popularity and power granted that the player is not actually belittled by the story. This remarkable actress always gives a lustre to her pictures that leads them into the land of popularity.

In the case of "The Foolish Virgin," however, the story



Clara Kimball Young in "The Foolish Virgin."

is a strong one, crammed with material and holding the interest with continuity. It is also a human story, painting vivid pictures of the unvarnished disappointments and miseries

seen in life. It apportions to the star a good number of dramatic scenes, keeping her well in the front. Stripping the story of its unique developments reveals a theme not especially original, but then, nobody is going to bother about this when the underlying theme is brought out under new circumstances.

A very remarkable thing about this latest Young picture is the attention given to detail in the sets by Director Albert Capellani. He was also concerned with bringing out the different phases of the story in strong relief. In one place a costly set was erected for no other purpose than establishing through a short flash the heroine's foolish romantic nature. This was one of her day-dreams visualizing an encounter between two knights of old for her hand. The star was fortunate in having a director well versed in knowledge of screen effects, and one who knows the great value of pictorial originality.

The different types in the cast are splendid and the acting is of an entirely commendable quality. Conway Tearle had the leading male role, which he acts with conviction. Paul Capellani and Sheridan Tansey also have important parts. Others were William Welsh, Marie Lines, Agnes Mapes, Edward Elkas and Jacqueline Morphange.

A sketch of the story is as follows: Mary, a romantic school teacher, marries a man of whose affairs, past or present, she is blissfully ignorant. They both go to the Virginia mountains where Jim's Mother, made a miserable old hag by adversity, is living alone. While the young couple is stopping overnight at her cabin the wife learns for the first time that her husband is a thief—a revelation which is also a good deal of a surprise to the audience. Jim's loot works on the miserliness of the old woman, who does not dream that the man she is sheltering is her son. A scene of dramatic power is that in which she, in the still of the night, stabs the sleeping Jim, learning afterwards from Mary his identity.

Mary, believing her husband dead, is taken into the home of a kind doctor. The latter, however, knows of Jim's recovery and his departure for a region where he intends to make good. A lapse of a few years shows Mary and the doctor who has protected her and her child about to answer the call of love. But on the return of the prosperous Jim, the doctor acts heroically and departs, leaving the little family alone.

"Marriage a La Carte"

Adaptation of "Marrying Money," by Peerless World. Reviewed by Geo. W. Graves.

THE innumerable admirers of Clara Kimball Young are due for a pleasant surprise when the World Film Company releases this vehicle of their former star, the role assumed by the screen favorite being widely at variance from the usual dramatic parts in which they have been accustomed to seeing Miss Young appear. It is rather difficult to distinctly classify the type of picture play, directed by James Young, which has been screened from the book entitled "Marrying Money." Bordering at all times on good, old fashioned farce comedy, it still retains an element of legitimacy raising it out of the commonplace, without sacrificing any of its truly fine entertainment qualities.

The film has been given a most artistic production, with beautifully constructed sets and a series of superb outdoor views, creating an atmosphere necessary for the proper telling of the story.

In the role of a hoydenish young lady, over-brimming with high spirits and the honest joy of living, Miss Young literally romps through five reels of fun, which at times becomes fast and furious. The much used idea of mistaken identity furnishes the basis for the play, and the complications arising therefrom form themselves into situations intended solely for laughing purposes. The picture moves with commendable speed throughout, and as a suitable comedy vehicle for Miss Young is a distinct success. It is light to the point of frothiness, and a welcome relief from the usual melodramatic five-reel offering. Possessing a distinct appeal in its breezy and unconventional story, and presenting the star, as it does, in a role entirely away from her routine characterizations, "Marriage A La Carte" should prove an excellent addition to any showman's program and hailed with delight by Miss Young's legion of followers. Chester Barnett and William W. Jefferson lend able support to the star, and the balance of the cast is adequate.

Pampered Mildred Niles is urged by her wealthy parents to marry nobility in the form of brainless Count de Castellanini, who offers so much diversion to the fun-loving girl. Theodore Vandeveer, a penniless young lawyer, is left but $2,000 when his millionaire uncle dies, Archibald Vandeveer, his foppish cousin receiving the bulk of the money. With his pal, Jim Sweeney, Theodore goes to a fashionable watering resort, determined to "grab" one of the rich and eligible girls for a wife. Mildred picks out the same place to do her summering. Between the light-hearted and happy-go-lucky pair an instant friendship springs up, while the Count runs around in circles endeavoring to impress the carefree Mildred with the depths of his devotion. The flirtatious Mildred finds that at last she has really fallen in love, while Theodore, desperately enamored of the beautiful heiress, hesitates to speak, fearful lest she feel it is the money, and not the girl, which he craves. One day Mildred is amazed when her mother conveys the information that papa has failed, and it is up to her to immediately marry the supposedly wealthy Theodore to retrieve the family fortunes. At first she objects, but being overruled, plans an elopment with the penniless lawyer. As the two depart in an auto, the real Vandeveer heir arrives, the mistake is discovered and a frantic pursuit ensues, but to no purpose. On their runaway honeymoon, the pair who thought each had married money, discover to their relief, the real conditions and are planning how to pay for their dinner when a letter arrives, apprising Theodore of the fact that a codicil of his uncle's will provides a million dollars after his marriage.

"The Twinkler"

William Russell-American Five-Reel Drama Released December 21. Reviewed by Genevieve Harris

THE author of this story, Henry LeVerage, is a Sing-Sing convict and has gathered the material for his play from his own experiences. His hero is an ex-convict, "The Twinkler," and all the personages in the story are underworld characters. This



The rescue of "The Rose."

type of story has a definite appeal to certain audiences, and of its class it is one of the best. Swift action, suspense, thrills and clever twists of plot characterize it throughout. It will hold the close attention of an audience from the first to the last scene.

While there are many things about the production to commend, it can be summarized as an underworld story with the good points of such pictures accentuated and the objectionable features eliminated. It is the sort of picture an exhibitor can show confidently to those who like thrill and action, hairbreadth escapes, and on the other hand it will offend no one.

The leading characters are sympathetic and are well played. Russell has a fitting and interesting role in Bob Stephany, "The Twinkler," an ex-convict who tries to "go straight." Charlotte Burton plays "The Rose," whom "The Twinkler" loves. William Carrol and Clarence Burton are well cast as the girl's father and the political boss. William Spencer, Robert Klein and Orinel Barney have important roles. The "types" introduced into the picture are realistic.

The Story: Just before he is released from prison for theft, Bob Stephany, "The Twinkler," saves the life of one of the convicts, a "trusty" who has charge of the dynamo room. The man promises some day to repay.

Bob is in love with Rose, the daughter of a crook, but she makes him promise to give up his evil habits. For some time Bob "goes straight," although against difficulties for the "boss"

makes things hard for him. He submits to blackmail and keeps his job. Then the boss becomes infatuated with Rose. At a dance hall, Bob and her father save Rose from the too violent attentions of the boss, and as a result all are placed in danger.

Rose is brought to the boss' office by means of a note from Bob. Then Bob is placed under arrest and Rose left at the mercy of the boss. Her father, who has followed them, shoots the man and Rose is accused of the crime. To escape, the father goes to another town and is thrown into prison for a small offense. Unknown to him, Rose is sentenced to die for the murder of the boss. When almost too late, he learns of the situation and confesses. The governor issues a pardon to the girl and sends his secretary with it to the prison. There is a terrible storm that night and telegraphic communications are destroyed. Bob travels to the prison on the train with the secretary, whom he does not recognize. He yields to temptation and steals the man's purse, then leaps from the train. Then to his horror, he finds he has stolen the pardon for Rose. He is unable to reach the prison before the hour set for the execution. The secretary is unable to prove his identity, and Rose's life would have been lost had not the "trusty," whose life Bob had saved, learning that Bob and Rose were engaged, put the dynamo out of order so that the execution was delayed. So the pardon arrives in time. Bob had been punished sufficiently for his crime and is released, thoroughly reformed.

"The Stolen Triumph"

Metro-Rolfe Drama in Five-Reels Released December 11. Reviewed by George W. Graves

"THE Stolen Triumph," the scenario for which was written by Julius Steer and Maxwell Karger, tells a sad tale about a desperately poor, impractical playwright whose work is stolen by a prosperous theatrical manager, an act whose meanness has double force because of the open honesty and



"The new plan is so much like mine I can't understand it."

helplessness of the writer. On returning from the theater at which his stolen play was shown, Rowley communicates the dismal news to his sick wife, who dies of heart-sick fatigue and lack of nourishment. Insane at the loss of his wife, Rowley attempts to drown himself and is reported dead. The tragic story of his death makes Hunt, the thief, repent of his sin, and, by way of a small reparation, he takes Rowley's little son into his home and gives him every opportunity for success.

Fifteen years later Rowley, Jr., and the thief's daughter are engaged. Rowley, who still lives, a demented "wanderer on the face of the earth," returns, is shocked back into his right mind, and all ends happily, with the old playwright's declining years to be spent in the rightful enjoyment of the fruits of his labors.

The dominant note of this picture is mournfulness. Both limitation and injustice are dwelt upon morbidly and at length, without any truly dramatic reasons for the excess. The action in the first reels of the picture was very bad, but it became better toward the end. There were not very many tense situations. Direction, in the hands of David Thompson, was fair, and the acting was uniformly good.

Julius Steger was very well suited to the leading part, getting as much out of it as possible. His wife, (Clara Blandick) was a beautiful character. The serenity of their household, even in the face of poverty, was an inspiring piece in the picture. Harry Burkhardt had the part of the thief, while Clara Whipple was his wife. Marie Reichardt made an exceedingly amiable landlady. Others in the cast were Raye Dean and Edward Kenney.

"Three of Many"

Triangle-Kay Bee Drama Released December 23. Reviewed by George W. Graves

CLARA WILLIAMS is charming and convincing as Nina Antinni, in this story dealing with brutality superinduced by war, which is nearly strong enough to choke a lasting triangular friendship. The story, by C. Gardner Sullivan, was constructed on simple lines. Without overmuch in action it shows how three young people, welded together in friendship while companions at a Harlem boarding house, are called to the battlefields in Europe. One of the three is Nina Antinni, an Italian maid, with whom the two men, one an Austrian and the other an Italian, have fallen in love. The latter, Paul, is the successful suitor, although the friendship of the three is too pure to allow jealousy to creep in.

The scene shifts to Europe, where Nina has become an army nurse. First she meets her lover and receives a terrible shock at his brutality—a quality which has been nurtured in the strife and which shuts out all else. Later, when the Austrian army takes possession of the town in which she has been forced to stay, she meets Emil, whose heart has been hardened in the same degree as Paul's, supervising the shooting of the enemy's spies by his firing squad without an atom of pity.

Emil, realizing he has his former refused sweetheart in his power, resolves to take advantage of the fact. Entering Nina's room with the intention of overcoming her, he meets with nothing but friendly love and purity in the mind of the girl. In this powerful scene the man's bestiality is gradually overcome through Nina's exerting all her womanly virtue to counteract his wicked intentions. This she does by painting before him pictures of the past and making him realize the sacredness of their friendship. Later on, Paul's victorious army returns, friendship overcomes race hatred, and Emil is aided in making an escape.

One thing about the story does not quite convince—the extreme hatred represented to exist between individuals of one army for those of another, since actual conditions are different. It is also hard to conceive of a state of mind so callous as that shown by both the men the first time they meet Nina in Europe. We cannot help but believe that war brings out the better traits in men more than absolute, primitive animality.

Charles Gunn and George Fisher vie with each other for the honors of acting in the male roles, but Clara Williams does finer work than either. In that scene where she is subduing the Austrian's depraved sense, Miss Williams does an exceptional bit of portrayal. With few exceptions Reginald Barker directed the picture in praiseworthy style. "Three of Many" makes a good offering for presentation in all houses, but it is not an exceptional picture in any way, nor is the action lively enough to keep some restless people still

The Week's Selig Plays

Two Short Length Releases on General Program. Reviewed by Genevieve Harris

"THE FIVE FRANC PIECE." This two-reeler, made some time ago, has a theme which would be more skillfully handled in any present-day picture. The uniting in the story of events in Napoleonic days and at the present time gives a romantic flavor to the story which is not very convincing but which will serve to entertain some audiences. Written by Myles D. Savelle and directed by F. J. Crandon, it begins with a scene in the French court when Napoleon, in order to popularize a new denomination of coin, announces that he will place an order for one million francs in one of the coins. Then the story comes down to modern times when the grandson of one of the nobles has invented a device for the control by wireless of torpedo boats and is seeking capital to finance his invention. In a dream, his attention is called to a five-franc piece, which is an heirloom in the family. Later his fiancee reads an article in a newspaper recalling the lucky coin and the fact that the order, if found, still holds good

The edges of the old French coin are filed and it is found to contain the order.

The picture is released on December 18.

"THE MAN HE MIGHT HAVE BEEN." This one reel picture was written by Hettie Gray Baker and directed by Burton L. Kink. It is released on December 23. It is rather a sermon than a story and is amateurishly done. It will appeal to audiences who like a moralizing strain in their stories. It shows the reverie of a tramp who remembers the sort of a child he was and the kind of a man he might have been. Instead, he had yielded to his love for liquor and had become an outcast. The story ends with his return to his family, who decide to give him another chance.

"A Golden Thought"

Two Reel Selig Western Play Released December 25. Reviewed by Genevieve Harris

THE title has very little to do with the play, which is a western picture written by J. A. Lacy, and directed by and featuring Tom Mix. It is punctuated by daring rides and other thrills and is of the usual standard of Tom Mix plays. It will go well among picture patrons who like westerns. The cast of players is the one which usually supports Mix. Victoria Forde has the role of Bess Jackson, the beautiful faro bank dealer in a western resort. Sid Jordan is the villain of the play and creates much excitement. He is shot by the pursuing sheriff and does a spectacular fall from his galloping horse. Pat Chrisman, Barney Furey and Lily Clark have important roles.

The Story: Tom Daton, deputy marshal, comes to Chico on the trail of a band of outlaws. He falls in love with Bess, faro dealer in a gambling resort, and arouses the jealousy of Doc Breede, outlaw. Breede plots to kill Tom, putting the suspicion of guilt upon a stranger from the city. But another man is killed by mistake and Tom proves Breede the guilty one. He tries to escape but is killed. Tom marries Bess.

New Fox Comedies

Two Fox Films, "Social Pirates," and "Chased Into Love." Reviewed by George W. Graves

EXCELLENT quality of slapstick and original methods of putting it over with ludicrous effect are characteristic of the first two Foxfilm Comedies, "Social Pirates," released January 1, and "Chased into Love," released January 8. As these dates indicate, Foxfilm Comedies will be available to the exhibitor once a week. According to publicity pertaining to these comedies, they are to be a kind of half-in-half of "polite" comedy and slapstick. The first two, however, are mainly of the full-of-pep slapstick variety, and many known tricks and many undiscovered ones have been diligently applied by the directors to the end that the comedy business goes over with a rush. In "Social Pirates" certainly there is no doubt about the rush, for a house-full of people are rushed through a number of floors by a veritable torrent of water coming from a water tower on the roof. Not only are these people carried out of their dwelling by the river of water, but they are impelled by it through a street, down a long pipe and finally to the sea. What river the director diverted from its course to provide the water for this stunt, or where the flood came from will be something to perplex the spectators. Probably it is chargeable to our old friend, trick photography.

Some more trick photography, or, more exactly, trick direction, is seen in the second picture, which is better than the first in regard to steadily sustained action. Its story is also better. Here a racing car going at a lively pace is shown being outclassed by a number of men on foot. The use of moving scenery, foot-tread, etc., result in a ludicrous effect.

"Social Pirates" has to do with some bold robbery at a fashionable ball. The thieves are finally detected and pursued to the roof of the building. Then comes the deluge when the water-tower collapses and the house-full of people are washed, along with furniture, etc., to regions unknown. When the voyage finally comes to an end, the half-drowned and repentant thieves hand over the valuables to their respective owners. Charles Arling handled the featured part well. He was supported by Bill Hauber, Martin Kinney, Annette De Foe, Frank Alexander, Olive Bruce and Amy Jerome. The picture was rather slow about getting under way—but it got under way.

"Chased into Love" lists a long chain of misfortunes which occur while a desperate lover is in quest of a marriage license. A good reason for his being desperate is that the marriage must come off by "two o'clock," or there is no inheritance. This picture is a lively succession of comedy incidents from start to finish. Hank Mann, of the "Walrus" school of slap-stick comedians, is featured. He is very fine throughout. Carmen Phillips is the bride, while John Lancaster, Joe Lee, and Charles Arling make up the support.

"The Right Direction"

Pallas-Paramount Offering in Five Parts, Released December 21. Reviewed by George Graves

THIS attractive offering truly travels in "the right direction" to bring joy to the hearts of fans who are gasping for a respite from the many superheated, mind-fatiguing dramas of the day and who welcome something of a lighter style. Because of this free, light construction, the picture is as winsome as its star—Vivian Martin. "The Right Direction" is a simple, almost foolish tale, which relies on the personality of the star, a certain amount of the pathetic, and a good deal of the humorous for its effect.

Vivian Martin is a most beautiful and pathetic figure, optimistic nevertheless, in the role of Polly Eccles, a waif of the New York slums, who is left to battle with the world alone—not counting "Billy Boy," her young brother, and Rags, a forlorn



Keen bit of "human nature stuff" in "The Right Direction."

dog of the "window washer" type. She recollects that the doctor has talked about the efficacy of California climate to work a complete cure for her little brother, so, piling "Billy Boy" into a dilapidated baby carriage as packing for an odd assortment of worldly goods, she, ignorant of geography, sets out for California on foot. The three pals (counting the dog) fall in with a band of tramps, Polly learning from them the art of jumping freights. But the girl is not adept enough at this art to prevent herself and her pals from nearly starving in the locked car farther along the road. From this uncomfortable position they all are saved by Kirk Drummond, a college chap who is en route to California in his auto.

The remainder of the trip is made light for the four travelers by the speedy car. But when Kirk arrives, his father unnaturally disbelieves his innocence and condemns him for his episode with the girl. Polly obtains work, but loses it through the influence of the angry father, Drummond. When it comes time for things to straighten out, however, Polly and the dog rescue the old man from death at the hands of the strikers at his mine, and so all ends well, with Kirk returning from college to find Polly and "Billy Boy" dwellers in his grateful father's house. In the saving of old Drummond's life, Rags, the dog, has been blown sky high by dynamite. Coming as it does, a most amusing touch is applied to the finish by showing a large granite monument erected "to the memory of Rags," inscribed with a fitting epitaph. The hugeness of the monument erected to the insignificant pup is calculated to hit most people's funny bones.

Colin Chase is the right type for the ardent, fun-loving college chap, and he registers effective all that it is needful for him to register in the limited number of scenes in which he figures. Alfred Hollingsworth, too, is good as the tramp, "Big Bill," who casts his lot for a while with the young adven-

turers, and Baby Jack White is as interesting as it would be possible for him to be without the aid of another child player.

"The Right Direction" is something the exhibitor cannot afford to overlook in the way of giving his audience a diversion. True, it may not be what the people want as steady diet, but it is an absolute change from the regular run of melodramas, problem plays, detective dramas, etc. The picture is very much the right thing for a children's matinee.

"Dancing with Folly"

Second in Essanay Series, "Is Marriage Sacred?" Reviewed by Genevieve Harris

AS in the first number of the series, the plot chosen for a story to throw light on the query, "Is Marriage Sacred," is an ordinary one and seemingly of little significance. We have seen similar situations presented before under the guise of melodramas, rather than problems to be solved. However, with their attention called to this particular phase of the matter, perhaps audiences may find something new in old material.

A competent and pleasing cast of players interprets the stories. In prominent roles are Marguerite Clayton, Edward Arnold, Sydney Ainsworth, Lillian Drew and Thomas Commerford. The play is developed and the characters portrayed



Drummond learns of his wife's experience.

clearly and effectively, though conventionally. The offering will doubtless be completely satisfactory to the average audience.

The play is released December 23. It requires 32 minutes screen time.

The Story: Enoch Drummond, scientist, is forced by the terms of his uncle's will to marry before he can inherit his fortune. He marries Alice, for whom he cares little but who loves him. After their marriage, Alice is unhappy and goes in for society. She is kidnapped by a society crook who seeks blackmail. The incident awakens the husband to the fact that as a companion for his bride he has scarcely been a success and that this has driven her to seek dangerous companions. He determines to reform.

"The Battle of Life"

Five-Reel Fox Picture Released December 11. Reviewed by Genevieve Harris

GLADYS COBURN is introduced to motion picture patrons in this feature and proves a very acceptable player. Art Acord, best known for his cowboy roles, has the leading man's role. This is his first appearance in Fox features. The role he plays is not his usual kind but he enacts it very well, and is well suited to its requirements.

The drama, which James Vincent directed from a story by James R. Garey, fits into the "underworld story" type, but it is very sympathetically presented and will make an appeal to audiences generally. The struggles of the young people against their criminal environment arouse both sympathy and interest. Their story is well presented, beautifully photographed and competently acted. Touches of humor lighten the story.

The Story: Mary Boland (Gladys Coburn) is the daughter of a thief. She rebels against her environment when she realizes that her little brother will grow up a thief. She is in love with her fathers' young partner, Dave (Art Acord), but she leaves her old life and becomes a servant in a wealthy home. Her father robs the house and is shot. Mary loses her position but gets another. She influences Dave to reform. Dave, after much difficulty, is able to enter an honest profession and the two are married. However, their old associations work against them and Dave, in a quarrel, accidentally kills a man. When it seems that he will be accused and convicted of murder, the wife of the man, out of sympathy for the young people, tells the truth and Dave is freed.

"The Phantom Buccaneer"

Essanay Five-Reel Drama Released December 18. Reviewed by Genevieve Harris

AN adventure story, in which Richard Travers plays a dual role, is this release through the Kleine-Edison-Selig-Essanay service. J. Charles Hayden directed it from a story by Victor Bridges. It is an entertaining play which, while it will arouse no unusual enthusiasm, holds the attention well. It is presented in a light, semi-humorous fashion. Gertrude Glover makes her first appearance in feature pictures, and plays the role of the Spanish girl pleasingly. Others in the cast are Thurlow Brewer, R. P. Thompson, Carroll C. James, Arthur W. Bates and Ethel Davis. The acting is good, the photography also. The double exposure scenes are well handled.

The Story: In South America, Stuart Northcote, a London adventurer, kills the president of one of the republics. When he returns home, he is followed by Mercia Solano, the dead man's daughter, and a group of aids determined on vengeance. One day, as he realizes that his life is endangered, he meets a young man who resembled him in a startling fashion. He offers the double a large sum of money to take his place in society. The man, who is penniless, accepts.

Then follow a number of exciting adventures, when the double meets trouble not only from the South Americans but from Northcote's social friends. Mercia tries to kill him. Later she falls in love with him and turns against her former accomplices, when he swears that he had nothing to do with her father's death. The accomplices kill the real Northcote and accuse Mercia and the double of the crime. But they are saved by the confession of one of the band, and learn that the double has inherited all the real Northcote's fortune.

"Just a Song at Twilight"

Five-Reel Dixie Film Company Production. Reviewed by George W. Graves

IN presenting a screen version of the famous old song classic "Just a Song at Twilight," the producers have made no strenuous effort to evolve a story following closely the lines of the melodic poem so familiar to past and present generations, contenting themselves with sufficient reference to the basic theme throughout the play, however, to suggest the idea in pleasing fashion. The scenario is credited to Henry Albert Phillips, author of several works on the photoplay, and is well constructed on the whole. Carlton S. King directed, doing all possible with a cast which would appear to lack experience in the technique of screen acting.

In unfolding the tale, the dream idea has been resorted to with fair success, though at times it is a trifle difficult to follow the action with proper clarity, due to a slight pauselessness in the continuity. The double exposure work has been well handled and the camera technicalities are up to the mark throughout. Evelyn Greeley in a dual role calling for two distinct portrayals of widely divergent age and character, evinced creditable repose, her work standing out above her co-players. Pedro de Cordoba an excellent stage performer, was inclined to over-act, though his work bore the stamp of sincerity and conviction withal. A most pleasing juvenile was disclosed in the person of Richard Barthelmess. The role assumed by Charles Wellesley was somewhat marred by his poor use of make-up and an evident overanxiety to register.

The picture has the proper touch of human interest to please the average audience, with just enough injection of melodramatic situations to give zest to the action. The advertising value attached to the old and famous home classic upon which the story has been founded is indisputable, and the film should find ready favor among photoplay audiences in general throughout the country.

Young George Turner, searching for his father, believed to be dead, secures a position as gardener for Stephen Winter, a prosperous banker. Making love to Lucy, the daughter, he is

driven from the estate. Winter, in a dream sees his life pass in review before him. The positions reversed, we see the banker as gardener at the Turner home, the servant and trusted confidant of George's father. Both in love with the same girl, Lucy Lee, she chooses the gardener. They elope. The girl quickly realizes the mistake she has made, and in the constant struggle against poverty turns to Carlyle Turner for assistance. Learning this, Winter's unreasoning jealousy is aroused. Accepting a position in the bank of which Turner is head, through dint of hard work and scheming, the husband rises to the dignity of cashier. Turner, seeking forgetfulness, resorts to morphine, sinking lower each day, while Winter becomes president of the bank. Through his villainy, a murder of the watchman is fastened on his former rival and he is sent to prison for life. Lucy dies of a broken heart. At this juncture, Winter awakens. The prick of conscience has aroused him. Sending for young Turner, he tells him of the injustice done his father, a pardon is secured for the imprisoned man from the governor and while he makes all possible amends to his old friend, young George and Winter's daughter are happily reunited.

While the play, in all justice, cannot be termed a high-class feature, it has those elements which make for diverting screen entertainment and all in all, shapes up well as the first production of a new company in the field.

"The World Against Him"

World Film Drama in Five Acts Released December 25. Reviewed by George Graves

THIS picture has plenty of brisk action, not convincing in many instances, but right on the jump always. And, so it seems, if the movie-goer can be assured of plenty of thrilling action he is commonly willing to overlook discrepancies in reason. "The World Against Him" was produced by Paragon, Frank Crane directing.



A spot in "The World Against Him" that will make 'em gasp a bit.

E. K. Lincoln is seen in the role of a young cowboy, Mark West, whose sister becomes the object of the experiments of two doctors, Welsh and Boyd, who try out a theory on her, well knowing the big chances of failure. As a result of the operation the girl dies, Mark, her brother, learning of the doctors' act and killing Dr. Boyd.

The terms of the will of Violet Ridgeway's aunt (Violet being in love with Dr. Welsh) make it imperative for her to marry within three days to receive an inheritance. Hence the mercenary, almost inhuman marriage decided upon, Welsh, who has run away to escape notoriety, not being available. Violet is married to Mark just before the time of his execution, knowing that she will soon be free to marry Welsh, and yet will have fulfilled the conditions of the will. Violet and West, a few years before, have had a love affair, but the girl does not recognize him as her convenient husband.

The hero makes an unconvincing escape and the story switches to the West. Mark, back in his mountain cabin, learns that Dr. Welsh and Violet are en route to Reno to put through the divorce of the latter. Determined both to punish the doctor and to claim his wife, Mark holds up the stage and forces the two to come to his cabin. Outlaws now enter the action, attacking the cabin to get hold of Violet. In the furious fight which follows Dr. Welsh proves a coward, losing the girl's love. So, as the story finishes, Welsh is beaten and the husband and wife escape into Canada beyond the reach of the law.

E. K. Lincoln handles his part with a good deal of enthusiasm, although he does not overact, and proves he can handle this type of role with as much realism as the kind of role we are more used to seeing him portray. June Elvidge, who was opposite, made an altogether acceptable heroine and the acting of a large cast was consistently strong.

This picture can lay claim to thrills and a certain amount of interest, most of which was embodied in the first half, but it cannot claim for itself the distinction of being above the ordinary, typical "movie stuff." With a certain class of audiences it is destined to go big, while another will let their worries about the weak spots in the story detract from their appreciation of the thrills.

Small Towns Run Paramount Pictures

The Famous Players exhange of Washington, D. C., has proved that the small town can be as successful in running Paramount pictures as the larger community.

George M. Mann, manager of Paramount's Washington exchange, said: "Recently we analyzed this proposition and began to fit the Paramount service to small town needs, and we have succeeded, because the Paramount scheme of doing business, is built for every exhibitor in the United States, and the size of the town doesn't count." Here are some of the exhibitors in Virginia towns of less than 2,000 population, now running Paramount pictures.

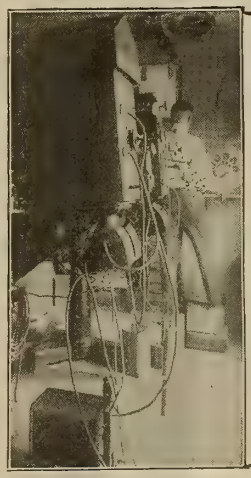
Honaker, Virginia, population, 869; University, 200; Buchannan, 792; Remington, 251; Gate City, 299; Gordonsville, 564; Christianburg, 1,568; Richland, 743; Pennington Gap, 792; Pardee, 250; Altavista, 600; Lawrenceville, 1,733.

J. V. Lynn, a well known figure in the motion picture industry in the western part of the country and who has grown up with the business, has been appointed the publicity and advertising manager of the Progressive Motion Picture Company, of Seattle, Washington, distributors in that district of Paramount Pictures.

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Sifted from the Studios

PACIFIC COAST NOTES

Jack Livingston has been engaged to appear in support of **Dorothy Dalton** in the current Ince Triangle play by **Monte Katterjohn**, now being filmed under the direction of **Reginald Barker.**

"I am a very devil of a fellow," writes **Monroe Salisbury** from San Diego. Salisbury means that he has a diabolical character to portray in the next **Margarita Fischer** production.

Oscar Apfel, the director who made so many **William Farnum** pictures for the Fox company, has joined the Yorke-Metro company and will direct **Harold Lockwood** and **May Allison. Fred Balshofer,** president of the company, will direct alternate features and this will allow each producer to thoroughly prepare his picture.

Myrtle Stedman and **Sessue Hayakawa,** the Japanese actor, went to San Francisco and made a personal appearance at the Imperial Theater when the Lasky picture, "The Soul of Kura San," was shown the first night. Later they visited the new "T and D" theater at Oakland. Both audiences gave them a great ovation.

Frank Lloyd, the Fox director, is about to start on a most important picture, the subject of which is not to be made public for the present. **William Farnum** will be the star.

Margarita Fischer was appointed judge of a cat show held recently at the Exposition grounds.

Edna Purviance had never roller skated in her life until she had to learn how for Charlie Chaplin's Mutual comedy, "The Rink," which has a lot to do with roller skating.

These are the busy days at Vitagraph. They finished at 12:15 one Thursday noon the first **Mary Anderson** series, "Dangers of Diana," then they gave Mary fifteen minutes to eat her bread and milk and give "Bullets," her Airedale purp, his lunch, and then the call-boy yelled, "Ready for the second episode!"

William Garwood has been engaged by **Thomas Ince** to appear opposite **Enid Bennett** in a new Triangle-Kay Bee play under the direction of **Charles Miller.** Garwood has been a motion picture actor for the past six years with important companies in the east and west.

George Fischer, of "Civilization" fame, has finished his Morosco work in three of the **Vivian Martin** series of pictures, "The Right Direction," "The Spirit of Romance," and "The Wax Model."

Lillian West has completed her two years' engagement with the Balboa Company, in whose serials, "The Red Circle" and "The Grip of Evil," she played adventuress roles.

Hobart Bosworth, the well-heralded Lasky star, is directing and playing in a "speaking" company composed of Laskyites, for their own personal pleasure. This week Bosworth selected the second act of Sheridan's "The Critic."

Charles Swickard, Universal director, recently had as his guests "on the lot" **Secretary of the Treasury McAdoo** and **Mrs. McAdoo,** daughter of **President Wilson.**

In "Aladdin of Broadway" **Edith Storey,** to play a very wonderful role, has devised a costume of peacock feathers.

Fred Newmeyer has been put in stock at the busy Rolin studio, and **Fred Jefferson** has been promoted to assistant to **Director Hal Roach.** It is planned to add another company in the near future to supply Pathe with Rolin comedies.

Kolb and **Dill** are making a great comedy of **Aaron Hoffman's** story, "Beloved Rogues" with **Al Santell** directing. **Tom Chatterton** and **May Cloy** are supporting the comedians. This will be the last of the first series of features with Kolb and Dill in the star parts.

Neil Burns, Christie comedian, renewed old memories dancing and singing for a benefit given at the Mason, December 12, to raise funds to build an armory at Hollywood. Remember Burns in "The Girl in the Taxi" and "The Yankee Prince?"

Kathleen Kirkham, the popular Morosco leading lady, is a crack shot with both rifle and shotgun. In a contest with two men at Hollywood this week Miss Kirkham broke 205 clay pigeons out of 250, beating her two male rivals.

Roy H. McRae, newly elected stage manager and art director for Western Vitagraph, has built an elaborate oriental street for scenes in "Aladdin of Broadway."

The stage career of **Irene Hunt,** Universal leading lady, began when she was five years old. When but a little child she played with **Robert Mantell,** taking the part of the prince in "Richard III."

Eugenie Forde, of the American company, gave a dinner recently in honor of the eighteenth birthday of her son, **Eugene Forde.** This young man has been engaged to play juvenile leads with **Mary Miles Minter** and in the first production his mother will play the role of grandmother. Eugene has had a long career on the speaking stage. He was the original little Hal in "The Squawman," with **William Faversham,** and played the boy parts in "The Kreutzer Sonata" and "The Straight Road."

Frank Clark, now with the Selig players, was at one time the owner of large theatrical interests in Australia.

Clarissa Selwynn, who is playing in Selig pictures, is also a member of the Little Theater company, in Los Angeles, an enterprise backed by people of wealth interested in producing new plays from the artistic standpoint and exploiting the works of brilliant writers.

Claire Mersereau, sister of **Violet Mersereau,** both Universal actresses, was formerly on the legitimate stage in this country and abroad. While in **Maxine Elliott's** all-star company, she played before the royalty of England.

Ruth Stonehouse is playing the part of a boy in her latest picture, "Constantinople by the Sixth."

Herbert Rawlinson is still Mayor of Universal City, as a result of the election at the film capital.

From the window of the fourth floor of an apartment ran a telephone wire across the court to another flat, and **Mary Anderson** had to cross the abyss, hand over hand on the wire. This was one of the stunts called for in "The Dangers of Diana," in which **David Smith** is directing the little Vitagraph star.

Victor L. Schertzinger, the young musical genius, since his recent return from New York, has been serving as a subordinate under **Director Reginald Barker,** with a view, one day soon, to being given his own company.

Film Market Quotations

Supplied by Butler, Small & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	75	85
Biograph Company	3	15
Famous Players Laskey Corp.	90	100
Lone Star Corp., pref.	98	102
Lone Star Corp., com.	38	45
Mutual Film Corp., pref.	37	42
Mutual Film Corp., com.	29	37
No. American Film Corp., com.	25	33
States Film Corp., com.	25	36
Randolph Film Corp., pref. (with 50% common)	95	100
Thanhouser Film Corp.	1¼	2½*
Universal Film Mfg. Co.	150	..
World Film Corp.	1	2¼*

*Par $5.00.

Exclusive to Motography.

North American Film Corporation: The announcement of the prize winner—a Mrs. O'Keefe of Chicago—of the sequel to "The Diamond from the Sky," was widely heralded in the various cosmopolitan papers of the country on Sunday. This means an immediate impetus to the revenue which will be ultimately distributed to the holders of the common stock. There has been some demand for the stock during the past week, but no radical change in the market.

World Film Corporation: There has been some sporadic trading on the New York curb, but not at prices to excite stockholders' interest. The range has been between 1 and 2½ per share.

Thanhouser Film Corporation: The earning power, as disclosed by the last statement does not fit in with the price at which this stock is offered. The flourishing condition, as recorded in the statement should be felt in the market, but stock is offered at from 2 to 2½ without any buyers.

Lone Star Corporation: About the only film stocks in demand during the past week have been the preferred and common of this company; as a matter of fact, activity in film stocks seems to be a thing of the past.

Complete Record of Current Films

This record is intended to give, for the convenient use of the exhibitor in booking films, all the information about each film that it is possible to present in a space limited to one line. The classification is indicated by the letter at the left (D for drama, C for comedy, T for topical, S for scenic, E for educational, etc.). Next comes the date and the title, followed by the names of the stars in parentheses. At the extreme right hand end of the line is the distributor's booking number, preceded by the name of the producing company. The figure appearing just before this name indicates the number of reels—the italic letter *S* meaning a split reel.

General Program

Monday.

D 12-18 The Five Franc Piece (Edith Johnson).....2, Selig 21541–42
C 12-18 A Lesson for Somebody.....1, Vitagraph 21543
T 12-18 The Selig-Tribune No. 101.....1, Selig 21544
D 12-18 The Conscience of Hassan Bey (Lillian Gish)..... .....1, Biograph 21545

Tuesday.

C 12-19 The Little Brown Mole (Lillian Drew, Sydney Ainsworth) .....2, Essanay 21546–47
C 12-19 The Fatal Violin (Ethel Teare, Henry Murdoch)..... .....1, Kalem 21548
D 12-19 A Daughter of Earth (Gretchen Hartman, Jose Ruben) .....2, Biograph 21549–50

Wednesday.

C 12-20 Taking the Count (Ben Turpin).....1, Essanay 21551
D 12-20 The Girl From Frisco, No. 20 (Marin Sais, True Boardman).....2, Kalem 21552–53
C 12-20 They Practiced Economy (Henry Meyers, Rosemary Theby).....1, Vim 21554

Thursday.

T 12-21 The Selig-Tribune, No. 102.....1, Selig 21555
C 12-21 Title Not Reported.....1, Vim 21556

Friday.

D 12-22 The Dawn of Wisdom (Frank Mayo).3, Knickerbocker 21557–58–59
D 12-22 Grant, Police Reporter, No. 10 (Ollie Kirkby, Geo. Larkin).....2, Kalem 21560–61
C 12-22 A Bit of Bent Wire (Mary Anderson)....1, Vitagraph 21562
C 12-22 Reckless Romeos.....1, Vim 21563

Saturday.

D 12-23 Dancing with Folly (Marguerite Clayton, Sidney Ainsworth).....2, Essanay 21564–65
D 12-23 The Vanishing Box Car (Helen Gibson).....1, Kalem 21566
D 12-23 The Man Who Might Have Been (Robyn Adair, Eugenie Ford).....1, Selig 21567

Monday.

D 12-25 The Golden Thought (Tom Mix) .....2, Selig 21567–68
C 12-25 A Journey to Nowhere, S; Some of Our Biggest Star Performers, S .....1, Vitagraph 21569
T 12-25 Selig-Tribune, No. 103 .....1, Selig 21570
D 12-25 Two Men of the Desert (Henry Walthall)..1, Biograph 21571

Tuesday

D 12-26 A Tale from the Decameron (Nell Craig and Ernest Maupain) .....2, Essanay 21572–73
C 12-26 The Quest of the Golden Goat (Ham and Bud)..... .....1, Kalem 21574

Wednesday

C 12-27 Canimated Nooz Pictorial, No. 21. Scenic..1, Essanay 21575
C 12-27 A Financial Frenzy (Meyers and Theby).....1 21576
D 12-27 The Girl from Frisco, No. 21 (Marin Sais, True Boardman) .....2, Kalem 21577–78
D 12-27 The Rehearsal (Vera Sisson and Jose Ruben)..... .....2, Biograph 21578–80

Thursday.

T 12-28 Selig-Tribune, No. 104 .....1, Selig 21581
C 12-28 Title Not Reported .....1, Vim 21582

Friday.

D 12-29 Grant, Police Reporter, No. 11 (Ollie Kirkby and George Larkin) .....1, Kalem 21583
C 12-29 Dangers of Doris, No. 2 (Mary Anderson)..... .....1, Vitagraph 21584
C 12-29 Before the Show (Pokes and Jabs).....1, Vim 21585

Saturday.

D 12-30 Is Marriage Sacred? No. 3 (Clayton, Arnold and Ainsworth) .....2, Essanay 21586–87
D 12-30 A Race with Death (Helen Gibson).....1, Kalem 21588
D 12-30 The Right Hand Path (Robyn Adair and Virginia Kirtley) .....1, Selig 21589

V. L. S. E. Program

12-25 The Ninety and Nine (Lucille Lee Stewart, William Courtenay) .....Vitagraph 5000
12-25 Shanks and Chivalry (Hughie Mack, Patsy de Forest) ..... Vitagraph 1000
12-25 Captain Jink's Getaway (Frank Daniels)....Vitagraph 1000

Mutual Program

Monday.

D 12-18 Buddy's Christmas (E. K. Lincoln).....2, Mutual 05235–36
D 12-18 A Lass of the Lumberlands, No. 9 (Helen Holmes) .....2, Signal

Tuesday.

T 12-19 Mutual Tours Around the World.....1, Gaumont 05237

Wednesday.

T 12-20 Mutual Weekly, No. 103.....1, Mutual 05238
T 12-20 See America First, No. 66.....s, Gaumont 05239
C 12-20 Kartoon Komics, No. 66.....s, Gaumont

Thursday.

C 12-21 The Elopement.....1, Mutual 05240
D 12-21 Vampires, No. 5.....3, Gaumont

Friday.

T 12-22 Uncle Sam's Defenders, No. 3.....1, Mutual 05241

Saturday.

C 12-23 Every Lass Has a Lover (Alice Davies).....1, Star 05242

Sunday.

C 12-24 Fickle All Around (Rube Miller).....2, Vogue 05243–44
T 12-24 Reel Life.....1, Gaumont 05245

Monday.

D 12-25 Indiscretion (Ethel Grandin).....2, Mutual 05246–47
D 12-25 A Lass of the Lumberlands, No. 10 (Helen Holmes) .....2, Signal

Tuesday.

T 12-26 Mutual Tours Around the World.....1, Gaumont 05248

Wednesday.

T 12-27 Mutual Weekly, No. 104.....1, Mutual 05249
S 12-27 See America First, No. 67.....s, Gaumont 05250
C 12-27 Kartoon Komics, No. 67.....s, Gaumont

Thursday.

C 12-28 Peter's Perfect Photoplay (Bud Ross).....1, Mutual 05251

Friday.

12-28 Title Not Reported.....1 05252

Saturday.

C 12-30 Grimsey, the Bellhop (Alexander Clark).....1, Star 05253

Sunday.

C 12-31 Jealous Jolts (Ben Turpin).....2, Vogue 05254–55
T 12-31 Reel Life .....1, Gaumont 05256

Universal Program

Monday.

C 12-18 It Sounded Like a Kiss (Eddie Lyons, Lee Moran).. .....1, Nestor 02011
D 12-18 Liberty, No. 19 (Marie Walcamp, Eddie Polo)..... .....2, Universal 02021

Tuesday.

D 12-19 Little Partner (Franklyn Farnum, Agnes Vernon).... .....3, Universal 02012
C 12-19 So This Is Paris? (King Baggott, Leah Baird)..... .....1, Victor 02013

Wednesday

C 12-20 Shooting His 'Art Out (Phil Dunham).....1, L-Ko 02014
T 12-20 Animated Weekly, No. 51.....1, Universal 02015
D 12-20 Homeless.....1, Laemmle 03016

Thursday

D 12-21 The Toy and the Oak (Dorothy Davenport, Lee Hill) .....2, Rex 02017
D 12-21 Moonshine Blood.....1, Big U 02018

Friday.

D 12-22 In the Dead o'Night (Douglas Girrard, Ruth Clifford) .....2, Imp 02019
T 12-22 Universal Screen Magazine, No. 3.....1, Universal 02020
C 12-22 It's Great To Be Married (Eileen Sedgwick)..1, Victor 02021

Saturday.

12-23 Fighting Joe (Wm. V. Mong, Maud Emory)...2, Bison 02022
12-23 Jags and Jealousy (Gale Henry, Wm. Franey)..1, Joker 02023
12-23 The Rock of Riches (Phillips Smalley, Lois Weber) .....1, Rex 02024

Sunday.

12-24 Mr. Vampire (Francis Ford, Roberta Wilson)..2, Rex 02025
12-24 Nervy Nat Has His Fortune Told.....s, Powers 02026
12-24 In the Heart of India.....s, Powers
12-24 The Woman Who Learned.....1, Imp 02027

Monday.

12-25 Pretty Baby (Eddie Lyons, Lee Moran, Edyth Roberts) .....1, Nestor 02030
12-25 Liberty, No. 20 (Marie Walcamp, Eddie Polo)..... .....2, Universal 02047

Tuesday.

12-26 Birds of a Feather (Mong, Nellie Allen)..3, Gold Seal 02030
12-26 Such Is Life in Alaska. Cartoon.....1, Powers 02032

Wednesday.

12-27 Stronger Than Steel (Allen Holubar, Louise Lovely) .....2, Laemmle 02033
12-27 The Perils of a Plumber (Dan Russell).....1, L-Ko 02034
12-27 Animated Weekly, No. 52.....1, Universal 02035

Thursday.

12-28 Good Morning, Judge (Polo, Cunard, Shields).2, Victor 02036
12-28 Title Not Decided.....1, Big U 02037

Friday.

12-29 Toto of the Byways.....2, Imp 02038
12-29 Phil's Busy Day (Phil Dunham).....1, L-Ko 02039
12-29 Title Not Decided .....1, Rex 02040

Saturday.

12-30 Giant Powder (Edith Johnson, Fred Church)..2, Bison 02041
12-30 Mines and Matrimony (Gale Henry, Wm. Franey).. .....1, Joker 02042
12-30 Title Not Decided.....1, Laemmle 02043

Sunday.

12-31 The Prodigal Daughter (Holubar, Agnes Vernon) ... .1, Rex 02044
12-31 Sammie Johnsin Slumbers Not (Cartoon)....s, Powers 02045
12-31 Dr. Dorsey. Educational .....s, Powers 02046
12-31 Title Not Decided.....2, Big U 02047

Miscellaneous Features

Whoso Taketh a Wife.....Art Dramas, Inc. 5,000
The Rainbow .....Art Dramas, Inc. 5,000
Charity.....Frank Powell Prod. 7,000
Hist! at Six o'Clock.....Christie Films Co. 1,000
Robinson Crusoe.....Warner Bros. 5,000
Jimmie Dale, Alias the Grey Seal.....Monmouth Film Corp. 32,000

Bluebird Photoplays, Inc.

Released Week of

12-4 The Sign of the Poppy (Robert Henley, Gertrude Selby).. ..... Bluebird 5,000
12-11 The Price of Silence (Dorothy Phillips, Lon Chaney) ..... Bluebird 5,000
12-18 The Honor of Mary Blake (Violet Mersereau)....Bluebird 5,000
12-25 The Right to Be Happy (Rupert Julian).....Bluebird 5,000

Fox Film Corporation

Released Week of

11-13 The Mediator (George Walsh).....Fox 5,000
11-20 Jealousy (Valeska Suratt) .....Fox 5,000
11-27 The Mischief Maker (June Caprice).....Fox 5,000
12-4 The Vixen (Theda Bara) .....Fox 5,000
12-11 The Battle of Life (Gladys Coburn).....Fox 5,000
12-18 The Love Thief (Gretchen Hartman).....Fox 5,000
12-25 The Victim (Valeska Suratt).....Fox 5,000

International Film Service, Inc.

12-8 International News Pictorial, No. 98..... 1,000
12-12 International News Pictorial, No. 99..... 1,000
12-15 International News Pictorial, No. 100..... 1,000
12-19 Hearst International News Pictorial, No. 101..... 1,000
12-22 Hearst International News Pictorial, No. 102..... 1,000
12-25 Cartoon and Educational, No. 36..... 1,000
12-26 Hearst-International News Pictorial, No. 103..... 1,000
12-29 Hearst-International News Pictorial, No. 104..... 1,000

Kleine-Edison-Selig-Essanay

Released Week of

12-4 The Breaker (Bryant Washburn, Nell Craig).....Essanay 5,000
12-11 A Message to Garcia (Mabel Trunnelle, Robert Conness).. .....Edison 5,000
12-18 The Phantom Buccaneer (Richard Traverse).....Essanay 5,000
12-25 The Truant Soul (Henry B. Walthall).....Essanay 5,000

Metro Features

Released Week of

11-13 The Wager (Emily Stevens) .....Metro 5,000
11-20 Big Tremaine (Harold Lockwood, May Allison).....Metro 5,000
11-27 The Sunbeam (Mabel Taliaferro).....Metro 5,000
12-4 The Black Butterfly (Mme. Petrova) .....Metro 5,000
12-11 The Stolen Triumph (Julius Steger).....Metro 5,000
12-18 The Awakening of Helena Richie (Ethel Barrymore).... ..... Metro 5,000
12-25 Pidgin Island (Harold Lockwood, May Allison)..... ..... Metro-Yorke 5,000

Mutual Master-Pictures

Released Week of

11-13 Peck o' Pickles (Kolb & Dill).....5, American 152
11-13 Immediate Lee (Frank Borzage, Anna Little)..5, American 153
11-20 Title Not Announced.....5, Film D'Art 154
11-20 Lone Star (William Russell).....5, American 155
11-27 A Dream or Two Ago (Mary Miles Minter).....5, Minter 156
12-4 The Valley of Decision (Richard Bennett).....5, American 158
12-11 Lonesome Town (Kolb & Dill).....5, American 159
12-11 Miss Jackie of the Navy (Margarita Fischer)....5, Fischer 160
12-18 The Innocence of Lizette (Mary Miles Minter)....5, Minter 161
12-11 Miss Jackie of the Navy (Marguerita Fischer)....5, Pollard 160
12-18 The Twinkler (William Russell)..... 5, American 161
12-25 The Innocence of Lizette (Mary Miles Minter)..5, American 162

Paramount Features

Released Week of

12-11 Oliver Twist (Marie Doro).....Lasky 5,000
12-11 Paramount Pictographs Weekly Magazine.....Paramount 1,000
12-11 The Upper Nile.....Paramount-Burton Holmes 1,000
12-14 The Victoria Cross (Lou Tellegen).....Lasky 5,000
12-18 The Traveling Salesman (Frank McIntyre).Famous Players 5,000
12-18 Going to Halifax.....Paramount-Burton Holmes 1,000
12-18 Paramount Pictographs Weekly Magazine.....Paramount 1,000
12-18 In Society and Out Klever Komedy 1,000
12-21 The Right Direction (Vivian Martin) ..... Pallas 5,000
12-25 Their Week End ..... Black Diamond 1,000
12-25 The Land of Evangeline (Burton Holmes) 1,000
12-25 Snow White (Marguerite Clark) ..... Famous Players 5,000
12-28 The Redeeming Love (Kathlyn Williams, Thomas Holding) ..... Morosco 5,000

Pathe

Released Week of

12-17 The Shielding Shadow, No. 1 ..... Pathe 1,000
12-24 The Shielding Shadow, No. 13 ..... Pathe 1,000
12-24 Pearl of the Army, No. 4 ..... Pathe 1,000
12-24 The Romantic Journey ..... Pathe 5,000
12-24 Against Heavy Odds ..... Pathe 1,000
12-24 Lake Lagoon the Last ..... Pathe 1,000
12-24 Florence Rose Fashions, No. 52 ..... Pathe 1,000
12-24 Young Fox Becomes Animals ..... Pathe 1,000
12-27 Pathe News, No. 104 ..... Pathe 1,000
12-30 Pathe News, No. 105 ..... Pathe 1,000

Red Feather Productions

Released Week of

12-11 The Morals of Hilda (Gretchen Lederer, Lois Wilson) ..... 5, Red Feather 01991
12-18 Mixed Blood (Claire McDowell, Ray Stewart) ..... 5, Red Feather 02001
12-25 A Child of Mystery (Helmer Henley, Gertrude Selby) ..... 5, Red Feather

Triangle Film Corporation

Released Week of

12-2 The Criminal (Desmond Williams) ..... Kay Bee-Triangle 5,000
12-9 The Wharf Rat (Mae Marsh, Robert Harron) ..... Fine Arts Triangle 5,000
12-9 Bawbs O' Blue Ridge (Bessie Barriscale) ..... Kay Bee-Triangle 5,000
12-16 The Matrimaniac (Douglas Fairbanks) ..... Fine Arts-Triangle 5,000
12-16 The Sins Ye Do (Frank Keenan) ..... Kay Bee-Triangle 5,000
12-23 The Heiress at Coffee Dan's (Bessie Love) ..... Fine Arts 5,000
12-23 A Gamble in Souls (Dalton, Desmond) ..... Kay Bee 5,000

Unicorn Program

Released Week of

12-2 The Heart of Rumona ..... Hiawatha 1,000
12-3 Rocking the Baby to Sleep ..... Judy 1,000
12-3 The Telltale Heart... ..... Supreme 1,000
12-3 Love's Message ..... Unicorn 1,000
12-4 Tides of Love ..... Supreme 1,000
12-4 Watch Your Step ..... Judy 1,000
12-5 Maddie of Montgomery ..... Hiawatha 1,000
12-5 Pressing Competition ..... Hiawatha 1,000
12-6 Mumps and Bumps ..... Unicorn 1,000
12-6 The Heart of the Rose ..... Royal 1,000
12-7 When a Fellow Needs a Friend ..... Judy 1,000
12-7 A Knight of the Range ..... Supreme 1,000
12-7 It Happened in Harlem ..... Unicorn 1,000
12-8 The End of the Road ..... Supreme 1,000
12-9 The Toll of the City ..... Supreme 1,000
12-9 Walking the Dog ..... Unicorn 1,000
12-10 His Battling Bride ..... Supreme 1,000

World Features

Released Week of

12-4 All Man (Robert Warwick, Mollie King) ..... World 5,000
12-11 Broken Chains (Hazel Clayton, Carlyle Blackwell) ..... World 5,000
12-18 The Rose of Nome (Clara Kimball Young) ..... World 5,000
12-25 The World Against Him (D. K. Lincoln, Jane Pascoe) 5,000

Brief Stories of the Week's Film Releases

General Program

A Golden Thought—(TWO REELS)—SELIG—DECEMBER 25.—A Tom Mix Western drama. Reviewed in this issue.

A Tale from the Decameron—(30 MINUTES)—ESSANAY—DECEMBER 26.—A Black Cat feature, with Nell Craig, Ernest Maupain, John Cossar and Victor Benoit.

The beauty of Mildred Tomes attracts the evil attentions of the wealthy Richard Ryder. He invites her and her father, John Tomes, to dinner at his home. Tomes surreptitiously appropriates a rare volume of Boccaccio from Ryder's library. Mildred detects her father's deed and seeks to return the book. Ryder surprises her in his library and accuses her of theft and threatens her with arrest unless she accepts his attentions. A struggle follows in which he falls on a steel spindle and dies. Thomas North, his secretary and Mildred's sweetheart, is accused of murder. North suspects the truth but faces death rather than betray his fiancee. As the shadow of the gallows draws near him, however, Mildred confesses her part in the tragedy. All are exonerated.

The Quest of the Golden Goat—(ONE REEL)—KALEM—DECEMBER 26.—A Ham and Bud comedy. Bud poses as a Chinaman and gets a job in a laundry. He finds a message written on the cuff of a shirt, "I left my fortune at the Golden Goat." He sets out to find the money. Wild adventures with a pretty priestess of the Order of the Golden Goat and numerous complications follow before Bud finally learns that the shirt was the property of a sport who had imbibed too much and the Golden Goat was nothing more than the name of the cafe into which he poured his gold.

Canimated Nooz Pictrial No. 21—ESSANAY—DECEMBER 27.—Cartoon by Wallace A. Carlson, with Lake Tahoe, Cal., scenic.

At Garlico, Mexico, Canimated Nooz films a few interesting spots in the small time war, which still lingers on, although the natives have ceased to bet on the result. Growing rhubarb pies in Mississippi has been filmed. "How the Infectious Flivver is Made" is the topic of the weekly pictograph. One hundred pounds of bolts, nuts and screws are poured into a concrete mixer and the finished product soon comes forth.

A Mission of State—(TWO REELS)—KALEM—DECEMBER 29.—An episode of "Grant, Police Reporter," with George Larkin and Ollie Kirby. Grant traces a connection between the presence of Paul de Graf and the Countess with the disappearance of an important state document. He follows them and is captured and imprisoned. He escapes his bonds and leaps from a window to the ground. He takes a short cut in his taxi and reaches a bridge over the road along which the two spies are coming. As the auto speeds underneath he leaps through the air and by a matter of bare inches lands safely in the car. In a second he has the two covered with his revolver and they are brought to justice.

Wife in Sunshine—(31 MINUTES)—ESSANAY—DECEMBER 30.—One of series, "Is Marriage Sacred?" with Edwin Arnold, Marguerite Clayton, Sydney Ainsworth and Lillian Drew in the cast. The demon—social ambition—wrecks the home of Edward Morrison, a rising young artist. His wife, Katherine, squanders his money on fine feathers and entertainments. He reproaches her and Katherine, harkening to the evil counsel of Harold Hitchcock, a social viper, divorces Edward. In a few months Hitchcock seeks to rid himself of Katherine. She charges him with having lured her away from her husband, and demands that he marry her. He laughs at her demands. "Marry you?" he exclaims; "never." Realizing her great mistake, Katherine again seeks Edward to plead forgiveness. It is too late. Morrison, since his divorce, has married Edith, his model, who is bringing him that happiness which Katherine could not.

A Race With Death—(ONE REEL)—KALEM—DECEMBER 30.—Featuring Helen Gibson. The ranch foreman, in love with the owner's daughter, accuses his rival, the new night operator at Lone Point, of theft. To punish the man, who is really innocent, he is thrown into a box car which is then sent down grade to destruction. Helen learns of the deed and sets out in pursuit of her horse. She finally overtakes the locked car and leaps from her horse to the handrail. But before she can put the brakes on the open drawbridge looms up ahead and it seems that her sacrifice will be in vain for there is barely time to bring the car to a stop. Tugging frantically at the brakes, Helen halts the car within inches of the edge of the tracks.

The Right Hand Path—(ONE REEL)—SELIG—DECEMBER 30.—Written by Hetty Gray Baker, produced by Burton L. King. Features Robyn Adair and Virginia Kirtley. Allen Kent leaves home to seek his fortune. He becomes a pugilist. Five years later he is without money or friends and his skill has deserted him. He believes he would have been happier had he chosen another kind of life. He believes that it is not yet too late to change his course and by living an upright life, he attains health, prosperity and love.

Selig-Tribune No. 100—DECEMBER 14.—New York, N. Y.—James W. Gerard, Ambassador to Germany, and his wife, leave for Berlin, after a vacation in the United States. Tarrytown, N. Y.—John D. Archbold, president of the Standard Oil Company is buried. Washington, D. C.—President Wilson leaves the Capitol after delivering his message at the opening session of Congress. Philadelphia, Pa.—Miss Clara C. Haywood, society leader, turns to the billiard table for recreation. Brooklyn, N. Y.—A $1,000,000 fire visits this city and threatens destruction. New York, N. Y.—Cats and rabbits shown at the feline annual show. Chicago, Ill.—Star attractions in the $2,000,000 Stock Show. New York, N. Y.—The ship returns from the gold coast with a crew of Fantee natives and a new dance known as the "Slue-foot Slough." New Orleans, La.—The Shriner's convention here brings into competition the best Masonic drill teams in the South.

Selig-Tribune No. 101—DECEMBER 18.—Sacramento, Cal.—Governor Johnson drives the first stake for California's new $10,000,000 canal. Oakland, Cal.—The Falketind, largest wooden ship ever built on the Pacific Coast, is nearing completion. Washington, D. C.—Congressman Adamson, of Georgia, the gentleman who put the "dam" in the Adamson law. Newark, N. J.—Riders, prepare for coming International Six Day Bicycle Race. New York, N. Y.—"Open Window" and "Walk to Work" week, comes to a successful conclusion, with the long hike participated in by 700 persons. Manchester, England.—Despite Germany's peace proposals, England continues to pour thousands of British troopers into the trenches. Latest Fashions. Lebanon, Pa.—A visit to the steel mill proves that European soldiers are shooting sewing machines, iron pots and old castings at their enemies. Norfolk, Va.—The Southern Commercial Congress, opens with a parade of the National Guard, sailors and cadets.

The Fatal Violin—(ONE REEL)—KALEM—DECEMBER 19.—A Ham and Bud comedy. Bud, as a baggage man, comes into possession of a mysterious violin case which entitles him to membership in an anarchistic society. Bud is chosen to play the violin at a society function, for the violin is really an infernal machine which will explode and kill all present. But after a series of thrills, the plot is foiled.

On the Brink of War—(TWO REELS)—KALEM—DECEMBER 20.—Twenty-first episode of "The Girl from Frisco," with Marin Sais and True Boardman. Barbara Brent aids in the campaign to elect John Wallace to congress, on a platform demanding the exclusion of Mexicans. A Mexican laborer on her father's farm accidentally shoots the foreman. Barbara aids the man to escape mob punishment. Through the dealing of a crook politician, a conflict arises with the Mexicans which assumes national proportions. Wallace's life is endangered when the politician arouses the natives against him. Barbara and the cow-punchers from the Brent ranch come to his aid. Events finally work out to vindicate Wallace and expose Larrabee's crooked actions with the result that Wallace is elected.

The Tiger's Claw—(TWO REELS)—KALEM—DECEMBER 22.—Episode of "Grant, Police Reporter," featuring George Larkin and Ollie Kirkby. Benny the Rat and Big Val Marron, underworld characters, quarrel over a girl, Nell. Benny has Val arrested. Upon his release he seeks revenge on Benny. Grant is watching the affair and learns of a plot against Benny in which Nell is an unwilling accomplice. Grant and a detective arrive on the scene when Val lures Benny to an apartment. But Nell, who loves Benny, is conscience-stricken at her part in the affair and saves the boy's life at the expense of her own.

The Vanishing Box-Car—(TWO REELS)—KALEM—DECEMBER 23.—Features Helen Gibson. Dick Benton, to hold a contract, must deliver the machinery from his iron works within three weeks. His rival seeks to prevent this. He also causes an explosion in the shops, injuring important machinery. Additional machinery is shipped in box-car 2535 to Lone Point, but before the car reaches Lone Point Powden uncouples it and switches it to an abandoned spur track running into the mountains. Without it, Benton will lose his contract. Helen starts out on a search on her motorcycle and comes upon Powden in the mountains near the car. She escapes in Powden's automobile, while he pursues on her motorcycle. She reaches the railroad tracks just as the fast freight is passing. As Powden overtakes her and leaps from the motorcycle to the car, Helen jumps to a flat car on the freight. The car, without a hand at the wheel, swerves, and is hurled over a cliff. Reaching Lone Point Helen tells of her find and a party sets out and recovers the car.

Mutual Pictures

A Lass of the Lumberlands, Chapter 10—(TWO REELS)—SIGNAL—DECEMBER 25.—Featuring Helen Holmes. Reviewed in this issue.







Last-of-the-year Universals.

"Birds of a Feather," December 26. *"Pretty Baby," Christmas Day.* *"A Child of Mystery," five reels, Christmas Day.*

Grimesy, the Bell Hop—(One Reel)—Star—December 30.—Comedy featuring Alexander Clark. When an "Uncle Tom's Cabin" troupe came to the country hotel, Grimesy, the bell hop, fell in love with Little Eva. After a poor first night's performance, the manager of the show demanded that Eva give him all of her money, which she was going to use as railroad fare to see her mother, who was ill. Grimesy heard of the manager's scheme and hid in one of the troupe's trunks. When the trunk arrived at the station Grimesy jumped out and at the point of a revolver, forced the manager to give Eva her money back. Eva left on the train and just before boarding it kissed Grimesy. We last see the rest of the troupe beating it down the tracks.

Jealous Jolts—(Two Reels)—Vogue—December 31.—With Gypsy Abbott, Margaret Templeton, Arthur Moon, Ben Turpin and Paddy McQuire. Gypsy loves Ben, a hay baler. Paddy loves Gypsy and is favored by her parents. Paddy lassoes Ben and gives him a thrilling ride. He escapes, however, and is knocked out and pressed into a bale of hay by the cowboy. Gypsy's father steals the hay and Gypsy is starting to feed the horse some of the hay when she sticks the pitchfork into Ben. The next day Ben is buried alive by Paddy. The girl is tied to the chair by her father but escapes and doing so sets fire to the house. She is pursued by her father and Paddy. Ben, who has escaped and donned a diver's suit, which he has filled with free air causing him to ascend to the cloud, is shot at and falls at the girl's feet. The constable comes upon them and later they are married.

Buddy's Christmas—(Two Reels)—Mutual—December 18.—With E. K. Lincoln, Claude Marvin is engaged in a feud with the Sydnas. They swear to kill him before Christmas. Marvin kidnaps Judith Sydna and takes her to his cabin on Christmas eve. That night a little mountain boy becomes lost and enters Marvin's cabin. Judith and Marvin forget their quarrel and care for the child. Judith is allowed to return to her home. Marvin follows to obtain some presents for his charge. He and Judith have fallen in love with each other and the feud is ended.

A Jack Tar in the Making—(One Reel)—Mutual—December 22.—Third of the U. S. Defenders series. This chapter deals with the graduating of the sailor lads from the landlubber's class into seasoned salts before they are admitted to the warships. Some extensive views of New Port and Annapolis Naval Academy are also shown in this reel.

Fickle All Around—(Two Reels)—Vogue—December 24.—Comedy with Rube Miller, Dorothy Armstrong, Larry Bowes and Lillian Hamilton. Larry and his wife Lillian conduct a candy shop. Rube and Dorothy, who work in the shop, are secretly married. Lillian offers Rube a kiss for one hundred dollars. He borrows the money from Larry. Lillian buys an expensive coat for herself and a watch and chain for Rube. In order to avoid suspicion regarding the articles, they resort to deceptions which leads them all into trouble.

Universal Program

The People vs. John Doe—(Six Reels)—Written by Lois Weber and Produced in cooperation with the Humanitarian Cult. Released through state rights. John Doe, an ignorant farmhand, finds himself without work with his wife about to become a mother. He applies to the wealthy farmer, who employs him and gives him a home for his family. Shortly after Doe is hired the farmer and his sister are slain in the middle of the night. Detectives, lured by the large reward offered, make their appearance and finally approach Doe's half-wit brother, whom they force to make a "confession." Then they seize Doe.

After a third degree lasting two days, in which Doe steadfastly maintains his innocence, he finally breaks down and puts his mark to a "confession" when told that his baby has been born and that he will be permitted to go and see it and his wife upon signing. Then Doe is hurled into a cell and at the trial he is sentenced to death. His brother, despite his mental condition, is given life imprisonment. A woman lawyer who has attended the trial and is convinced of Doe's innocence, volunteers to aid him, and she enlists her associates in the fight. Finally they make overtures to the detective who arrested Doe to take a case for them, and he, believing he will impress them, tells them how he forced Doe to confess. They hasten to a justice and present the new evidence and a stay is granted just as Doe is being prepared for the death chair and his wife and children are outside the prison waiting to take his body away. Finally he is vindicated and set free.

Pretty Baby—Nestor—December 25.—Featuring Eddie Lyons, Lee Moran, and Edith Roberts—Uncle, who detests children, announces that he is coming to see Mr. and Mrs. Jones. The couple expect to inherit Uncle's millions some day, so they prepare things for his comforts by first eliminating the baby, who is left next door with a man who has a wife strongly averse to children. Complications arise, and it is evident that the trick is going to be discovered, but Uncle meets the baby in a way arranged by fate and he, strange to say, likes the child so much that he tries to kidnap it. Uncle, parents, and neighbors are in the best of spirits when the film ends.

Stronger Than Steel—(Two Reels)—Laemmle—December 27.—With Allan Holubar and Louise Lovely. This story, by G. B. Howard, appeared in "The Smart Set." It is a study in psychology. Justin, who has radical theories, finds that their practice is altogether impossible, but not until he has suffered a good deal. The greatest change wrought in him is the putting off of his atheistic beliefs, while a secondary transformation takes place in the turning upside down of his views on marriage. This latter change enables his sweetheart to accept his proposal.

Good Morning, Judge—(Two Reels)—Victor—December 28.—With Ernest Shields and Jane Hathaway—This comedy has to do with a judge, a customs inspector, suspected smugglers and an illusive necklace. A good quality of slapstick constitutes the picture, with the usual dispelling of clouds and general restoration of peace at the finish. The picture was written and produced by Francis Ford.

Toto of the Byways—(Two Reels)—Imp—December 29.—With Edith Roberts and Harry Benham—Paul Bentley marries in secret. Returning home he confides in his father who intercepts his wife's letters and causes a complete misunderstanding between him and his wife. The latter dies, but leaves a child, who becomes a member of a band of Apaches. In later years the girl is used as a tool to steal Bentley's most famous painting, but in spite of all the troubles that brew thick and fast, the girl finally finds her father and renounces the life of thieving forever.

Perils of a Plumber—L-Ko—December 27.—Featuring Dan Russell. A valiant plumber, in this comedy, is persuaded by a desperate woman to pretend to be her wife, and thus punish a flirt. The real husband decides to take the punishment of the flirt into his own hands, but gets on the track of the plumber instead. A general scrap brings the picture to an end.

Phil's Busy Day—L-Ko—December 29.—Featuring Phil Dunham. Phil and his wife live on one side of the street, while a man and his daughter live on the opposite. Phil, a lazy, good-for-nothing, goes through all sorts of adventures to meet the pretty girl on the other side of the street. Father does not take to him at all and his wife is furious. Both lay plans to restrain him. Many complications ensue, with the inevitable chase and firing of revolvers. Phil has to return to his wife.

Giant Powder—(Two Reels)—Bison—December 30.—With Edith Johnson and Fred Church—The locale of this drama is a mine. The story concerns the strife between two men for the prize they both desire—the storekeeper's daughter. The man who, according to his actions, seems to be slated for villainy, turns out to be thoroughly noble, and the story closes when, after he has saved his rival, he realizes he can never win the girl's love, and leaves the two lovers to themselves.

Mines and Matrimony—Joker—December 30.—Featuring Gale Henry and Wm. Franey—In this comedy widow Bean is loved by Bill and Pete who work in the mine close by. Friendship is secondary to love in the minds of the two men and they stop at nothing to defeat each other. After many exciting happenings, however, Bill shows himself to be the cleverest, and he is married to the window half way down the mining shaft.

Sammie Johnsin Slumbers Not—(Split Reel)—Powers—December 31.—This is an animated cartoon which features the doings of two night yowlers. Sammie has divers experiences with the wailing cats on the back fence. As the picture closes with the showing of a new brood of kittens, relief for the future does not seem to be in sight. On the same reel is:

Civilization in the Far East—This is an interesting picture largely devoted to the collections of animals owned by the Rajahs of India.

The Prodigal Daughter—Rex—December 31.—Featuring Allen Holubar and Agnes Vernon. Years before the story opens Ned has loved Dorothy, but a young artist had come to the village and taken her away with him. Since that time the Rev. Silas Winterburn, her father, has been a heart-broken man. Each year Ned takes dinner with the old man, each hoping that the other will have word of their loved one. It is at one of these yearly meetings that Dorothy and her child, desolate, come to the door. Silas has a struggle with himself, finding forgiveness hard, but the story ends happily.

Birds of a Feather—(Three Reels)—Gold Seal—December 6.—Written and produced by Wm. V. Mong—Featuring Wm. Mong and Nellie Allen—"Smiling Eddie," released from prison, is tempted by his former associates to return to his old life, but through the death of his mother and the friendship of Helen, a woman who helps him and whom he helps towards the better things of life, Eddie becomes a changed man. The reuniting of the woman, an illigitimate child, to her father, and the rounding up of the thieving gang through Eddie's aid, are the closing incidents of the picture.

Universal Animated Weekly No. 51—December 20.—Giant dam dynamited to prevent back flow of water from menacing country—Whitney, N. C. Hundreds of men and women start from City College Stadium on 8 mile walk in "Fresh Air Campaign," New York City. Girls in Greek garb give classic exhibition amid flowers—Botanical Gardens, St. Louis, Mo. Cheapest way to get 100 ton engine aboard U. S. Cuyama was to use giant crane—Mare Island Navy Yard, Cal. Whole shipload of Christmas trees arrives from Michigan—Chicago, Ill. Cowboys bring in steers from annual branding to show ownership—Silverbell, Ariz. The Sumner goes ashore near end of voyage from Isthmus of Panama—Jersey Coast, near Barnegat. Elephant aids Kaiser pull up trees, carrying heavy loads and doing other work for the Army—On the Roumanian Border. Newest Skating Fashions—New York City. Cartoons by Hy Mayer.



Among these new Essanays your eye will naturally be drawn to the center picture above—Gerr de Glee and Norbert Travers in "The Phantom Buccaneer." On the left is "In a Looking Glass" and at the other end, number one of the "Is Marriage Sacred" series.

Feature Programs

Blue Bird

The Right to Be Happy—(FIVE REELS)—UNIVERSAL—DECEMBER 25.—This is a picturization of Charles Dickens' "A Christmas Carol." Rupert Julian is featured with Claire McDowell, John Cook, Francis Lee, Harry Carter, Emory Johnson, Roberta Wilson and Francelia Billington in the cast. Rupert Julian also directed.

Christie Comedies

Cupid's Uppercut — (ONE REEL) — DECEMBER 25.—Story by William Rice, directed by Horace Davey, supervised by Al. E. Christie. Players are Betty Compson, George French, Neal Burns, Harry Rattenberry, Dave Morris and Stella Adams. Neal and Betty meet and fall in love. Their fathers have planned to have them marry, but they misunderstand and as a result each tries to antagonize their father's choice. This leads to many amusing mix-ups, until they discover that they and their fathers are really agreed.

Fox

The Battle of Life —(FIVE REELS)—DECEMBER 11.—Featuring Gladys Coburn. Reviewed in this issue.

The Love Thief—(FIVE REELS)—DECEMBER 18.—Featuring Gretchan Hartmann and Alan Hale. Juanita, a Mexican girl, loves an American army officer, Boyce. She causes trouble between Boyce and his fiancee, Clare, but is unable to arouse his love. In revenge, she has him accused of a murder. She aids a Mexican in kidnapping Clare. But Boyce is exonerated by the real murderer's confession. He rescues Clare. Juanita is killed by a stray bullet.

K. E. S. E.

The Phantom Buccaneer—(FIVE REELS)—ESSANAY—DECEMBER 18.—Features Richard Travers and Gertrude Glover. Reviewed in this issue.

The Truant Soul—(EIGHT REELS)—ESSANAY—DECEMBER 25. Features Henry B. Walthall, supported by Mary Charleson. Reviewed in this issue.

International Film

Hearst International News Pictorial No. 99—DECEMBER 12.—Matamoros, Mexico—Wives of American army officers on duty on the Border, cross the Rio Grande to visit Matamoros, as the guests of President Raphael Gonzales. Brooklyn, N. Y.—The American flag is unfurled atop the new Sperry Building at the formal dedication of the structure. Lewiston, Maine—"Bill" Carrigan, manager of the 1916 World Champion Boston Red Sox, who may retire from baseball, poses before the camera with his tiny daughter, Buelah. Oakland, California—More than 400 high school boys participate in Olympic games. Davis, Cal.—Powerful tractors like those used for offensive purposes by the European nations at war, demonstrate their usefulness on the farm at the California State Agricultural College. New York—Under a new rule by the State Food Commission, Cold Storage Eggs must be stamped as such. San Francisco, Cal.—Scores of motorists take advantage of the opening of the new Marina Boulevard. Footlights and Fashions. Mare Island, Navy Yard, Cal.—On the U. S. S. Cruiser Milwaukee, members of the crew who are expert boxers are permitted the use of the decks for rope-skipping, shadow-boxing and glove contests. Washington, D. C.—Views of the National Capital as it appears from an aeroplane at an elevation of several thousand feet. Winslow Mills, Maine—Many thousands of Evergreen trees are cut down in the Maine woods for shipment to the Christmas markets. On the Somme Front—Remarkable pictures of French soldiers in first-line trenches under heavy bombardment by German artillery.

Hearst International News Pictorial No. 100.—DECEMBER 15.—Barnegate, N. J.—The U. S. Army Transport "Sumner" is driven ashore in a fierce storm. Sacramento, Cal.—Governor Hiram Johnson, U. S. Senator-elect, drives a stake into the ground at the spot where work is to begin on a $10,000,000 inland canal. Brownsville, Texas—After twenty days of constant manoeuvring along the Mexican border, a battery of artillery returns to camp. Mansfield, Mass.—On a large farm near here, thousands of geese are being fattened for the Christmas market. Footlights and Fashions. With the Austrian Army. Havre, France—A monster review of Belgian troops. New York City—As Christmas approaches, the streets of this city are thronged with shoppers. Brooklyn, N. Y.—The U. S. Collier "Caesar" is converted into a Christmas ship and a cargo of $250,000 worth of foodstuffs and clothing is loaded on board preparatory for the Santa Claus Ship's trip to relieve the destitute of Armenia, Syria and Palestine. New York City—Atop the Hotel Biltmore, the ice-skating season opens.

Mutual Star Production

The Twinkler—(FIVE REELS)—AMERICAN—DECEMBER 18.—Features William Russell. Reviewed in this issue.

The Innocence of Lizette—(FIVE REELS)—AMERICAN—DECEMBER 25.—Features Mary Miles Minter. Will be reviewed in the next issue.

Red Feather

A Child of Mystery—(FIVE REELS)—UNIVERSAL—DECEMBER 25.—Features Hobart Henley and Gertrude Selby.

Carlotta, ever since she can remember, has been the ward of old Giuseppi and with him has lived the life of an itinerant dancer, gaining by her ability a reputation among the inhabitants of the Italian quarter of a big city. The whole community is ruled by Gavotti, a "boss," whose regime is one of terror. Carlotta and Giuseppi are under his thumb and when he discovers the interest taken in the girl by a wealthy young clubman, who wishes her to dance at a ball he is giving, kidnaps her, holding her prisoner in his house. Giuseppi and Tony, who love her, come to the rescue. Carlotta, liberated, goes to the clubman's ball, but is again taken prisoner. Judge Anderson recognizes in her a strong likeness to his dead daughter, who many years before eloped with an Italian and died after giving birth to a child. Efforts to find the child have been futile.

A chase is begun and for the second time Carlotta is rescued from Gavotti. She finally marries the clubman in her new role of grandchild of a wealthy judge and Tony, after a struggle, accepts his defeat with a good deal of grace.

Chicago News

S. G. SLADDIN, special representative of the Consolidated Film Corporation, has been in Chicago for the past few days on business relating to Consolidated productions.

Max Levy, former salesman with the Chicago Pathe office, is now selling Metro footage in the Windy City.

It is reported upon first class authority that "Al" Haase, general manager of the *Exhibitor's Herald,* has handed in his resignation.

Among the film notables to visit Chicago within the past week were Douglas Fairbanks, John Emerson, director, Anita Loos, story and caption writer for Fairbanks, Bennie Ziedman, publicity man, and Carl Laemmle, president of the Universal Film Company.

A number of exhibitors attended the Studio Ball given at the plant of the Rothaker Film Manufacturing Company of December 15. Some 475 people were present in all, including members of various theatrical companies playing in Chicago theaters and the popular solo danseuse, Miss Josephine Harriman. Art Smith, the aviator, was also present, as were four members of the Chicago Grand Opera Company.

The Hotel Sherman was transformed into a photoplay studio for the filming of several scenes in Henry B. Walthall's next Essanay feature, "Little Shoes." By arrangement with Joseph Beifeld, proprietor, three truckloads of arcs and scenery were moved into the lobby of the hotel at 3 o'clock a. m. for the purpose. It had been expected that all the guests would have retired by then, and the lobby would be free for the work; however, the word got around that Mr. Walthall was at work in the lobby, and soon hundreds of guests, some of them in night attire, came pouring down the elevators to "see the fun."

STAR CAUSES TRAFFIC JAM

Another case of a popular star barely escaping with life and limb intact from an enthusiastic mob of fans is reported from the district within the shadow of the Metropolitan tower in New York. B. S. Moss' Jefferson Theater is located on Fourteenth street, near Third avenue. The manager, Mr. Keeney, got out five thousand postal cards and advertised on his lithographs about the district that on a certain night Lillian Walker would appear in person, in conjunction with the showing of "Dollars and the Law."

The people that thronged to his house in regiments and the reception they gave Miss Walker startled the manager considerably, for in times past he has had other stars appear in person under the same circumstances, but with no such amazing response. It took the bedimpled Vitagraph star fifteen minutes to get from the theater lobby to her auto, the crowd extending out over the car tracks. Manager Keeney's first thought was the militia, but two or three firmly knit New York cops proved efficacious in making the crowd a little more polite.

HERE'S CHRISTMAS SPIRIT

Miss May Kenny, secretary of the New York Motion Picture Company, is noted for her generosity, good looks, and a taste in dressing. At the recent Screen Club ball she wore a costly and artistic French evening gown. But, somehow, May didn't like the glittering confection, so she decided to get rid of it.

In the nick of time along comes winsome Christine Mayo, the Metro and Ivan Star. Christine has some proteges in the motion picture business for whom Christmas promises to be a sad day, for death has robbed them of their breadwinner, and funeral money must be raised at once. It is an urgent case.

Miss Kenny readily donated the beautiful gown to be raffled for the stricken family. Miss Mayo undertook the work of raffling the gown, and succeeded in raising $150 among the New York Motion Picture Company's employees on Broadway, and at the printing plant at Fort Lee, New Jersey. The winner of the gown was a youthful male member of the staff at the latter place. What'll he do with it?

Business in New York

BY FRED S. MEYER
Former Universal Manager, Minneapolis.

In order to find out that conditions throughout the Northwest are exactly the same as those to be found elsewhere, one only has to come to New York. My few days' stay has already convinced me that the regular program is a thing of the past and used for fill-in purposes only. The market, of course, is overflooded with a number of padded and mediocre subjects. There are only a few real features on the market and the majority of these are not for sale, but will be handled direct by the producers, a la "Birth of a Nation" style.

The first man we ran into on our arrival was Harry Sherman. He informed us that he had disposed of all territories for "The Crisis," with the exception of

21 states, which he expects to handle himself.

"The Daughter of the Gods" is playing to about $15,000 on the week, although no one seems to be particularly raving about this feature. "War Brides," I understand, went over very big. I hear a great many complaints, however, about the uncomfortable seats in the Broadway Theater. "Intolerance" is without a doubt the wonder of all wonders. It has to be seen to be appreciated. I don't blame Griffith for asking real money for state rights on this subject.

Everybody is doing a good business in New York. Good features are in demand and are getting good rental prices.

Another Kleine Branch

George Kleine announces that he has opened a new branch office at Buffalo, N. Y., for the purpose of handling the feature films of the Kleine-Edison-Selig-Essanay Service in that territory. Upper New York was formerly covered by the Kleine exchange in New York City, but increasing business in that section made the new branch a necessity. The Kleine-Edison-Selig-Essanay Service is now booked through twenty-four Kleine offices in the United States and Canada. The Buffalo branch in the Palace Theater Building will be under the supervision of W. E. Raynor, manager of the New York Exchange, and in the immediate charge of Julius Schwall, who has been in the New York office for the past three years. Traveling Representative Homer Howard will continue to serve the managers of "up-state" moving picture theaters.

Tourneur Directs Mary Pickford

Accomplished artist, finished actor and capable stage producer are the three reputations achieved by Maurice Tourneur before he came into the film game. Now Mr. Tourneur has been chosen as the master-director of Mary Pickford in her next Artcraft production "The Pride of the Clan." Mr. Tourneur recently won new laurels by saving the life of Miss Pickford when an old fishing schooner on which she was working sunk off Marblehead, Mass.

Mr. Tourner studied art in Paris for many years and became established as one of the most capable living artists in Paris, the place of his birth. His natural histrionic talents prompted him, however, to forsake the studio for the stage where he started at the very beginning in the smallest parts at ninety-five francs a month.

For ten years he was affiliated with the speaking stage, the latter part of this time, in the capacity of producer for such famous artists as Andre Antoine and Madame Rejane. During this time Mr. Tourneur traveled considerably in France, England and South America.

It was while producing a big play in Paris that Mr. Tourneur was attracted to the screen. Emile Chautard at that time extolled the possibilities of the screen to his friend Tourenur which resulted in the stage producer's forsaking the "legitimate" for the silent drama. Again starting at the beginning as an actor of small parts for Eclair, Paris, Mr. Tourneur studied the new art and soon became a producer. Feeling that there was a greater scope for his activities in the United States he finally fulfilled a long felt desire to come to this country where he has met with unusual success as a result of his presentation of such American hits as "The Wishing Ring," "The Pit," "The Butterfly on the Wheel," "Trilby" and many others. That his new Mary Pickford subject, "The Pride of the Clan," will prove his crowning achievement is freely predicted.

A SNAP FOR SOMEONE.

Have just taken in trade two Powers No. 6 motion picture machines. Rewind and compensare, good as new. $150.00 cash if taken immediately. J. H. Free, Room 1202, 20th Century Bldg., Chicago.

UNIVERSAL BOOK IT PROGRAM

No program on earth begins to measure up in any detail with the Mighty UNIVERSAL PROGRAM, pronounced by thousands of skilled Exhibitors and over the country as the biggest and surest year round Box Office Attraction on the market. If you can get it now BOOK IT if you can't get it now, watch your first opportunity. Write your nearest Universal Exchange or the

UNIVERSAL
FILM MANUFACTURING CO., CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - NEW YORK

Midwest Going Fast

Less than two months ago The Midwest Photoplay Corporation, distributors of the Clara Kimball Young attractions Selznick Pictures, secured its first contract. At the present time the century mark has been reached as regards closing with the number exhibitors in that territory on a franchise basis for the Selznick Clara Kimball Young productions. This is looked upon by many Kansas City film people as a record, considering that the Midwest offices were not opened until about September 15th.

The territory handled out of the Kansas City office takes in the four states of Nebraska, Kansas, Iowa and Missouri. Des Moines is regarded as the location of the executive offices. A. H. Blank president of the concern, having extensive exhibition interests in Iowa. St. Louis and Omaha will also be opened as branch offices when further developments necessitating this action takes place. W. H. Bell vice-president and general manager of the concern has headquarters at 920 Main street, Kansas City, Mo., where the exchange is located.

L. Lawrence Baren, who has lately become director of publicity of the Ivan Film Productions, Inc., has started a whirlwind advertising campaign with the trade journals and has gone heavily into several issues of the New York Dramatic Mirror.

Mr. Baren claims that the patrons of moving picture theaters should be given the opportunity of a review of the merits of a photoplay as well as a performance upon the stage.

The policy of Ivan in the future will be to place its releases upon the same plane with regular stage productions thereby partially catering to the public direct and assisting the exhibitors at the same time to insure their patrons of their honest efforts to book only such film productions as will be conscientiously reviewed by the daily newspapers as well as by the trade journals.

George R. Allison, known as one of the best exchange managers in the South, is to again assume charge of Pathe's Atlanta office. Immediately preceding his former two years with Pathe, Mr. Allison acted as manager for the General Film Company.

SOME NEW THEATERS

California

Louis R. Lurie and Howard J. Sheehan, members of the Rialto Theater, have taken over the Savoy Theater on a ten-year lease and will proceed at once to put that playhouse in condition for its future career as the home in San Francisco of only the highest type of photoplay productions. A sum of $20,000 will be spent in refinishing and redecorating the theater an orchestra of thirty symphonists will be installed and the theater opened January 1.

November 22 saw the opening of the new T. & D. Theater on Thirtieth street at Broadway, Oakland. This commodious theater was built by the Mohrt estate and contains about everything that goes toward the equipping of a modern theater. The theater seats about 1,450 people and has one balcony only. The seats are upholstered in Spanish leather, with springs for seating comfort, and are conveniently arranged at a comfortable distance apart so that people can walk in front of persons seated. The aisles are wide, the exits numerous and the house conveniences are the most complete and extensive of any theater west of New York City. Another great feature in this theater is the unique combination of stairs. The means of entering the balcony is by a slow graduated gradient which has been built for the entrance to the balcony and mezzanine floor. The retiring rooms, smoking rooms and lounging rooms are handsomely furnished. The entire structure covers a lot 180x175 feet and represents an investment of approximately $375,000.

Canada

Clark and Hine, managers of the Nickelette Theatre at Iroquois, are building a new theater to seat 800.

The Garden Theatre, College street and Spadina avenue, Toronto, has passed into the control of Theatres and Playhouses, Limited, with M. Thelen manager.

Florida

Thanksgiving Day the Knight Theater, Bay and Main streets, Jacksonville, opened to the public. The house, which was formerly the Princess, has been made new and fresh and presents a very fine appearance. The use of girl ushers is a feature under the new management.

Illinois

The Princess Theater, Macomb, on the south side of the square, formerly owned and conducted by Fred Eggert, has been sold to Bert Davis of Kewanee, who has taken possession. Mr. Davis will continue to run on the same high class motion picture productions as have been shown heretofore and hopes to enjoy the same liberal patronage as his predecessor.

INTERNATIONAL FILM SERVICE INC.

"Outside the Law"—



This latest episode of the **BEATRICE FAIRFAX** series is brim full of bright, clean comedy.

In this picture Harry Fox has an unusual opportunity to display the high class comedy which made him such a great favorite on the stage.

Like all other episodes of the **BEATRICE FAIRFAX** series, **"Outside The Law"** is itself a complete story.

Forty-six newspapers in leading cities of the United States print the stories of these episodes of Beatrice Fairfax each evening.

This is one example of **"unparalleled publicity and unexcelled pictures"**—the service which the International Film Service, Inc., is giving to exhibitors.

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Featuring

HARRY FOX

noted comedy star

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GRACE DARLING

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Signal Film Corporation

Announces **HELEN HOLMES**

A LASS OF THE

FIFTEEN CHAPTERS
RELEASED OCT·23rd.

EXHIBITORS: You know of the tremendous box office receipts you enjoyed for fifteen weeks with HELEN HOLMES' previous success—"The Girl and the Game." NOW we announce a successor to "The Girl and the Game"—a new and spectacular chapter play in fifteen feature chapters—a production that we believe will eclipse any serial now on the market IN ACTUAL PROFITS TO THE EXHIBITOR. The title is "A LASS OF THE LUMBERLANDS." The star is HELEN HOLMES. The Director is J. P. McGowan, who directed "The Girl and the Game." The author of the story is E. Alexander Powell. The release date is October 23rd. Bookings are now being made at all Mutual Exchanges.

WIRE OR WRITE YOUR NEAREST



In a New and Spectacular Chapter Play

LUMBERLANDS

DIRECTOR: J·P·McGOWAN
BOOKINGS AT MUTUAL EXCHANGES

The scenes in "A LASS OF THE LUMBERLANDS" are laid in the great North Woods where the opportunities for big, spectacular scenes are great. The gigantic lumbering industry furnishes backgrounds of a *new and striking character*. Miles of railroads are brought into play. Swirling streams, saw mills and log-jams suggest some of the settings that make "A LASS OF THE LUMBERLANDS" a play of tremendous action.

If you're seeking big box office receipts for fifteen weeks—if you want to build up a steady, regular patronage—if you want another fifteen weeks of the success you enjoyed in "The Girl and the Game"—BOOK HELEN HOLMES IN "A LASS OF THE LUMBERLANDS" *NOW!*

The price of this big feature is low—VERY LOW. You're bound to make BIGGER PROFITS than with any serial on the market. Investigate. Write or wire your nearest Mutual Exchange—QUICK!

MUTUAL EXCHANGE *AT ONCE!*



MUTUAL FILM CORPORATION *Announces*

THE NEWEST CHAPLIN RELEASE
BEGINNING OCTOBER SECOND

CHARLIE CHAPLIN
IN
THE PAWNSHOP

A RIOT OF ORIGINAL COMEDY SITUATIONS. SIXTH OF THE NEW MUTUAL-CHAPLIN SPECIALS. NOW BOOKING AT 68 MUTUAL EXCHANGES.

Now Playing: CHARLIE CHAPLIN *in*
THE COUNT THE FLOORWALKER
THE VAGABOND THE FIREMAN
ONE A.M.



AMERICAN FILM COMPANY, INC., *Presents*

The Famous Star

MARY MILES MINTER

IN

DULCIE'S ADVENTURE

The Story of a Pretty Little Southern Orphan Girl's Adventure Into Matrimony. A Sympathetic, Appealing, Human-Interest Drama in Five Acts. Released Oct. 2nd. Directed By **JAMES KIRKWOOD.**

Second of a Series of Mutual Star Productions Featuring Mary Miles Minter. Book the Entire Series at Any of the 68 Mutual Exchanges. Now Playing: **MARY MILES MINTER** *in* **YOUTH'S ENDEARING CHARM**







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Showing "The Secret of the Submarine"

"The financial returns were beyond our expectations. Any exhibitor cannot go wrong in booking this excellent serial." ¶ Such was the success enjoyed by the Colonial Theatre of Cincinnati, and thousands of other pleased exhibitors. ¶ The story, by E. Alexander Powell, has been published in more than a thousand prominent newspapers. Millions demand to see this smashing, patriotic, chaptered Mystery Play.

Book It Today —at any Mutual Exchange—or apply to the Mutual Film Corporation, 222 South State Street, Chicago

AMERICAN FILM CO., Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Ill.

MUTUAL PICTURES



Slapstick with a Reason

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"A Touch of High Life"



VERSATILE PADDY McQUIRE—VOGUE favorite—steps into this 2-act VOGUE as a "white wing," pushing his brush and dirt cart.

OF all the comic plots and action in which he has ever been photographed, this is the most comical. It's a riot of laughs!

GYPSY ABBOTT, always pretty and forceful in her screen personality, adds much to the appeal of this subject.

UNUSUALLY attractive are the bathing girls, who play a prominent part in the development of the plot.

EXHIBITORS: Be sure to book this snappy VOGUE comedy. It's a money-making attraction. Released October 8th.

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Studio: Santa Monica Blvd., at Gower Street, Los Angeles, Cal.

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A combination has been effected between Fox Film Corporation and EXHIBITORS who are using Fox Feature Service in the United States—a combination that assures to you, MR. EXHIBITOR, protection against the future.

The BIG stars of any film producer are MADE BIG BY THE EXHIBITORS THEMSELVES. Without the co-operation and aid of EXHIBITORS, no film star can attain enduring fame.

It is only just and fair to you, MR. EXHIBITOR, that you reap the financial harvest from that which you have created.

It is eminently unfair to you to take from your Feature Service any BIG STARS whom you have played through their days of mediocrity, while they were climbing the ladder of fame.

You, MR. EXHIBITOR, have helped make many such BIG stars in your feature service. Among them are the BIG stars of Fox Film Corporation.

William Fox stars are still in your service. They have not been withdrawn and offered you as specials at a price far in excess of your service price.

This combination in which you, MR. EXHITITOR, are a partner, insures the repayment to you of the money you have expended in advertising and popularizing those William Fox stars, who today are your best box office attractions.

Such is the combination that has been effected by

William Fox
and
Fox Film Corporation



WITH HAPPINESS AS HER GOAL

She Seeks it by Plotting Revenge on the Man Whose Injustice Caused her Suffering. Only at the End does She Realize the Futility of her Efforts.

WILLIAM FOX

PRESENTS

VALESKA SURATT

IN THE WONDERFUL PHOTOPLAY

The Straight Way

A WOMAN'S QUEST FOR HAPPINESS

WRITTEN AND DIRECTED BY WILL S. DAVIS.

FOX FILM CORPORATION

Pathé



For eight weeks we've been telling you that

The Shielding Shadow

is the best serial ever made.

For fifteen weeks beginning with Oct. 1st you'll have it hammered home by your vastly increased receipts that we've been telling you nothing but the truth!

Produced by **Astra** *under the direction of Louis J. Gasnier and Donald Mackenzie*

featuring

Grace Darmond, Ralph Kellard and Leon Barry

Pathé Gold Rooster Plays

Florence La Badie



The Pillory

in five parts

A scathing denunciation of bigotry and most effectively portraying types of character such as Hawthorne made immortal in "The Scarlet Letter"

Featuring the favorite

Florence La Badie

Produced by Thanhouser

Released Oct. 8th

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The Test – – – – Sept. 17	The Light That Failed – Oct. 15
Saint, Devil and Woman – Sept. 24	Prudence The Pirate – Oct. 22

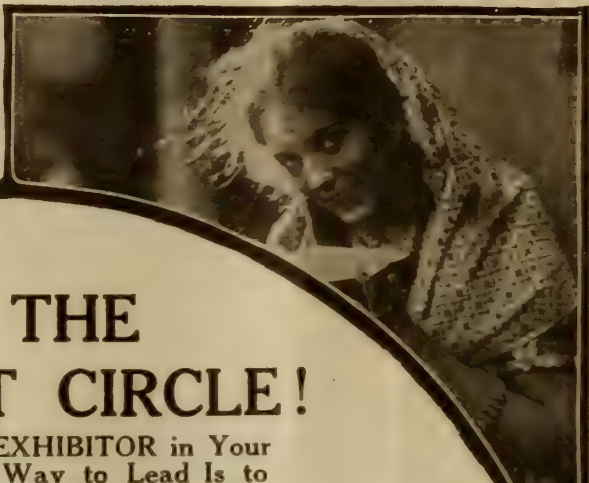
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Is by far the Best in Motion Pictures.
Her First Superior Production, RELEASED IN OCTOBER, is "LESS THAN THE DUST."

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Have BLAZED THE TRAIL:

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